

ISSN 2353-2912

1(5)2017

Ateneum-Szkoła Wyższa w Gdańsku

Forum Filologiczne

ATENEUM

Ateneum Philological Forum

MOTIVES AND MOTIFS

MOTYWY



Gdańsk 2018

Komitet Wydawniczy:

prof. zw. dr hab. Edmund Kotarski (przewodniczący), prof. nadzw. dr hab. Zdzisław Aleksander,
prof. nadzw. dr Hanna Dubrzyńska, dr Małgorzata Godlewska,
prof. nadzw. dr hab. Marcin Krawczyński, dr Katarzyna Kukowicz-Żarska,
prof. nadzw. dr hab. Henryk Olszewski, prof. zw. dr hab. Waldemar Tłokiński,
dr Bartosz Wiśniewski, dr Paweł Wojciechowski.

Komitet Naukowy Czasopisma *Forum Filologiczne Ateneum*:

Filologia angielska

Prof. Desmond Graham, The University of Newcastle, Newcastle upon Tyne (Wielka Brytania)
Prof. Henryk Kardela, Uniwersytet M. Curie-Skłodowskiej w Lublinie (Polska)
Prof. Tom Napieralski University of Colorado, Colorado Springs (Stany Zjednoczone)
Prof. Piotr Stalmaszczyk, Uniwersytet Łódzki (Polska)

Filologia włoska

Prof. Mercedes Arriaga Florez, Universidad de Seville (Hiszpania)
Prof. Dario Tomasello, Università degli Studi di Messina (Włochy)
Prof. Maria Rosaria Vitti-Alexander, College Nazareth-Rochester (Stany Zjednoczone)

Filologia hiszpańska

Prof. Antonio Pamies Bertrán (Universidad de Granada) (Hiszpania)
Prof. Luis Luque Toro (Università Ca' Foscari, Venezia) (Włochy)
Dr Lucía Luque Nadal (Universidad de Córdoba) (Hiszpania)

Recenzja tomu:

Prof. Rafael López-Campos Bodineau, Universidad de Seville (Hiszpania)

Redaktorzy Naukowi: dr Małgorzata Godlewska i prof. nadzw. dr hab. Hadrian Lankiewicz

Redaktor języka angielskiego: Ross Aldridge
Redaktor języka hiszpańskiego: Fernando Torrens
Redaktor języka włoskiego: Linda Balistrelli

ISSN 2353-2912

© Copyright by „Ateneum-Szkoła Wyższa” w Gdańsku 2018
Pierwotna wersja czasopisma drukowana.

Adres Redakcji:

„Ateneum – Szkoła Wyższa” w Gdańsku, ul. 3 Maja 25A, 80-802 Gdańsk
e-mail: wydawnictwo@ateneum.edu.pl

Wydawnictwo

Ateneum – Szkoła Wyższa w Gdańsku
Przygotowanie do druku: Violetta Pastwa
Projekt okładki: Katarzyna Krawczyńska
Druk i oprawa: SOWA Sp. z o.o., 05-500 Piaseczno, Raszyńska 13
Nakład 100 egz.

Spis treści

Słowo wstępne	5
---------------------	---

LANGUAGE TEACHING

Małgorzata MARKOWSKA, Renata MAJEWSKA	La contextualización en la enseñanza del subjuntivo a niveles A2-B1 en las seleccionadas gramáticas para extranjeros	9
Paulina KOWALCZYK, Adriana BIEDROŃ	The motivation to achieve near-nativelike level of competence among young adult learners of English.	21

LITERATURE AND CULTURE

Milena LESZMAN-PELOWSKA	A Mystery Taken to Grave: Dickens's Unfinished Crime Novel and a Never-Ending Game of Speculations	49
Anna Maria JAGIELSKA, Małgorzata GODLEWSKA	Feminist Motifs in Kate Chopin's <i>The Awakening</i>	59
Edyta ŁADUCH, Małgorzata GODLEWSKA	Multicultural Hybridity in the Construction of the Young Generation presented in Zadie Smith's novel <i>White Teeth</i>	75
Paweł WOJCIECHOWSKI	Kenta, Lill-Zlatan, Doris y „Sin nombre”. La más reciente literatura infantil sueca – desde la perspectiva de género	95
Marek PERLIKIEWICZ	‘Małe ojczyzny’ we wspomnieniach niemieckich przesiedleńców utrwalone w dokumentach filmowych niemieckiej telewizji ARD i ZDF	109

REVIEWS

Emilia WĄSIKIEWICZ-FIRLEJ	Stibbe, Arran. 2015. <i>Ecolinguistics: Language, ecology, and the stories we live by</i> . London/New York: Routledge, pp. 210.....	133
---------------------------	--	-----

Słowo wstępne

Oddajemy Państwu kolejny tom naszego czasopisma. Tym razem *motyw* został wybrany jako temat spajający artykuły zamieszczone na stronach naszego periodyku. Rozumiemy go tu zarówno w sensie literackim, jako najmniejszy element przedstawionego świata oraz w sensie psychologicznym, jako bodziec, pobudka naszego działania. W niektórych językach, dla przykładu angielskim, słowo to otrzymuje zupełnie inne formy w zależności od kontekstu w jakim go się używa (*motive* i *motif*, ang.). Taki stan rzeczy odzwierciedla relatywne postrzeganie zjawisk towarzyszących człowiekowi, w zasadzie jedynej istocie posługującej się językiem w pełnym tego słowa znaczeniu.

Motyw, w pierwszym tego słowa znaczeniu, to jednostka organizacji kultury, za pomocą której ludzkość stara się oswoić, zrozumieć i uporządkować swoją egzystencję cywilizacyjną. Wyszczególnione motywy, mają charakter iteracyjny, czyli powtarzalny i często nazywane są *toposami*. Są to inaczej kulturowo utrwalone i przekazywane między pokoleniami obrazy odzwierciedlające sytuacje społecznej egzystencji człowieka. Zespół motywów można rozumieć jako wzorzec myślenia charakterystyczny dla danej kultury. W literaturze, motyw staje się elementem składowym kompozycji dzieła tzw. *leitmotivem*, a zatem cechą składową kompozycji dzieła jak i przedstawionego w nim świata.

Z kolei, w sensie psychologicznym motyw oznacza zinterioryzowaną pobudkę działań człowieka, wynikająca z jego potrzeb i pragnień. Motyw stanowi zatem mniej lub bardziej uświadomiony czynnik sprawczy, skutkujący odpowiednim działaniem, bez niego wszelka działalność człowieka miałaby charakter albo bezcelowy, albo nieukierunkowany.

Obszar, na którym w pewnym sensie zaciera się różnica znaczeniowa lub, jak powiedziałby zapewne Jacques Derrida, na którym następuje odroczenie znaczenia, jest pojęcie *archetypu*. Termin ten, z kolei, odnosi się wzorca utrwalonego w świadomości zbiorowej, który kieruje ludzkim działaniem. Jest to obszar, gdzie pobudki ludzkiego działania otrzymują wymiar kulturotwórczy, tu też psychologia styka się z literaturą, muzyką, sztuką i wszelkimi innymi dziedzinami ludzkiej aktywności, dla których motyw staje się słowem kluczowym.

Artykuły zawarte w tym woluminie uszeregowane są w dwóch kategoriach: nauczanie języka oraz literatura i kultura. Ich autorzy prezentują motywy, które sprawiają, że ludzie uczą się nowych kodów językowych czy sposobów wyrażania często odmiennych od języka ojczystego, jak na przykład stosowania tryby łączącego przez nierodzimych użytkowników języka hiszpańskiego oraz wzorce przedstawień w literaturze i opisie zjawisk kulturowych.

Życzymy miłej lektury,

Redaktorzy

LANGUAGE TEACHING

Małgorzata MARKOWSKA
m.markowska@wp.pl

Renata MAJEWSKA
Ateneum – Szkoła Wyższa w Gdańsku,
renmaja1@gmail.com

La contextualización en la enseñanza del subjuntivo a niveles A2-B1 en las seleccionadas gramáticas para extranjeros

Summary

The following article is based on the master's thesis of Małgorzata Markowska (2017), written under the supervision of Renata Majewska. Its aim is twofold: firstly, it is a reflection on the role and ways of contextualizing grammar. Secondly, it is presenting the results of the analysis of four grammars for foreigners, with respect to the contextualization of the use of subjunctive mood in Spanish language, on the level A2/B1. It has been shown that such contextualization occurs in all of them, however not in the same form and scope.

Key words: grammar, context, subjunctive, visualisation, Spanish language

1. Introducción

El presente artículo se basa en una parte de la memoria de licenciatura de Małgorzata Markowska (2017), dirigida por Renata Majewska.

El objetivo del artículo es doble. En primer lugar, se reflexionará sobre la importancia y las maneras de contextualizar los contenidos gramaticales y, en segundo lugar, se analizarán cuatro gramáticas para extranjeros populares en Polonia según las formas de contextualizar el subjuntivo a niveles A2-B1. Al final, intentaremos sacar conclusiones sobre las relaciones entre la teoría y la práctica en lo que se refiere a la contextualización del subjuntivo.

Como nuestra reflexión se limita a niveles A2-B1, se referirá solo al presente de subjuntivo, llamado en adelante subjuntivo, y solo a los usos propios para los niveles elegidos.

2. Contextualización de los contenidos gramaticales para extranjeros

Según la Real Academia Española (2014), el contexto puede definirse como, por un lado, “entorno lingüístico del que depende el sentido de una palabra, frase o fragmento determinados” y, por otro, como “entorno físico o de situación, político, histórico, cultural o de cualquier otra índole, en el que se considera un hecho”. En otras palabras, el contexto puede ser lingüístico y extralingüístico.

Además, para comprender mejor el papel de la contextualización es útil recurrir a dos conceptos arraigados en la tradición de la enseñanza de la gramática: la oración y el enunciado. Conforme a la RAE (2014), la oración es “estructura gramatical formada por la unión de un sujeto y un predicado”. Es un concepto abstracto, potencial, no realizado en ningún contexto comunicativo concreto. El enunciado es “secuencia de valor comunicativo, sentido completo”. Se produce en situaciones concretas que forman parte del contexto. “En pocas palabras, sin contexto no se puede hablar del sentido de un enunciado” (Markowska 2017: 38). Es más, a menudo conocer una parte del contexto no es suficiente para interpretar el enunciado (Cea 2014: 15).

El contexto se relaciona con el concepto de la lengua como algo vivo, que no solo depende de la norma, sino también de la intención del hablante y de la situación en la que se produce la comunicación. Por ello, el contexto resulta ser fundamental en la comunicación y, en consecuencia, debería serlo también en la enseñanza de la gramática. Incluyendo el contexto se crean relaciones entre la llamada realidad del aula y la realidad fuera de ella.

3. Maneras de contextualizar contenidos gramaticales

Podemos distinguir varias maneras de contextualizar contenidos gramaticales en la enseñanza de lenguas extranjeras. Teniendo en cuenta que nuestro objetivo es analizar la contextualización del subjuntivo para los estudiantes polacos, tanto en la fase de la introducción de sus usos, como en la práctica de los mismos en las gramáticas seleccionadas, hemos elegido las siguientes maneras de contextualizar: (1) inducción/deducción, (2) contexto discursivo sin visualización, (3) contexto discursivo con visualización (incluyendo el cómic). Otras maneras de contextualizar, sobre todo por medio de los géneros discursivos, aun siendo fundamentales solo se mencionarán al final, ya que no forman parte del presente análisis. A continuación se presentarán brevemente las ideas fundamentales relacionadas con la contextualización, ya que la extensión del presente artículo

y su objetivo de presentar resultados de investigación no permiten profundizar en el tema.

3.1. Inducción/deducción

El método inductivo parte de la observación por parte del alumno de los ejemplos del uso de los fenómenos gramaticales, es decir, de las muestras de lengua en forma de enunciados que pueden formar diálogos o textos. Acto seguido, el estudiante mismo descubre la regla y la aplica a otros casos similares. Es “el proceso fundamentalmente intuitivo” (Rodríguez Abella, Valero Gisbert 1998: 434). Es como se adquiere la lengua materna. La inducción nos asegura la contextualización de los fenómenos gramaticales, ya que las muestras de lengua bien elegidas presentan posibles contextos de uso. La deducción es el procedimiento contrario, que conduce de la regla general a los ejemplos y a la aplicación de la regla.

Queda fuera de nuestro marco discutir cuál de los dos modos es mejor, ya que eso depende, entre otros, del alumno y sus preferencias personales. Aunque en la actualidad se aconseja más la inducción por la contextualización de los fenómenos, por requerir una actitud más activa del alumno y más probabilidad de una mejor memorización, con lo cual estamos de acuerdo, nos damos cuenta de que en el caso concreto de los usos del subjuntivo puede resultar difícil al alumno polaco llegar a la regla por falta de cualquier referencia en la lengua materna y en el inglés que la mayoría conoce y teniendo en cuenta lo abstracto que puede ser para él o ella el modo subjuntivo. Por esas razones no descartamos la utilidad del modo deductivo en la enseñanza del subjuntivo.

3.2. Contexto discursivo sin visualización

Conforme a la definición de H.Y. Calsamiglia Blancáfort y A. Tusón Valls (1999: 15-16), el discurso es “una forma de acción entre las personas que se articula a partir del uso lingüístico contextualizado, ya sea oral o escrito”. Los mismos autores diferencian los siguientes elementos del contexto discursivo: (1) contexto espacio-temporal, (2) contexto situacional, (3) contexto sociocultural, o sea, la manera de tratarse de los interlocutores, (4) contexto cognitivo, es decir, intenciones de los hablantes.

En la enseñanza, el contexto discursivo sin visualización ofrece al estudiante no solo la forma gramatical, sino también “la función de su significado dentro del amplio contexto discursivo” (Markowska 2017: 42). Una vez observado el fenómeno gramatical dentro del contexto natural, es más probable que su posterior

uso por parte del estudiante, tanto en la interpretación del discurso, como en su producción, sea eficaz desde el punto de vista comunicativo.

El contexto discursivo sin visualización se produce sobre todo en forma de los géneros discursivos con sus características propias. El género puede definirse como “una forma discursiva estereotipada, definida por sus características externas, sociales y culturales, que tiene asociadas otras internas, de tipo lingüístico” (Castellà Lidon 1996: 25). Los géneros, tan estrechamente ligados a la cultura, a menudo difieren en parte de sus características entre los de la lengua y cultura maternas y los de la lengua y culturas extranjeras estudiadas. Además, los géneros pueden ser escritos, orales o tener formas intermedias propias de algunos tipos de textos publicados en Internet.

Otra forma de contextualizar sin visualización es formular las instrucciones a las tareas de tal modo que el estudiante disponga de una serie de datos que contextualizan la tarea (p. ej. quién va a hablar, de qué, de dónde es, dónde están los interlocutores, etc...).

3.3. Contexto discursivo con visualización

La visualización es, según la RAE (2014), la “acción y efecto de visualizar”, en otras palabras, “representar mediante imágenes ópticas fenómenos de otro carácter” o “formar en la mente una imagen visual de un concepto abstracto”. De esta definición podemos deducir que la función principal de la visualización de los fenómenos gramaticales es ayudar al estudiante a construir en la mente una imagen concreta de un fenómeno gramatical que es abstracto por naturaleza. Las asociaciones con la imagen ayudan a memorizar la gramática, lo que es fundamental sobre todo en la comunicación oral, en la que escasea el tiempo de reflexión y no es posible hacer mucho uso del monitor, es decir, recordar visualmente las reglas gramaticales.

Añadir la visualización al contexto discursivo aporta además las siguientes ventajas: aumenta la motivación del alumno, le ayuda a concentrarse mejor, es más natural para un alumno joven que pasa mucho tiempo con los medios audiovisuales electrónicos, se puede usar para todas las edades, despierta muchas emociones, lo que favorece la memorización, muchas de ellas tienen carácter lúdico por lo cual relajan al estudiante y hacen el aprendizaje más placentero, permite ahorrar tiempo, permite incluir los elementos no verbales propios del contexto discursivo a la presentación de la gramática.

La visualización de la gramática puede tener forma de una imagen (unas imágenes), también en formato vídeo, o de un esquema. Otra posibilidad muy frecuente y eficaz de visualizar es mediante el cómic que permite combinar la imagen con los enunciados discursivos y las onomatopeyas que representan el lenguaje no verbal. De este modo el cómic permite recoger en un género discursivo muchos elementos que forman parte del contexto de los enunciados discursivos.

4. La contextualización en la enseñanza del modo subjuntivo

En el caso del modo subjuntivo en español como lengua extranjera (en adelante ELE), la importancia del contexto es mayor que en el caso de muchos otros fenómenos gramaticales, tales como, por ejemplo, el género y número del sustantivo o la gradación del adjetivo.

El subjuntivo, por un lado, resulta de la dependencia formal, ya que existen estructuras gramaticales que rigen este modo. Por otra parte, su uso es subjetivo, como el nombre mismo indica, y resulta de la intención del hablante y de la situación de la comunicación.

Por esta razón se puede hablar de la doble vía en la enseñanza del subjuntivo a los extranjeros en cuyas lenguas no existe un modo similar: (1) enseñanza basada en las dependencias formales y (2) enseñanza comunicativa que presta atención al contexto del uso. Según el primer modelo, el estudiante recibe o llega él mismo o ella misma a la conclusión de que después de una serie de expresiones aparece el subjuntivo, por ejemplo después de *para que*, *a condición de que*, *puede que*, etc. Según el segundo, se da cuenta de la intención comunicativa que requiere el uso del subjuntivo, como por ejemplo, cuando queremos expresar nuestras emociones respecto a lo que hacen los demás o cuando nuestra intención es expresar mayor grado de inseguridad.

En nuestra opinión, no se puede dar argumentos razonables a favor de una sola de las vías presentadas, mientras que si combinamos las dos maneras es más probable que el estudiante adquiera el uso en cuestión y que deje de tenerle miedo al subjuntivo, lo que ocurre en muchos casos.

5. Investigación: análisis de la contextualización del subjuntivo en las gramáticas seleccionadas

Mientras que hemos dado por segura la contextualización del subjuntivo en los libros de texto de ELE, nos ha interesado saber si aparece también en los libros

dedicados específicamente a estudiar la gramática española por estudiantes extranjeros. Para este fin hemos elegido la metodología de la investigación documental.

El presente estudio abarca cuatro documentos, es decir, cuatro gramáticas para extranjeros: tres de ellas por ser las más vendidas en Polonia (según una de las librerías más populares en todo el país) y la última porque es una versión preparada para estudiantes polacos. En concreto, los libros estudiados son:

- (1) “Uso de la gramática española” (2005, primera edición 1997) de F. Castro Viúdez. Editorial: Edelsa,
- (2) “Gramática del uso de español: teoría y práctica” (2009) de L. Aragonés y R. Palencia. Editorial: Edelsa,
- (3) “Gramática” (2007) de C. Moreno García, C. Hernández Alcaide, C. Miki Kondo Pérez. Editorial: Anaya,
- (4) Gramática básica del estudiante de español – edición polaca (2010) de R.A. Alonso Raya, A. Castañeda Castro, P. Martínez Gila, L.M. López, J. Ortega Olivares, J. Ruíz Campillo. Editorial: Difusión.

5.1. Preguntas de investigación

La pregunta principal (PP) del estudio es:

PP: ¿Son contextualizados, los usos de subjuntivo en seleccionados manuales de gramática para extranjeros? ¿De qué manera?

Como no es fácil responderla directamente, se ha desglosado en cuatro preguntas detalladas:

PD1 ¿Qué usos del subjuntivo aparecen en los seleccionados manuales de gramática para extranjeros y cómo se agrupan?

PD2: ¿Se introduce el subjuntivo por inducción o por deducción?

PD3: ¿Son contextualizados por el contexto discursivo los contenidos introducidos y los ejercicios de consolidación?

PD4: ¿Son contextualizados por la visualización los contenidos introducidos y los ejercicios de consolidación?

Como se puede deducir de las preguntas, se analizarán tanto las maneras de introducir / explicar los fenómenos gramaticales en cuestión, como la forma de su

puesta en práctica. Tenemos que subrayar que no nos interesa la morfología del subjuntivo, sino exclusivamente sus usos.

5.2. Presentación de los resultados de la investigación

Los resultados de la investigación se presentarán en dos series. La primera (tabla 1) se referirá a la introducción / presentación de los usos del subjuntivo en dos aspectos: (1) qué usos aparecen, (2) se introducen con el método deductivo o inductivo. La segunda (tabla 2) presentará la contextualización de las actividades de práctica del subjuntivo con o sin visualización.

Tabla 1. *Contextualización en introducción teórica de subjuntivo*
(Markowska 2017: 54-56)

TÍTULO DE MANUAL DE GRAMÁTICA	CRITERIOS	
	Agrupación de los usos de subjuntivo	Inducción/ Deducción
“Uso de la gramática española” de Edelsa	<ul style="list-style-type: none"> - Ojalá, quizá(s), tal vez - Oraciones finales: para/para que/para qué - Oraciones temporales: cuando - Oraciones temporales: antes de (que)/después de (que...)/ hasta(que) - Espero/ quiero/ prefiero/ necesito + infinitivo/ que + subjuntivo - (No) está claro, (no) es obvio... + que + indicativo o subjuntivo. (No) es lógico, (no) es necesario... + infinitivo/ + que + subjuntivo - (No) me gusta/ molesta/ importa... (que) + infinitivo o subjuntivo - (No) pienso/ creo/ estoy seguro de ... que + indicativo o subjuntivo. (No) sé + enlace 	<ul style="list-style-type: none"> - Deducción: al principio se presenta la tabla con conjugación y luego los usos de subjuntivo. - La contextualización por visualización es escasa. Sólo al principio de cada tema aparecen dos o tres viñetas con diálogo o monólogo. - Contexto discursivo en forma de enunciados dialogados y no dialogados.

	interrogativo + infinitivo o indicativo.	
“Gramática” de Anaya	<ul style="list-style-type: none"> – La expresión del deseo y del sentimiento. – La expresión de la duda (alternancia modal). – Construcciones impersonales (alternancia modal). – La relación temporal – La expresión de la finalidad. – Verbos de influencia. 	<ul style="list-style-type: none"> – Deducción: al principio se presenta la tabla con la conjugación y luego los usos de subjuntivo. – La contextualización por visualización es escasa. Sólo al principio de cada tema aparecen dos o tres viñetas con diálogo o monólogo – Contexto discursivo en forma de enunciados dialogados y no dialogados.
“Gramática de uso del español: teoría y práctica” de Edelsa	<ul style="list-style-type: none"> – Expresar deseos. – Expresar probabilidad. – Expresar emociones y sentimientos. – Expresar valoraciones. – Contraste entre indicativo y subjuntivo. 	<ul style="list-style-type: none"> – Deducción: al principio se presenta la tabla con conjugación y luego la explicación de diferentes usos de subjuntivo. – La contextualización por visualización es escasa. Sólo al principio de cada tema aparecen dos o tres viñetas con diálogo o monólogo – Contexto discursivo en forma de enunciados dialogados y no dialogados.
“Gramática básica del estudiante de español” de Difusión	<ul style="list-style-type: none"> – Declarar (indicativo) o no declarar (subjuntivo). – Expresar deseos y objetivos. – Declarar o cuestionar informaciones. – Declarar o pedir. – Valorar informaciones. – Identificar o no identificar entidades. – Relacionar temporalmente dos hechos. 	<ul style="list-style-type: none"> – Deducción: al principio se presenta la forma gramatical y luego la explicación de diferentes usos de subjuntivo. – Cada explicación está provista de visualización en forma de viñetas con diálogo o monólogo que aparte de dar un contexto son también muy divertidas. – Contexto discursivo en forma de enunciados dialogados y no dialogados.

– Correspondencias temporales. dialogados.

Tabla 2. *Contextualización en ejercicios de fijación y consolidación gramatical (Markowska 2017: 57-58)*

TÍTULO DE MANUAL	FORMAS DE CONTEXTUALIZACIÓN	
	Contextualización por visualización	Contexto discursivo sin visualización
“Uso de la gramática española” de Edelsa	No aparece.	<ul style="list-style-type: none"> – Aparece en algunas instrucciones. – En muchos ejercicios se notan enunciados o diálogos que ayudan imaginarse el contexto.
“Gramática” de Anaya	No aparece.	<ul style="list-style-type: none"> – Aparece en algunas instrucciones. – Son notables los ejercicios provistos de enunciados dialogados y no dialogados que ayudan imaginarse el contexto. – En un caso aparecen los titulares de periódico. (unidad 26, p. 173.) – 3 veces (unidad 26, p. 174. unidad 27, p.180. unidad 28, p.185.) aparecen historietas que cuentan la vida de un personaje ficticio como pretexto para realizar los ejercicios de subjuntivo.
“Gramática de uso del español: teoría y práctica” de Edelsa	No aparece.	<ul style="list-style-type: none"> – Aparece en algunas instrucciones. – En muchos ejercicios se pueden ver enunciados dialogados y no dialogados.
“Gramática básica del estudiante de español” de	– Muchos ejercicios están acompañados con	– Contexto aparece en cada instrucción.

Difusión	viñetas que aparte de mostrar perfectamente un contexto son también divertidas.	<ul style="list-style-type: none"> – Muy frecuente en ejercicios en forma de diálogos, enunciados o historias cortas. – Carta de recomendaciones (unidad 33. p. 160-161), opinión de un doctor (unidad 33. p. 164.). carta de amor (unidad 33, p. 154).
----------	---	---

5.3. Interpretación de los resultados

En la introducción del subjuntivo hemos encontrado tanto divergencias como similitudes. En cuanto a la agrupación de los usos del subjuntivo, las gramáticas presentan bastantes diferencias. Mientras que unas ponen más hincapié en las expresiones que rigen el uso del subjuntivo, otras se enfocan en un aspecto en su totalidad (expresar emociones, probabilidad, deseos, etc.). En lo que se refiere a la elección entre la inducción y la deducción, todos los autores han optado por la deducción, lo que parece lógico, ya que sus obras constituyen un material adicional que los estudiantes consultan después de familiarizarse con el fenómeno gramatical en el libro de texto o en el aula.

Ninguna de las tres gramáticas con mayor venta en Polonia recurre a la contextualización con visualización en su significado más amplio en la parte introductoria de cada uso del subjuntivo, excepto la aparición de una o dos viñetas con diálogo o monólogo. Al contrario, en el cuarto libro abunda la visualización en forma de viñetas que acompañan cada explicación haciéndola menos abstracta y acercándola a la realidad concreta.

Respecto a la contextualización del subjuntivo en las actividades de consolidación y fijación, en todas las gramáticas aparece la contextualización sin visualización en forma del contexto presente “en la instrucción y/o en los ejercicios en forma de enunciado dialogado o no dialogado” (Markowska 2017: 59). Si se trata de la visualización del contexto, se puede notar la misma diferencia que antes entre las tres gramáticas más vendidas y la propuesta por la editorial Difusión. En esta última las actividades se apoyan con frecuencia en las viñetas, que “aparte de presentar la situación que rodea los hechos, son muy graciosas e influyen en las emociones del alumno y en su motivación” (Markowska 2017: 59).

6. Conclusiones

El objetivo fundamental de la enseñanza y aprendizaje de idiomas extranjeros en general, y del español en particular, es comunicarse. La comunicación real siempre está contextualizada, ya que los interlocutores y toda la situación en la que se da la comunicación constituyen el contexto. Si queremos preparar a nuestros alumnos para la comunicación con los nativos, o más, queremos que se comuniquen entre ellos en el aula en la lengua meta, tenemos que procurarles el contexto.

La contextualización de los fenómenos gramaticales tiene las siguientes ventajas: le acerca al estudiante al mundo real, permite imaginarse lo abstracto gracias a su concretización, le motiva, favorece el entendimiento y la memorización de la gramática y su aplicación en nuevos contextos. Las formas fundamentales de contextualizar la gramática son: introducción del fenómeno gramatical con el método inductivo, contextualización discursiva sin visualización, sobre todo, por medio de los diferentes géneros discursivos y contextualización discursiva con visualización, sobre todo por medio de viñetas, cómic y películas.

En el caso de un fenómeno gramatical tan abstracto para los estudiantes polacos como es el uso del subjuntivo en español la tarea de contextualizar parece ser difícil. La inducción, aunque es tan aconsejable, no siempre funciona con los fenómenos tan abstractos como es el subjuntivo, ya que ni siquiera disponiendo de muestras de la lengua el estudiante polaco es capaz de llegar a la regla. En este caso, la deducción que es el modo elegido por los autores de las gramáticas presentadas parece ser una solución razonable. El uso del contexto discursivo sin visualización parece ser un estándar en las gramáticas para extranjeros, lo que nos parece muy positivo. De momento solo en una de las cuatro gramáticas analizadas el contexto discursivo aparece acompañado de visualización. En este aspecto queda mucho por mejorar respecto a las ayudas en la enseñanza del subjuntivo.

Para terminar queremos subrayar que la investigación llevada a cabo por M. Markowska (2017) no se limita a lo presentado con anterioridad ya que abarca también la elección de un uso del subjuntivo especialmente difícil para el estudiante polaco y el análisis, comparación y contraste de su contextualización en las mismas gramáticas seleccionadas. Los resultados de esta investigación se publicarán en un artículo aparte.

Merecería un estudio realizar estudios parecidos analizando libros de texto de ELE. A modo de ejemplo, sería interesante buscar la respuesta a la pregunta si en los libros de texto se prefiere recurrir a la inducción o a la deducción en

la presentación de los distintos usos del subjuntivo y cómo se contextualizan los usos de subjuntivo.

Bibliografía

- Alonso Raya Rosario, Castañeda Castro, Alejandro et. al. (2010). *Gramática básica del estudiante de español – edición polaca*. Barcelona. Editorial: Difusión.
- Aragónés, Luis y Palencia, Ramón. (2009). *Gramática del uso de español: teoría y práctica*. Madrid. Editorial: Edelsa.
- Calsamiglia Blancáfort, Helena y Tusón Valls, Alvaro (1999). *Las cosas del decir*. Barcelona: Editorial Ariel, disponible en: <https://universitas82.files.wordpress.com/2013/08/las-cosas-del-decir.pdf> último acceso: 20.02.2018.
- Castellà Lidon, Josep M. (1996). *Las tipologías textuales y la enseñanza de la lengua*.
- Castro Viúdez, Francisca (2005). *Uso de la gramática española*. Madrid. Editorial: Edelsa.
- Cea, Marcelo (2014). *Un modelo cognitivo para la enseñanza del subjuntivo*. disponible en: <https://lucris.lub.lu.se/ws/files/5309834/5048124.pdf>, último acceso: 18.02.2018.
- Markowska, Małgorzata (2017). *La Gramática Comunicativa y la contextualización en la enseñanza del modo subjuntivo a los estudiantes polacos*. Memoria de licenciatura no publicada, defendida en Ateneum – Szkoła Wyższa w Gdańsku.
- Moreno García, Concha, Hernández Alcaide Carmen, Miki Kondo Pérez, Clara (2007). *Gramática*. Madrid. Editorial: Anaya.
- Real Academia Española (2014). *Diccionario de la lengua española*. Disponible en: <http://dle.rae.es/?id=bw6iSVj>, último acceso: 20.02.2018; disponible en: <http://dle.rae.es/?id=AVBbFZW>, último acceso: 17.02.2018; disponible en: <http://dle.rae.es/?id=FqtGFhC>, último acceso: 17.02.2018; disponible en: <http://dle.rae.es/?id=R8LGdYW>, último acceso: 10.02.2018.
- Rodríguez Abella Rosa María, Valero Gisbert María (1998). La gramática para comunicar: una propuesta inductiva. En: *ASELE Actas IX*. 433-440, disponible en: http://cvc.cervantes.es/ensenanza/biblioteca_ele/asele/pdf/09/09_0436.pdf, último acceso: 18.02.2018.
- Sobre la diversidad, los límites y algunas perversiones”. En: *Textos de Didáctica de la Lengua y de la Literatura*. disponible en: http://www.academia.edu/12177680/Las_tipolog%C3%ADas_textuales_y_la_ense%C3%B1anza_de_la_lengua._Sobre_la_diversidad_los_l%C3%ADmites_y_algunas_perversiones, último acceso: 20.02.2018.

Paulina KOWALCZYK
Pomeranian University in Słupsk,
paulina.olech@gmail.com

Adriana BIEDROŃ¹
Pomeranian University in Słupsk,
adriana.biedron@apsl.edu.pl

The motivation to achieve near-native level of competence by young adult English language learners

Abstract

This study aims to examine young adult language learners' motivation to attain near-native level of competence in English. It is a quantitative analysis carried out on students of English philology. Firstly, the authors present the theoretical background and selected research into the role of motivation in foreign language learning. Next, the methodology and findings of the study are analyzed. The study is an attempt to gain some insights into motivational processes present in teaching adult language learners, especially students' drives to become near-native like (NNL) speakers of English.

Keywords: motivation, young adult language learners, near-native level of competence

1. Introduction

The number of adult language learners increases every year, therefore teaching this age group is becoming gradually more significant and challenging, especially from the perspective of life-long learning. Adult language learners generally need a foreign language (FL) for their social progress and are usually committed to learning, motivated and goal-oriented. The likelihood to achieve success rises if their motives to study are compatible with their life goals. What is more, adults need to feel comfortable with the learning process, teaching methods and techniques, as well as strategies they use, otherwise they may become disaffected and demotivated. Therefore, their motivational patterns must be precisely investigated if teachers wish to encourage their adult students to acquire an FL.

¹ The paper is a cooperative endeavor between a mentor and a student based on the diploma paper submitted at the English Philology of the Pomeranian University in Słupsk.

Moreover, it is challenging for adult students to attain a near-native, or even an advanced level of competence, especially in some linguistic areas (Long, 2013) for a number of reasons, the factor of age being the main one. If someone is or is not perceived as NNL is strictly attached to pronunciation and accent. Often, the factor that mostly impairs communication is pronunciation, not the lack of vocabulary or grammar knowledge (Gilakjani & Ahmadi, 2011). Accordingly, it is worth considering if adults desire to sound like native speakers and, consequently, if they believe in attainability of this goal. To this end, the first, theoretical part of this paper will present selected research on motivation and the empirical part will describe the results of a quantitative study aimed at investigating young adult FL learners' motivation to attain NNL competence in English. The study limitations and suggestions for further research finish the paper.

2. Research on motivation in foreign language learning

Motivation is regarded as one of the main factors that determine the success in FL learning (Eccles & Wigfield, 2002; Biedroń, 2012; Gregersen & McIntyre, 2014; Biedroń & Pawlak, 2016). Researchers state that motivated students are more enthusiastic and willing to work hard and can easily concentrate on tasks without being constantly encouraged (Al Othman & Shuqair, 2013; Dewaele & Li, 2018).

A special role is attached to integrative motives. The major study by Csizer and Dörnyei (2005) found that integrative motivation is the main factor in the general motivational predisposition of FL learners. Lennon (1990, cited in Freed, 1995, p. 124) regards motivation as the most important feature which influences continuous achievement in FL proficiency, especially oral proficiency. Furthermore, data from Gardner, Day and MacIntyre's study (1992, cited in Wei, 2007, p. 5) demonstrates that integratively motivated learners reveal less anxiety in FL contexts. Wei's (2007) study provides evidence that learning a language solely for school requirements is not likely to have a positive effect on students' proficiency. He also states that if learning English is an enjoyable and freely chosen activity, students are more willing to become involved in it. It should be emphasized that motivation is not a constant process and depends on other determinants, which can obstruct the learner's development, such as, for example, family problems or working conditions. As Dörnyei, Henry and Muir (2015) demonstrate, motivation is a dynamic factor, subject to currents. In brief, adult learners' motivation is a complex, self-determining process and a variety of aspects must be taken into consideration when studying this problem (Gregersen & MacIntyre, 2014; Dewaele & Li, 2018).

There is a connection between motivation and attitudes towards the target language, where a positive attitude strengthens motivation. Pan, Zang and Wu (2010, cited in Al Othman & Shuqair, 2013, p. 127) claim that motivation to succeed in learning an FL depends on a favorable approach to the learned language. In a similar vein, Mallalah's study (2004, cited in Al Othman & Shuqair, 2013, p. 127) reveals that English students have a high motivation to acquire an L2 because they have a positive attitude toward English native-speakers and English teachers. Dewaele and Li (2018) emphasize the role of positive emotions in sustaining students' motivation. They highlight the recent change in research in affect in SLA: "There has been a shift away from an exclusive focus on negative emotions in SLA to a more holistic analysis of both negative and positive emotions among learners" (p. 15).

There emerges a special link between motivation and accent. Gardner and Lambert (1972, cited in Moyer, 2013, p. 69) suggested that an "integrative and friendly outlook toward the other group (...) can differentially sensitize the learner to the audio-lingual features of the language, making him/her more perceptive to forms of pronunciation and accent". It is noteworthy that they highlighted accent as an important part of integrative motivation. The research conducted by Purcell and Sutter (1980, cited in Moyer, 2013, p. 68) emphasizes the importance of integrative motivation for advanced FL learners. According to the researchers, integrative motivation is a significant factor in attaining high level of proficiency by FL learners. In contrast, the results of Muñoz and Singleton's study (2007, cited in Moyer, 2013, p. 64) reveal that kind of motivation does not matter a lot. In their study one of the participants was integratively motivated, while the second one was judged as having instrumental motivation. Both participants aimed to be very fluent and declared to strive for this goal, even though they already sounded like natives.

As Moyer states (2013), it is important to be aware of how advanced and successful learners establish their aims, how they act, how they assess their results, and reevaluate their approaches to the task. Self-determination and self-efficacy are worth mentioning as significant constructs which affect the possibility of success. On the other hand, Smit (2002, cited in Moyer, 2013, p. 69) emphasizes a weak correlation between students' perceived competence to advance their pronunciation and the grades that they obtained after a pronunciation course. In contrast, Moyer in her study (2007), reports that those English language users who believe that they are able to develop their pronunciation to high levels of competence are evaluated as substantially more NNL in terms of accent in certain types of tasks. Al Othman & Shuqair (2013) reveal that students are more

motivated when they have a chance to choose the method of learning. When learners' preferences are satisfied, the motivation to be proficient in English can be increased. This implies that a higher level of motivation is achieved by those learners who display more achievements in language learning (Al Othman & Shuqair, 2013). In a similar vein, Midraj, Midraj, O'Neil and Abdellatif's (2008, cited in Al Othman & Shuqair, 2013, p. 128) research on motivation and affective factors demonstrates that results in language proficiency tests are influenced by motivation in the sense that students who have internal motivation are more successful than extrinsically motivated ones.

If people learn an FL in their adulthood, their chances to achieve NNL competence level are slight. Learner's motivation along with the age of onset regulate whether the learner will gain NNL or native-like pronunciation after puberty. Some researchers (Birdsong, 2007; Moyer, 2013; Singleton, 2014) claim that a positive attitude, length of residence, intensity of exposition and other factors emerge to be vital factors in acquiring NNL proficiency, which can surpass the factor of age. However, according to the *Critical Period Hypothesis* (CPH) the inborn ability to acquire an FL relatively effortlessly and quickly deteriorates with age (Long, 2013). That is why adult learners must depend on their cognitive abilities and their ultimate achievement is incomplete (DeKeyser, 2000; Abrahamsson & Hyltenstam 2008). Obviously, for those late learners it is still possible to attain very high levels of proficiency if their motivation is exceptionally high. Thus, the present study attempts to explore motivational patterns related to learners' desire to become highly proficient and even NNL in English.

3. The study objectives

The purpose of the study is to examine the relationship between adult FL learning outcomes and motivational patterns related to their desire to attain NNL level of proficiency in English. In order to investigate these issues, five research questions were formulated:

1. Does the level of motivation influence student's pronunciation measured by the grade in phonetics and his/her speaking ability measured by the grade in speaking?
2. What kind of motivation reaches the lowest and the highest level for adult learners?
3. Does the age of learners influence their level of motivation?

4. Do the students with high levels of motivation want to become NNL speakers?
5. Do highly motivated learners regard a NNL level of competence as necessary?

4. Participants

The sample consisted of 30 adult language learners – 22 women and 8 men (n=30) from the Pomeranian University in Słupsk. The average age of the participants was 28 (M=28,20; SD=2,95). The participants were extramural adult students of the first and second year of MA studies at English Philology with a specialization in language teaching. This sample was chosen to take part in the study because they were regarded as advanced learners, aspiring to attain very high level of competence. The majority of the respondents were English teachers of different age groups and different proficiency levels.

5. Instruments for data collection and the procedure

The questionnaire used to collect the data consisted of three main parts. The first part, which included the participants' grades in phonetics and speaking, was regarded as the objective variable which was influenced by the general level of the students' motivation. The second part of the questionnaire consisted of the subscales adopted from Gardner's Attitude/Motivation Test Battery (1985, cited in Chalak & Kassain, 2010, p. 52–56). They were as follows:

- Interest in FLs (items 1–10),
- Motivational Intensity (items 11–20),
- Attitudes towards learning English (items 21–30),
- Attitudes towards English-speaking people (items 31–38),
- Integrative orientation (items 39–42),
- Desire to learn English (items 54–63).

The other part consisted of the Instrumentality subscale (items 43–53) taken from Taguchi, Magid & Papi's Motivation questionnaire (2009, cited in Dörnyei & Ushioda, 2013, p. 277). Each statement in this part was presented on a six point Likert scale (where 1 referred to "strongly disagree" and 6 to "strongly agree").

The subscales mentioned above measured the following:

1. Integrativeness – measured by integrative orientation, attitude toward the target language group, and interest in the FL,
2. General level of motivation – measured by the desire to learn English, motivational intensity, and attitude toward learning English,
3. Instrumental orientation – measured by Instrumentality (Hashimoto, 2002, pp. 42–43).

The third part of the questionnaire consisted of four questions that related to the students' subjective opinions about being NNL. These questions were estimated as having a relationship with the level of language learning motivation, especially with advanced adult language learners. To answer these questions, the Likert scale was provided as well. It also contained six points, where 1 referred to “not at all” and 6 to “very much”.

To collect the data, the self-reporting questionnaire was distributed among students. Adult students participated in this research voluntarily. They were instructed that the data would be collected anonymously and would be confidential. The questionnaire was administered to 30 participants ($n=30$) of the first and second year of MA studies at English Philology, who completed it either individually or in small groups of three or four. They were not allowed to communicate with each other. As the participants were advanced English learners, the questionnaires were distributed in English and the researcher did not need to provide them with any explanations. At the beginning of the study, the respondents were required to specify their bio-data, such as sex and age. The students were given as much time as necessary for them to finish the questionnaire. They were asked to circle one of the six given points of the Likert scale in each line. They were also asked to check if they had answered all of the questions. There were no inaccurate questionnaires. The thirty participants' responses were gathered, coded and analyzed in SPSS, version 23.

6. Research findings

The Statistical Package for Social Sciences (IBM SPSS, version 23) was used to conduct the statistical analysis needed to verify the research questions. Basic descriptive analysis of quantitative variables was used and their normality of distributions was assessed. Moreover, a series of Pearson's correlations (Pearson's r) and independent t-tests were conducted. A one-way analysis of variance (one-way ANOVA) with repeated measures was performed.

The established significance level was at a classic threshold of $p < 0,05$. However, data at the level of $0,05 < p < 0,1$ were regarded as relevant at the level of statistical tendency.

In the first step, a basic descriptive analysis of all the quantitative variables considered in this study was applied. The Shapiro-Wilk test assessed the normality of their distributions. The results testify that most of the variables are characterized by a statistically significant distribution which is different from a normal distribution. Nevertheless, it is worth identifying the value of the skewness – its absolute value does not exceed the accepted limit of 1.5 in the case of nearly all the variables (besides a *similar* variable). It shows that there is a high level of distribution symmetry towards the mean. In connection to this, the usage of parametric methods for data analysis in further analyses is justified. The results of the analysis including the variable for which the absolute value of the skewness exceeds the above-mentioned threshold of 1.5 is verified by a collaterally conducted nonparametric analysis in order to ensure that these results are authentic. Values of the measured descriptive statistics and normality distribution test values are presented in table 1.

Table 1. *Basic descriptive statistics of quantitative variables and results of the normality test*

	M	Me	SD	Sk.	Kurt.	Min.	Max.	S-W	p
Age	28.20	27.50	2.95	1.50	1.45	25.00	36.00	0.80	<0.001
phonetics	3.67	4.00	0.62	0.31	-0.40	3.00	5.00	0.77	0.001
Speaking	4.20	4.00	0.56	0.11	0.38	3.00	5.00	0.73	0.001
Similar	5.40	6.00	0.89	-2.16	6.19	2.00	6.00	0.68	<0.001
Imagine	2.83	3.00	1.26	0.00	-1.27	1.00	5.00	0.88	0.004
necessary	3.47	3.00	1.81	0.06	-1.34	1.00	6.00	0.90	0.006
Near	2.57	2.50	1.01	0.35	-0.13	1.00	5.00	0.91	0.013
interest in foreign languages	2.96	3.00	0.33	-0.72	0.09	2.20	3.40	0.92	0.030
motivation intensity	2.99	3.00	0.32	0.26	-0.36	2.40	3.70	0.98	0.673

attitudes toward learning English	2.99	3.00	0.19	0.46	0.87	2.60	3.50	0.96	0.333
attitudes toward English speaking people	3.12	3.13	0.46	-1.04	2.01	1.88	4.00	0.92	0.022
integrative orientation	4.60	4.75	0.69	-0.32	-0.31	3.00	5.75	0.97	0.565
desire to learn English	2.78	2.80	0.29	-0.50	0.19	2.10	3.30	0.96	0.355
instrumental motivation	4.06	4.00	0.40	0.34	-0.32	3.36	4.91	0.96	0.254
integrative motivation	3.56	3.64	0.37	-0.85	0.50	2.65	4.14	0.94	0.096
general motivation	2.92	2.90	0.17	0.09	-0.48	2.53	3.20	0.95	0.179

M – mean; *Me* – median; *SD* – standard deviation; *Sk.* – skewness; *Kurt.* – kurtosis; *S-W* – Shapiro-Wilk test; *p* – significance.

The next step focused on the problem whether grades in phonetics and speaking are correlated with levels of particular kinds of motivation and their subcomponents. In order to check this, the Pearson's correlation was conducted. The results demonstrate the existence of a statistically significant relationship between the grade in speaking and attitudes towards learning English. There is also a relationship between the grade in phonetics and the desire to learn English at the level of statistical tendency. The strength of these correlations is large and moderate, respectively. Their negative sign means that the more positive the attitude toward learning English is, the lower the grade in speaking. On the other hand, the higher the respondents' desire to learn English, the lower the grade in phonetics. Nevertheless, statistically significant correlations between grades in phonetics and speaking, and the levels of other kinds of motivation and their subcomponents were not observed. The above results are presented in table 2.

Table 2. *The correlation between levels of different kinds of motivation and its scales and grades in phonetics and speaking*

		Phonetics	Speaking
interest in FLs	Pearson's <i>r</i>	0.044	0.286
	Significance	0.853	0.176
attitudes toward learning English	Pearson's <i>r</i>	0.004	-0,651
	Significance	0.988	0.001
integrative orientation	Pearson's <i>r</i>	-0.263	0.307
	Significance	0.262	0.144

integrative motivation	Pearson's <i>r</i>	-0.161	0.294
	Significance	0.498	0.163
attitudes toward English speaking people	Pearson's <i>r</i>	-0.050	0.073
	Significance	0.833	0.735
motivation intensity	Pearson's <i>r</i>	0.329	0.168
	Significance	0.157	0.433
desire to learn English	Pearson's <i>r</i>	-0.383	0.164
	Significance	0.095	0.445
general motivation	Pearson's <i>r</i>	-0.014	-0.042
	Significance	0.952	0.846
instrumental motivation	Pearson's <i>r</i>	-0.167	0.156
	Significance	0.480	0.466

In addition, the motivation profile of the subjects was tested. Whether the intensity levels of particular kinds of motivation are statistically different was also examined. In order to verify this hypothesis, a univariate analysis of variance for dependant samples was conducted. As a result, it was discovered that the intensity levels of particular kinds of motivation are statistically significant and different, $F(2, 58) = 91,04$; $p < 0,001$; $\eta^2 = 0,758$. The strength of this effect is very large. Pairwise comparisons conducted by the Sidak test revealed statistically significant differences between the intensity levels of all the examined kinds of motivation. The lowest intensity level characterizes the general level of motivation – it is statistically significant and less intense than integrative motivation ($p < 0,001$) and instrumental motivation ($p < 0,001$). The intensity level of integrative motivation is, in turn, significantly lower than the average result in instrumental motivation ($p < 0,001$). To sum up, the intensity level of instrumental motivation is the highest. This profile is presented in Figure 1.

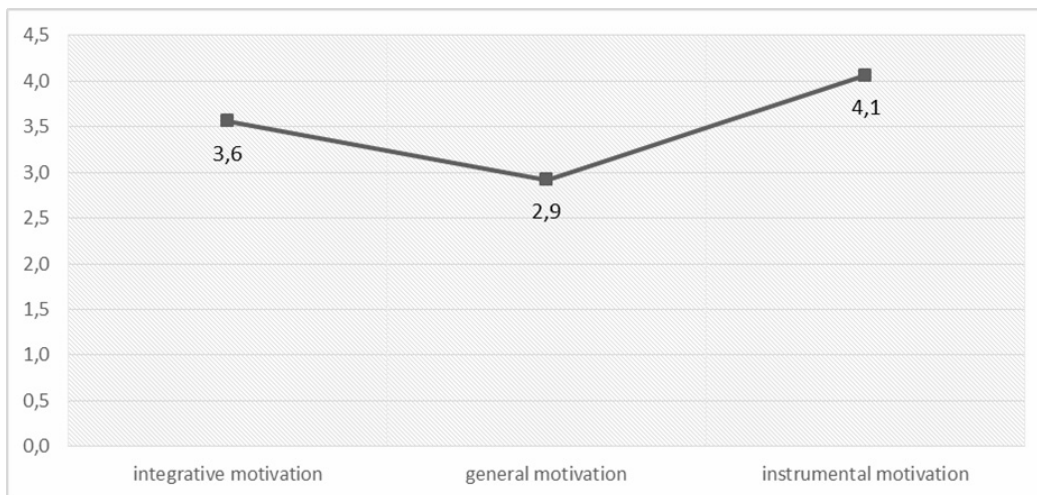


Figure 1. *The profile of different kinds of motivation*

The next step focused on the question whether the age of the respondents correlates with particular kinds of motivation and their scales in a statistically significant manner. In order to examine this hypothesis, the Pearson correlation was used. The correlation with the Pearson ratio revealed that the age is significantly related to the interest in FLs, but only at the level of statistical tendency. The strength of this relationship is moderate, and its negative sign means that the older the respondents are, the less interested in FLs they become. Other components of motivation do not correlate with the age. These results are summarized in table 3.

Table 3. *The correlation between the age of the subjects and the level of their motivation and its scales*

		Age
interest in foreign languages	Pearson's <i>r</i>	-0.328
	Significance	0.076
Attitudes toward learning English	Pearson's <i>r</i>	-0.009
	Significance	0.963
integrative orientation	Pearson's <i>r</i>	-0.213
	Significance	0.258
integrative motivation	Pearson's <i>r</i>	-0.299

	Significance	0.108
attitudes toward English speaking people	Pearson's <i>r</i>	-0.176
	Significance	0.353
motivation intensity	Pearson's <i>r</i>	0.300
	Significance	0.107
desire to learn English	Pearson's <i>r</i>	0.214
	Significance	0.256
general motivation	Pearson's <i>r</i>	0.305
	Significance	0.101
instrumental motivation	Pearson's <i>r</i>	-0.035
	Significance	0.855

Next, the analyzed aspects of motivation were correlated with the answers to the questions about the desire to sound NNL; about imagining oneself as speaking English as a native speaker; about the necessity to attain a NNL level of competence, and about the sense of being close to the native level. In order to check if these variables are related with particular kinds of motivation and their subcomponents, another series of Pearson correlations was conducted. The results indicate that there is a statistically significant relationship between imagining oneself as speaking as a native speaker and the level of general motivation and – at the level of statistical tendency – the intensity of this motivation. The strength of this relationship is moderate, and its positive sign means that the more people can imagine themselves as speaking as a native speaker, the higher the levels of general motivation and the intensity of motivation are. Moreover, there are statistically significant correlations between the necessity to attain the NNL level and the level of integrative motivation. These relationships are strong and their trend is positive. It means that the more the respondents regard the achievement of being near-native as necessary, the higher their level of integrative motivation. A collaterally conducted nonparametric Spearman correlation proved this point. The results discussed above are shown in table 4.

Table 4. *The correlation between levels of different kinds of motivation and its scales and variables such as similar, imagine, necessary and near*

		similar	imagine	necessary	near
interest in foreign languages	Pearson's <i>r</i>	0.099	-0.200	0.286	0.254
	Significance	0.602	0.290	0.125	0.175
attitudes toward learning English	Pearson's <i>r</i>	-0.017	0.154	0.004	0.178
	Significance	0.931	0.417	0.983	0.346
integrative orientation	Pearson's <i>r</i>	0.045	-0.148	0.560	0.189
	Significance	0.815	0.434	0.001	0.318
integrative motivation	Pearson's <i>r</i>	0.099	-0.118	0.554	0.250
	Significance	0.601	0.534	0.001	0.182
attitudes toward English speaking people	Pearson's <i>r</i>	0.106	0.082	0.304	0.146
	Significance	0.577	0.667	0.103	0.443
motivation intensity	Pearson's <i>r</i>	0.152	0.317	-0.264	0.181
	Significance	0.423	0.088	0.159	0.339
desire to learn English	Pearson's <i>r</i>	-0.124	0.228	-0.118	0.000
	Significance	0.514	0.226	0.535	0.998
general motivation	Pearson's <i>r</i>	0.021	0.383	-0.231	0.179
	Significance	0.912	0.037	0.220	0.345
instrumental motivation	Pearson's <i>r</i>	0.136	0.059	0.014	0.078
	Significance	0.474	0.758	0.943	0.681

In the next step, the relationship between age and the grades in phonetics and speaking, as well as the desire to be NNL, imagining oneself as speaking like a near-native, the necessity to attain the NNL competence, and how near the respondents are to the native level, were tested. In order to analyze these data, another series of Pearson correlations was conducted. As a result, it was revealed that there is a correlation (but only at the level of statistical tendency) between the age of the respondents and their answers to the afore-mentioned questions. This correlation is moderately strong, and its negative sign means that the older people are, the less they consider attaining the NNL level of competence

necessary. These results are presented in table 5 and figure 4. A collaterally conducted Spearman correlation supports the obtained results.

Table 5. *The correlation between the age of the subjects and their grades in phonetics and speaking, as well as variables such as similar, imagine, necessary and near*

		Age
Phonetics	Pearson's <i>r</i>	0.237
	Significance	0.314
Speaking	Pearson's <i>r</i>	-0.003
	Significance	0.988
Similar	Pearson's <i>r</i>	0.204
	Significance	0.280
Imagine	Pearson's <i>r</i>	0.130
	Significance	0.495
Necessary	Pearson's <i>r</i>	-0.321
	Significance	0.084
Near	Pearson's <i>r</i>	-0.074
	Significance	0.696

Next, the grades in phonetics and speaking and the desire to be NNL, imagining oneself as speaking like a near-native, the necessity to attain the NNL level of competence and how near the respondents are to this level, were tested. Another Pearson correlation was conducted. Its results demonstrate that there is a statistically significant relationship between the grade in phonetics and the necessity to attain the NNL level of competence. This correlation is strong and has a negative sign, which means that the more people consider attaining the NNL level necessary, the lower their grade in phonetics is. The obtained results are shown in table 6. A collaterally conducted Spearman correlation supports the results.

Table 6. *The correlation between the grades in phonetics and speaking and variables such as similar, imagine, necessary and near*

		phonetics	speaking
Similar	Pearson's <i>r</i>	-0.272	0.019
	Significance	0.247	0.928
Imagine	Pearson's <i>r</i>	-0.229	-0.115
	Significance	0.332	0.591
necessary	Pearson's <i>r</i>	-0.577	-0.208
	Significance	0.008	0.329
Near	Pearson's <i>r</i>	-0.031	0.034
	Significance	0.895	0.874

In the last part of the analysis, the relationship between different kinds of motivation and the subjective level of near-native competence was verified. In order to test this aspect, the Pearson correlation was conducted. The results received in this analysis revealed that there is a statistically significant correlation between the subjective level of near-native competence and the level of the integrative motivation, and, at the level of statistical tendency, integrative orientation as well. The strength of this correlation is moderate and its positive sign indicates that the higher the level of integrative motivation is, the higher the subjective level of near-native competence becomes. The results obtained in this analysis are presented in table 7.

Table 7. *The correlation between levels of different kinds of motivation and their scales and subjective NNL level of competence*

		near-native level of competence
interest in foreign languages	Pearsons' <i>r</i>	0.192
	Significance	0.309
attitudes toward learning English	Pearsons' <i>r</i>	0.115
	Significance	0.545
integrative orientation	Pearsons' <i>r</i>	0.333
	Significance	0.073
integrative motivation	Pearsons' <i>r</i>	0.376
	Significance	0.041
attitudes toward English speaking people	Pearsons' <i>r</i>	0.281

	Significance	0.132
	Pearsons' <i>r</i>	0.075
motivation intensity	Significance	0.693
	Pearsons' <i>r</i>	-0.012
desire to learn English	Significance	0.950
	Pearsons' <i>r</i>	0.083
general motivation	Significance	0.664
	Pearsons' <i>r</i>	0.094
instrumental motivation	Significance	0.621

7. Discussion

The results of the study clearly indicate that the level of motivation is not correlated positively with the grades in phonetics and speaking. It is quite extraordinary, because it means that the students' desire to learn English and their positive attitudes toward it do not predict their success in attaining a NNL level of competence, as measured by grades. Contrary to our findings, the previous studies results indicate that a higher level of motivation results in greater achievement in acquiring an FL (Dörnyei & Ushioda, 2013). Our results, evidently different, can be explained by the fact that the students with worse grades in speaking and phonetics do not focus their efforts on academic achievements and concentrate more on the practical usage of English on a daily basis, instead of theoretical requirements of the university. Moreover, it is also possible that the declared motivation does not reflect the real one, as the respondents may have a tendency to put themselves in a favorable light or present wishful thinking with respect to their studies.

The conducted analysis revealed that instrumental motivation has the highest level among the subjects of the study. On the other hand, the general motivation has the lowest level from all the verified kinds of motivation. These results mean that the examined students have a strong desire to learn English because of instrumental drives, such as their future careers. Vaezi (2008) claims that instrumental motivation is significant for students who do not have many possibilities to encounter the L2 culture. In the case of this study, the higher level of instrumental motivation might have been obtained because of the fact that the respondents study English for a specific purpose. Namely, all of them want to become or are teachers already.

The general motivation has the lowest level of all. It might have been caused by the fact that the general motivation was measured by the desire to learn

English, motivational intensity and attitude toward English learning subscales. These subscales might have been regarded as less important for the respondents due to the fact that their main motive to learn English is to work as an English teacher in the future. Perhaps their attitudes toward learning English are not especially enthusiastic. The further results reveal that the older people become, the less interested in learning an FL they are. Knowles, Holton and Swanson (2015) claim that individual differences increase with age and adult learning must be moderated by different learning styles, pace, time, and the place of learning. Moreover, adult language learners are motivated by the desire to achieve skills, and not by formal academic requirements. Adult language learners need to make free choices regarding the subject studied and possible learning outcomes. Conceivably, the studied subjects do not take the responsibility for the learning and treat it only as a means to an end.

The results received in this study prove that adult language learners need to be assured that what they are learning now will be useful in their future. Moreover, the subscale which correlates the age of the respondents is connected to the general interest in all FLs (e.g. I would really like to learn many FLs; I wish I could speak many FLs perfectly; I wish I could read newspapers and magazines in many FLs), not with a particular one (English in this case). The subjects' choices provide evidence that the older the students are, the more precise and pragmatic goals they have.

The study was also designed to investigate if levels of different kinds of motivation and their subscales are related to the students' subjective opinions about being NNL. The respondents answered four questions:

1. How similar to people who speak English fluently would you like to become?
2. Do you imagine yourself speaking English as if you were a native speaker?
3. Do you think it is necessary to achieve the NNL level of competence?
4. How near to the native level of competence is your level of English?

The results received in this analysis revealed that those who imagine themselves speaking English at the native speaker's level more often have higher levels of general motivation and motivational intensity. This result can be explained by the self-efficacy theory. Wood & Bandura (1989, cited in Chiaburu & Marinowa, 2005, p. 113) describe the self-efficacy theory as "self-belief in one's capabilities to exercise control over events to accomplish desired goals". Students with a higher level of self-efficacy achieve better outcomes than those with a lower one. Moreover, a higher level of self-efficacy leads to a higher level of

motivation (Chiaburu & Marinowa, 2005). Furthermore, imagining oneself as being NNL results in higher motivation, as students seek out situations where they can practice their linguistics skills (Dörnyei & Ushioda, 2013).

The next part of the analysis revealed that the subjects who regard achieving the NNL level of competence as necessary have a higher level of integrative motivation. The literature emphasizes that integrative motivation is considered to be a better predictor of success in FL learning than instrumental orientation (Gardner, 2007). Gardner and Lambert (1972, cited in Al Othman & Shuqair, 2013, p. 125) found that integrative orientation is correlated with proficiency in an FL to a higher level than instrumental motivation. Consequently, Al Othman and Shuqair claim that “learners who are integratively motivated are likely to be more proficient in a language than learners without this kind of motivation” (2013, p.125).

The results of the present study suggest that there is no necessity to attain a NNL level of competence for older students. As it has been suggested, this is because adult learners are more pragmatically oriented and set only attainable and practical goals to reach for themselves. They might not feel that they are able to become NNL in speaking, therefore they do not force themselves to achieve this goal.

8. Conclusion

In general, integrative motivation is regarded as the main factor which influences success in FL learning (Csizer & Dörnyei, 2005). Furthermore, Gardner (2007) claims that those students who are integratively motivated are less anxious in using an FL. However, in line with Wei (2007), students are mainly instrumentally motivated in real life. On the basis of this study it can be stated that adult students are generally not determined to achieve the NNL level of competence, which corresponds with Wei’s findings that learning an FL in academic conditions does not have a positive impact on learners’ proficiency (Wei, 2007).

The results received in this study are in part consistent with the theory, since they show that students who have a higher level of motivation are more willing to become proficient in English. This outcome corresponds with Wood & Bandura’s self-efficacy theory (1989, cited in Chiaburu & Marinowa, 2005, p.113), which states that people who believe in their capabilities to have control over desired goals are highly motivated.

Nevertheless, the subjects of this study are not characterized by integrative motivation and do not regard a positive attitude toward English speaking people as necessary to become a successful English language speaker. This result contradicts Mallalah's study results from 2004 (cited in Al Othman & Shuqair, 2013, p. 127) where it was presented that those English students who had high integrative motivation to learn an L2, also had a positive attitude toward English people and teachers of English.

What is more, the results obtained in this study reveal that students in academic conditions are instrumentally motivated. Al Othman and Shuqair's study from 2013 states that a greater success in learning English is possible for those people who are integratively, not instrumentally motivated. Going further, it might be predicted that this study participants will not attain the NNL level of competence, as linguistic competence is strictly connected to integrative motivation, and not to the instrumental one. All the more that they are not interested in attaining NNL proficiency. Moreover, this study presents the impact of age on the motivation to learn an FL in the sense that older students have more concrete goals and select to learn things which they consider useful for their future. This result, in turn, is consistent with Cercone's findings (2008) that older learners must be sure that what they learn is useful for their future goals.

In sum, it seems that motivation plays a crucial role in learning a target language but there are many different kinds of motivation, which can result in various types of goals, and, consequently, achievements. Integrative motivation may bring better results in attaining the NNL level of competence, whereas instrumental motivation can be perceived as more useful in terms of academic requirements and then better future possibilities of being successful at work. The students who are internally motivated seem to be less anxious about the process of learning. It appears that attaining the NNL level of competence is strictly connected with the internal and integrative types of motivation as individuals need to feel comfortable, self-reliant and willing to communicate if they wish to be proficient English speakers.

Several limitations of the study can be observed. Firstly, the size of the examined sample was rather small (n=30). Secondly, the NNL competence was measured by self-report statements that can cause some problems, as the responses are rather subjective. Perhaps, it could be possible to check which factors, external or internal, are more significant with other versions of the questionnaire.

There are some pedagogical implications of the study. First of all, students should be encouraged to enhance their intrinsic motivation, rather than rely only

on the extrinsic one. This is because internal motives enable individuals to maintain motivation for a longer period of time as it comes from their inner drives and wishes. Furthermore, integrative motivation should be also raised because it is connected with everyday language and not only with artificial structures from books. The integrative motivation empowers learners to be immersed in the FL speaking culture and then to become proficient target language users. The students should be willing to communicate in the FL. Moreover, as it seems difficult to motivate students, self-motivating strategies may be useful. For example, *implementation intention* can be introduced for adults learners. Implementation intention is the process where individuals decide when, where, and how they are going to pursue their actions and these plans are very specific. Ajzen, Czasch and Flood's study from 2009 reveals that implementation intentions can be effective as they help people to commit to actions. In this way adult language learners can become more motivated when they are able to create specific plans with all the details: when they are going to learn, how many materials they want to utilize, where they want to study and what they can do with the possible obstacles that can influence their self-learning situations. In other words, student autonomy should be fostered.

To conclude, in order to be able to enhance students' motivation towards learning, first it must be examined what kind of motivation matches their educational needs, and then the process of learning should be assisted by the development of motivational strategies that are suitable for particular learners' needs.

References

- Abrahamsson, N., & K. Hyltenstam (2008). The robustness of aptitude effects in near-native second language acquisition. *Studies in Second Language Acquisition*, 30, 481–509.
- Ajzen, J., Czasch, C., & M. G. Flood (2009). From intentions to behavior: Implementation intention, commitment, and conscientiousness. *Journal of Applied Social Psychology*, 39, 1356–1372.
- Al Othman, H. M., & K. M. Shuqair (2013). The impact of motivation on English language learning in the Gulf States. *International Journal of Higher Education*, 2(4), 123–130.
- Biedroń A. (2012), *Cognitive-affective profile of gifted adult foreign language learners*. Słupsk: Wydawnictwo Naukowe Akademii Pomorskiej w Słupsku.

- Biedroń A., & M. Pawlak (2016). *New conceptualizations of linguistic giftedness. Language Teaching, 49(2)*, 151–185.
- Birdsong, D. (2007). Nativelike pronunciation among late learners of French as a second language. In: O. S. Bohn, & M. J. Munro. (Eds.), *Language experience in second language speech learning*. Amsterdam: John Benjamins, 99–116.
- Cercone, K. (2008). Characteristics of adult learners with implications for online learning design. *Association for the Advancement of Computing in Educational Journal, 16(2)*, 137–159.
- Chalak, A., & Z. Kassaian (2010). Motivation and attitudes of Iranian undergraduate EFL students towards learning English. *Online Journal of Language Studies, 10*, 37–56.
- Chiaburu, D. S., & S. V. Marinowa (2005). What predicts skill transfer? An explanatory study of goal orientation, training self-efficacy and organizational supports. *International Journal of Training and Development, 9(2)*, 110–123.
- Csizer, K., & Z. Dörnyei (2005). Language learner's motivational profiles and their motivated learning behavior. *Language Learning, 55*, 613–659.
- DeKeyser, R. M. (2000). The robustness of critical period effects in second language acquisition. *Studies in Second Language Acquisition, 22*, 499–533.
- Dewaele J-M. & Ch. Li (2018). Editorial. *Studies in Second Language Learning and Teaching, 8(1)*, 15–19.
- Dörnyei, Z. (2009). Motivation in second and FL learning. *Language Teaching, 31*, 117–135.
- Dörnyei, Z., Henry, A., & C. Muir (2015) *Motivational currents in language learning: Frameworks for focused interventions*. New York: Routledge.
- Dörnyei, Z., & E. Ushioda (2013). *Teaching and researching motivation*. New York: Routledge.
- Eccles, J. S., & A. Wigfield (2002). Motivational beliefs, values, and goals. *Annual Review of Psychology, 53*, 109–132.
- Freed, B. F. (1995). What makes us think that students who study abroad become fluent? In: B. F. Freed. (Ed.), *Second language acquisition in a study abroad context* (pp. 123–146). Philadelphia: John Benjamins Publishing Company.
- Gardner, R. C. (1985). *Social psychology and language learning: The role of attitudes and motivation*. London: Edward Arnold.
- Gardner, R. C. (2007). Motivation and second language acquisition. *Porta Linguarum, 8*, 9–20.

- Gardner, R. C., Day, J. B., & P. D MacIntyre (1992). Integrative motivation, induced anxiety, and language learning in a controlled environment. *Studies in Second Language Acquisition*, 14(2), 197–214.
- Gardner, R. C., & W. E. Lambert (1972). *Attitudes and motivation in second language learning*. Rowley, Mass: Newbury House.
- Gilakjani, A. P., & M. R. Ahmadi (2011). Why is pronunciation so difficult to learn? *English Language Teaching*, 4(3), 74–83.
- Gregersen, T., & P. D. MacIntyre (2014). *Capitalizing on language learners' individuality. From premise to practice*. Bristol: Multilingual Matters.
- Hashimoto, Y. (2002). Motivation and Willingness to Communicate as Predictors of Reported L2 Use: the Japanese ESL Context. *Second Language Studies*, 20(2), 29–70.
- Knowles, M. S., Holton, E. F., & R. A. Swanson (2015). *The adult learner. The definitive classic in adult education and human resource development*. 8th ed. New York: Routledge.
- Lennon, P. (1990). Investigating fluency in EFL: A quantitative approach. *Language Learning*, 40, 387–417.
- Long, M. H. (2013). Maturation constraints on child and adult SLA. In: G. Granena, & M. H. Long. (Eds.), *Sensitive periods, language aptitude, and ultimate L2 attainment* (pp. 3–41). Amsterdam: John Benjamins.
- Malallah, S. (2000). English in an Arabic environment: Current attitudes among Kuwait University students. *International Journal of Bilingual Education and. Bilingualism*, 3(1), 19–43.
- Midraj, S., Midraj, J., O'Neil, G., & S. Abdellatif (2008). The affective factors and English language attainment of Arab EFL Learners. *International Journal of Applied Educational Studies*, 1(1), 43+.
- Moyer, A. (2007). Do language attitudes determine accent? A study of bilinguals in the US. *Journal of Multilingual and Multicultural Development*, 28, 1–17.
- Moyer, A. (2013). Accent and the individual. *Foreign accent: The phenomenon of non-native speech*. New York: Cambridge University Press.
- Muñoz, C., & D. Singleton (2007). Foreign accent in advanced learners: Two successful profiles. *EUROSLA Yearbook*, 7(1), 171–190.
- Pan, G., Zang, Y., & D. Wu (2010). *A survey on English learning motivation of students in Qingdao Agricultural University*. China: Qingdao Agricultural University.
- Purcell, E., & R. Sutter (1980). Predictors of pronunciation accuracy: A re-examination. *Language Learning*, 30, 271–87.

- Singleton, D. (2014). Apt to change: The problematic of language awareness and language aptitude in age-related research. *Studies in Second Language Learning and Teaching*, 4, 557–571.
- Smit, U. (2002). The interaction of motivation and achievement in advanced EFL pronunciation learners. *IRAL*, 40, 89–116.
- Taguchi, T., Magid, M., & M. Papi (2009). The L2 motivational self system among Japanese, Chinese, and Iranian learners of English: A comparative study. In: Z. Dorneyi & E. Ushioda. (Eds.), *Motivation, language identity and the L2 self* (pp. 66–97). Bristol: Multilingual Matters.
- Vaezi, Z. (2008). Language learning motivation among Iranian undergraduate students. *World Applied Sciences Journal*, 5(1), 54–61.
- Wood, R. E., & A. Bandura (1989). Social-cognitive theory of organizational management. *Academy of Management Review*, 14, 361–384.
- Wei, M. (2007). *The Interrelatedness of Affective Factors in EFL Learning: An Examination of Motivational Patterns in Relation to Anxiety in China* available from: <http://tesl-ej.org/ej41/a2.html>, accessed 20 April 2016.

Appendix

Questionnaire

The purpose of this study is to examine students' motivation in and attitude toward learning the English language. Your responses will be anonymous and will never be linked to you personally. Thank you for your cooperation.

SEX M F

AGE

Please, circle the answer:

Your grade in phonetics at the end of last semester	2	3	3,5	4	4,5	5
Your grade in speaking at the end of last semester	2	3	3,5	4	4,5	5

Remember there are no right or wrong answers; just answer as accurately as possible.

Use the scale below to answer the following questions.

1- strongly disagree

2- moderately disagree

3- slightly disagree

4- slightly agree

5- moderately agree

6- strongly agree

1. I wish I could speak many FLs perfectly.	1	2	3	4	5	6
2. Studying FLs is not enjoyable.	1	2	3	4	5	6
3. I wish I could read newspapers and magazines in many FLs.	1	2	3	4	5	6
4. I really have no interest in FLs.	1	2	3	4	5	6
5. I would really like to learn many FLs.	1	2	3	4	5	6
6. It is not important for us to learn FLs.	1	2	3	4	5	6
7. If I planned to stay in another country, I would try to learn their language.	1	2	3	4	5	6
8. Most FLs sound crude and harsh.	1	2	3	4	5	6
9. I enjoy meeting people who speak FLs.	1	2	3	4	5	6
10. I would rather see a TV program dubbed into our language than in its own language with subtitles.	1	2	3	4	5	6
11. I don't pay much attention to the feedback I receive in my English class.	1	2	3	4	5	6
12. I make a point of trying to understand all the English I see and hear.	1	2	3	4	5	6

13. I don't bother checking my assignments when I get them back from my English teacher.	1	2	3	4	5	6
14. I keep up to date with English by working on it almost every day.	1	2	3	4	5	6
15. I put off my English homework as much as possible.	1	2	3	4	5	6
16. When I have a problem understanding something in English class, I always have my teacher for help.	1	2	3	4	5	6
17. I tend to give up and not pay attention when I don't understand my English teacher's explanation of something.	1	2	3	4	5	6
18. I really work hard to learn English.	1	2	3	4	5	6
19. I can't be bothered trying to understand the more complex aspects of English.	1	2	3	4	5	6
20. When I am studying English, I ignore distractors and pay attention to my task.	1	2	3	4	5	6
21. Learning English is really great.	1	2	3	4	5	6
22. I hate English.	1	2	3	4	5	6
23. I really enjoy learning English.	1	2	3	4	5	6
24. I'd rather spend my time on subjects other than English.	1	2	3	4	5	6
25. English is a very important part of the school program.	1	2	3	4	5	6
26. Learning English is a waste of time.	1	2	3	4	5	6
27. I plan to learn as much English as possible.	1	2	3	4	5	6
28. I think that learning English is dull.	1	2	3	4	5	6
29. I love learning English.	1	2	3	4	5	6
30. When I leave university, I will give up the study of English because I am not interested in it.	1	2	3	4	5	6
31. If our country had no contact with English-speaking countries, it would be a great loss.	1	2	3	4	5	6
32. Most native English speakers are so friendly and easy to get along with, we are fortunate to have them as friends.	1	2	3	4	5	6
33. I wish I could have many native English speaking friends.	1	2	3	4	5	6
34. Native English speakers are very sociable and kind.	1	2	3	4	5	6
35. Native English speakers have much to be proud about because they have given the world much of value.	1	2	3	4	5	6

36. I would like to know more native English speakers.	1	2	3	4	5	6
37. The more I get to know native English speakers, the more I like them.	1	2	3	4	5	6
38. You can always trust native English speakers.	1	2	3	4	5	6
39. Studying English is important because it will allow me to be more at ease with people who speak English.	1	2	3	4	5	6
40. Studying English can be important to me because I think it will someday be useful in getting a good job.	1	2	3	4	5	6
41. Studying English is important because it will enable me to better understand and appreciate the English way of life.	1	2	3	4	5	6
42. Studying English is important because I will be able to interact more easily with speakers of English.	1	2	3	4	5	6
43. Studying English is important because with a high level of English proficiency I will be able to make a lot of money.	1	2	3	4	5	6
44. Studying English is important to me because I would like to spend a longer period living abroad.	1	2	3	4	5	6
45. I have to learn English because without passing the English course I cannot graduate.	1	2	3	4	5	6
46. I have to learn English because without passing the English course I cannot get my degree.	1	2	3	4	5	6
47. I have to learn English because I don't want to fail the English course.	1	2	3	4	5	6
48. I have to study English because I don't want to get bad marks at university.	1	2	3	4	5	6
49. Studying English is necessary for me because I don't want to get a poor score or a fail mark in English proficiency tests.	1	2	3	4	5	6
50. I have to study English; otherwise, I think I cannot be successful in my future career.	1	2	3	4	5	6
51. Studying English is important to me, because I would feel ashamed if I got bad grades in English.	1	2	3	4	5	6
52. Studying English is important to me because, if I don't have knowledge of English, I'll be considered a weaker student.	1	2	3	4	5	6
53. Studying English is important to me because I don't like to be considered a poorly educated person.	1	2	3	4	5	6

54. I have a strong desire to know all aspects of English.	1	2	3	4	5	6
55. If it were up to me, I would spend all my time learning English.	1	2	3	4	5	6
56. I want to learn English so well that it will become natural to me.	1	2	3	4	5	6
57. I would like to learn as much English as possible.	1	2	3	4	5	6
58. I wish I were fluent in English.	1	2	3	4	5	6
59. Knowing English isn't really important goal in my life.	1	2	3	4	5	6
60. I sometimes daydream about dropping English.	1	2	3	4	5	6
61. I'm losing any desire I ever had to know English.	1	2	3	4	5	6
62. To be honest, I really have no desire to learn English.	1	2	3	4	5	6
63. I haven't any great wish to learn more than the basics of English.	1	2	3	4	5	6

For the following four questions, answer using the scale below:

- 1 – not at all
- 2 – not so much
- 3 – so-so
- 4 – a little
- 5 – quite a lot
- 6 – very much

1. How much would you like to become similar to the people who speak English fluently?	1	2	3	4	5	6
2. Do you imagine yourself speaking English as if you were a native speaker of English?	1	2	3	4	5	6
3. Do you think it is necessary to achieve near native level of competence?	1	2	3	4	5	6
4. How near to the native level of competence is your level of English?	1	2	3	4	5	6

LITERATURE AND CULTURE

A Mystery Taken to Grave: Dickens's Unfinished Crime Novel as a Motif for a Never-Ending Game of Speculations

Summary

The aim of this paper is to analyse the development of Dickens's last novel in later literary and cultural texts. Throughout the end of the nineteenth and the twentieth century until present, the ending to *The Mystery of Edwin Drood* attracted the attention of many writers and artists who suggested their own interpretation of Dickens's novel. This paper traces the presence of the 'Drood' motif still present in the contemporary fiction and pop culture.

Keywords: Dickens, *The Mystery of Edwin Drood*, crime fiction

1. Introduction

Charles Dickens's death in 1870 left his worldwide fans without an ending to *The Mystery of Edwin Drood*, a novel which the writer had failed to accomplish. The story set in the 19th century England is a novel of manners, a gothic tale, a romance, but most importantly it is a murder mystery. Throughout the centuries, the unfinished novel became an onset to a never-ending game of speculations concerning the novel's solution. Has the main protagonist, Edwin Drood actually been murdered? Is the murderer ever to be found? Was the character of a detective a figure in disguise? All these questions will never seek a definite answer. And yet numerous writers, filmmakers and artists of various kinds have tried to put forward their own version of the book's resolution. From Henry Morford's sequel, through G. K. Chesterton's trial, the Universal Pictures adaptation, and a Broadway musical or more recently the BBC mini-series or Mathew Pearl's and Dan Simmons' novels, Dickens's mystery proves to keep many an artist awake at night in search for the mystery solution.

This paper is an attempt to trace the 'Drood' phenomenon across the temporal, spacial and generic boundaries as well as to pursue the question whether it is at all possible to approximate Dickens's intention, an endeavor which

becomes an investigation in itself that has lasted for centuries, with authors – detectives returning to Drood's mystery again and again.

2. *The Mystery of Edwin Drood* and the Game of Speculations

Dickens's story is set in Cloisterham, a city in England, where John Jasper, Edwin Drood's uncle appears to be the most mysterious and curious character in the novel. He is in love with Rosa Bud, engaged to Drood, although the lovers' relationship comes to an end, as they soon realize that they do not really love each other and split up. At the same time, Rosa Bud catches the eye of Neville Landless, who arrived to England from Ceylon with his sister Helena Landless. As Drood and Landless take an instant dislike towards each other, soon Edwin disappears.

As was his usual manner with his other novels, Dickens was writing *The Mystery of Edwin Drood* in monthly installments. As pointed out in the letters to his publisher, Dickens intended to write twelve chapters, but completed only half of this number. Immediately after Dickens's death, a quest in search of the manuscript with the possibly missing ending of the novel has started. This motif is also used in a number of novels which draw from the historical accounts related to the Dickens's last days and the events that took place around the publishing of 'Drood'. Up to now, there exists a whole range of versions, of various degrees of probability, related to the novel's ending.

According to the most popular theory, it was John Jasper, Edwin's uncle who was the novel's villain and who murdered his own nephew, possibly due to a love triangle, in which himself, Drood and Rosa Bud, Edwin's fiancée, were involved. This theory became dominant thanks to Forster, Dickens's publisher, with whom the writer became very close and to whom he used to read each chapter of Drood aloud and discussed the plot. After Dickens died, Forster was one of the main advocates of Jasper being the murderer of Drood, claiming that he was told by Dickens himself that he had intended to write an innovative story, in which an uncle is going to kill his nephew. This statement was soon used by other commentators and in the course of further argumentation it grew to become the most popular theory. According to some (Cohen, 213), the wrapper illustration for Dickens's novel leaves a tremendous space for speculation itself as it may actually foreshadow the novel's ending. In the cover's foreground there is a figure of a man standing in darkness and suddenly being discovered by another character holding a light. The man who appears from the shadow is supposed to be the suspect. All around, the wrapper shows various scenes from the novel, which seem to be adding certain hints to the book's plot. There functions an elaborate line of concepts and theories concerning the interpretation of these drawings. For

instance, the shadowy figure is wearing a scarf which resembles John Jasper's scarf, therefore it may be argued that the character in question is Jasper himself pointed to as the main villain.

Likewise, there has been a reasonably conducted interpretation which introduced John Jasper in a role of a Thuggee, an assassin in disguise, a member of an Indian cult. (Jacobson 1977). According to this logic, Jasper was supposed to earn the Cloisterham's community favours in order to kill Drood. However, later commentators argue against this reasoning, although it seems that neither of them is right nor wrong in their speculations.

According to Dickens's biographer, Claire Tomalin,

Drood has to be seen in three ways. First, as the unfinished mystery which has received extraordinary attention just because it is a puzzle left by Dickens and offers itself for endless ingenious speculation by those who enjoy thinking up solutions. Secondly, as half a novel which cannot be regarded as a major work (...). And thirdly, as the achievement of a man who is dying and refusing to die, who would not allow illness and failing powers to keep him from exerting his imagination, or to prevent him from writing; and as such it is an astonishing and heroic enterprise. (Tomalin, 389-390)

It seems that this is exactly what this unfinished novel has become over the years of interpretation.

Not to count Robert Henry Newell's parody, the first author who attempted to continue *The Mystery of Edwin Drood* was Henry Morford, who wrote *John Jasper's Secret: Sequel to Charles Dicken's Mystery of Edwin Drood*, in which Edwin Drood survives the murder attempt.

In 1914 for the first time the *Mystery of Edwin Drood* left the pages of a book as, the character of John Jasper, impersonated by an actor, faced a court trial organized by G.K. Chesterton and G.B. Shaw. The process was rather humorous and entertaining. It ended with a verdict according to which Jasper's fault was impossible to prove but at the same time, the jury did not want to be killed in their own beds. Finally, everyone was fined for contempt of the court.

The cinema soon claimed the mystery of Drood for their own interpretation. There have already been four film adaptations so far, including two silent movies from 1909 and 1914. Universal Pictures released *The Mystery of Edwin Drood* as soon as 1935, and most recent cinema adaptation comes from 1993. In 2012 BBC produced a mini-series based on the Dickens's unfinished novel. Theatrical plays

also found *Drood* inspiring. The mysterious open-ending soon became a reason for employing the audience to decide upon the solution. Viewers were to choose the ending and depending on their votes, the actors would play the relevant scenario. This was first introduced by Rupert Holmes in 1985, who made a musical comedy, in which almost every character from the novel is suspected of murder. It became tremendously popular on Broadway, where it ran for 608 performances. The revivals of the play appear until present. In 2013 the most recent adaptation was made by the Roundabout Theatre Company.

The *Drood* motif is frequently used by popular culture. And while some approximations try to add a certain degree of analysis and depth, others focus mainly on the 'whodunit' aspect and sensational gratitude. Dan Simmons and Mathew Pearl published their variations on *Drood* almost at the same time in 2009. Pearl's *Last Dickens* centers around the events following Dickens's death and the quest in search of the manuscript which would reveal the ending of his last novel. The novel is a typically Pearlian story which seeks a mystery in the life and work of a prominent author. Here, Dickens is a troubled and sick artist who towards the end of his life is already tired of his own fame. Upon his death there is a sequence of events – which start with a murder of a manuscript deliverer – and result in revealing the original character that inspired the writing of *Drood*. *The Last Dickens* is by no means a sequel to *The Mystery of Edwin Drood*, but an independent story which only draws upon the popular *Drood* motif. By contrast, a novel by Dan Simmons entitled *Drood* – an eight hundred pages page-turner – is a first-person account of the last five years of Dickens's life narrated by Dickens's friend and writer Wilkie Collins. Collins becomes an unreliable narrator due to his opium sessions and mixes the biographical and historical facts with his own interpretations of the events around the time of writing *Drood*.

The Mystery of Edwin Drood is not devoid of a detective figure. Dick Datchery is introduced into the novel only after Edwin Drood has already disappeared. He is a stranger to the city of Cloisterham and functions as a mysterious observer of the course of events. It seems that his major interest lies in the character of John Jasper on whom he keeps his eye. There are various attempts to suggest that Datchery is a figure in disguise, simply one of the characters dressed up as a stranger who tries to conduct an investigation in order to find Drood or to prove that Edwin was murdered, and possibly indicate who is to blame for his death. For instance, Ch. Williams suggests that Datchery is a disguise of Helena Landless who arrives in London approximately at the same time as the man does. Datchery himself appears as a serious detective, that of a Sherlock Holmes type and it is possible that his character might be a precursor

for Holmes, who first appeared in 1887. There are also claims that Datchery is no one else but Edwin Drood, who after escaping death comes back to the town and observes the course of events, and especially the behavior of his uncle, supposedly the attempted murderer. Such speculations would inherently lead to the conclusion that Edwin in disguise wishes to appear triumphantly and prove that Jasper intended to kill him. But this is nothing more than another speculation.

It seems that to wonder about the right ending to *The Mystery of Edwin Drood* is an unnecessary trouble. Since the murderer seems obvious, why is Drood's solution such an interesting theme throughout the centuries? Dickens himself could not have wished for a better publicity. However, one may argue that Dickens was less interested in the murder itself, and focused most importantly on the psychological dimension of the murderer's mentality. Jasper, and not Edwin Drood, is the main character in the novel. His character is a complex and interesting figure, whose mysterious past may be revealed in fragmentary revelations, which come to life during Jasper's opium sessions. His multiple nature is of central interest to the writer. These "two distinct phases of being" are clearly visible in the case of John Jasper, also with the help of opium to which Jasper is addicted. It is even assumed that Dickens's intention was to put Jasper behind bars, where from his cell he would make a confession to his murder, but his account would be in the third person. Using such a method Dickens would point out to Jasper's double nature. In his own eyes the murderer would remain without blame. Such was supposed to be the innovative method in writing the novel.

Dickens's notes and sketches concerning the monthly plans of writing the *Mystery of Edwin Drood* became to his readers somewhat like the Apocrypha to the students of the Bible. This is not only because the unfinished novel remains a mystery, but also because Dickens made his notes a very interesting, witty, and indeed rather mysterious read. One of the Dickens's comments which has been noticed most often, is an explicit address to the novel's plot. For Chapter 12 Dickens writes: "Lay the ground for the manner of the murder; to come out at last." (Dickens 289). This comment not only suggests that after all it is a murder case, but also that the murderer will be finally revealed. Moreover, Dickens's notes on Drood were meant not only for the authors working process, but in order to show them to the general public eye. One of the reasons that allows us to suppose this is the fact that a lot of thought has been engaged in order to conclude that Dickens produced at least some of his notes after actually completing the chapters. They were meant to amuse, to impress and to add yet another dimension to the novel's plot. Even in the privacy of his study, Dickens – contrary to his other works – leaves no explicit hints to the ending of the novel. This is rather untypical

in comparison with his notes related to the previous works. Also, it seems not to bear any important function to the writer, as a reader may infer that the chapters have already been written prior to the notes. The notes do not reveal any relevant clues and do not exceed any information which would not be in the book itself. It might be possible that Dickens was so secretive while writing his last novel simply because he expected that it is indeed his last work. Being unsure whether he will accomplish writing *Drood*, he chose to keep his ideas a secret, in case the novel remains unfinished. (Cox 217). According to Cox,

[b]ecoming aware of this, we see that a new and possibly unrivalled claim might be made for the notes for *The Mystery of Edwin Drood*: that they are not mere adjuncts, clinging parasitically to the body of the novel, but are collateral extensions of the same overall purpose. They are not so much notes as annotations, a kind of gloss, a running commentary on the story. They do not preserve the author's secrets by passive concealment but actively aid and abet; and, in short, are not merely the working-notes for a Mystery novel but are mysterious in and of themselves. (Cox 217)

Ironically, Dickens's aim to keep his secret has been achieved far better than the author himself might have ever expected. The *Mystery* was taken to grave and even the personal notes do not provide any convincing clues.

In Mathew Pearl's novel *The Last Dickens*, Mr. Osgood, the publisher has an interesting conversation with another Dickens's publisher. They claim that the best novels actually have no endings. They pretend to have them, for the general good. But if it was not for the publisher, many writers would never reach the novel's end. Hence, as he suggests one should not shed tears over *Drood*. Contrary, it should be a reason for joy, as the reader may chose his ideal ending. And in more abstract terms, one may perhaps wonder whether editors are not similar to opium dealers, as they wish their clients to get addicted to the product they sell. Just as drug addicts cannot live without drugs, readers find it impossible to stay away from literature. The act of reading as an act of drug taking may sound like an obvious cliché comparison, but it stands true both in the case of the *Drood* phenomenon and in the case of reading for the plot idea. Curiosity for the end seems to be a driving force standing behind the whole lot of people who invent and reinvent, approximate and follow the story which will remain unfinished no matter how hard they try. Yet, as long as these undertakings continue, the reading public will be there to read and keep their hungry appetites for more.

The Mystery of Edwin Drood, if read from the perspective of a writer approaching his death bed, as Dickens was already rather ill and probably expected that his end is near, might look like a study of the border between life

and death being a flexible and blurry line. On the day of his death Dickens wrote his last passage of Drood:

A brilliant morning shines on the old city. Its antiquities and ruins are surpassingly beautifully, with the lusty ivy gleaming in the sun, and the rich trees waving in the balmy air. Changes of glorious light from moving boughs, songs of birds, scents from gardens, woods, and fields - or, rather, from the one great garden of the whole cultivated island in its yielding time - penetrate into the Cathedral, subdue its earthy odour, and preach the Resurrection and the Life. The cold stone tombs of centuries ago grow warm; and flecks of brightness dart into the sternest marble corners of the building, fluttering there like wings. (Dickens, 235)

The passage is both an affirmation of life (a Bible quotation) and an anticipation of death. Like Edwin Drood himself, whether dead or alive, is constantly present on the pages of the novel.

One may argue whether *The Mystery of Edwin Drood* breaks with the Dickensian tradition of sentimentality. Being a novel of crime, it does not however abandon the sentimental mood. The passage mentioned previously is an example of the sentimental style used by Dickens in that very novel. The fact that Dickens had chosen the motif of murder and crime for his last novel, does not mean that he decided to leave sentimentality behind. It is also reflected in the adaptations. The BBC mini-series opens with a scene in which the vision of Jasper murdering his nephew as if foreshadows the whole plot which is yet to be presented. Edwin and Rosa are portrayed as two, ephemeral figures, as if floating rather than walking down the church aisle. Also, the opium sessions provide instances where visions become rather sentimental. The atmosphere of the opium den is dream-like and the people involved have little contact with reality. Other than that, the literary variations on Drood reflect the reality of the world created and recreated by Dickens. Yet, this reality is in fact a game with the convention and the narration, both within *The Mystery of Edwin Drood* itself, and the sequels and adaptations of Dickens's novel which appeared years and centuries after its original publication. The central figure of the novel, John Jasper seems to function as the writer's alter ego, or to a certain extent his projection (Tracey 29). Jasper is a writer of fiction. He produces a story, a plot, in which he creates a murder case. He stages the quarrel between Edwin and Neville, conveniently preparing ground for further actions and manipulations. Within the novel, Jasper acts as a writer. It is him who is in charge of the action. Moreover, he is the one who constructs other characters' perception of one other. This way, Jasper becomes Dickens's projection of himself. Just like the writer, Edwin's uncle has the power to manipulate the plot and to create the world just as he wishes. He is also able to

foreshadow the events which are yet to happen. He deliberately lays ground for the murder which has not yet taken place, but because he is the author of this plot, he knows and foresees the future events. Not only is he able to construct himself and act accordingly, but also he is perfectly able to manipulate the others and make them act the way he wishes. On another narrative level, Jasper's plans are as if rehearsed in his dreams during the opium sessions. He sees the future, he imagines the events he has planned. As we study the character of Jasper and see him as a narrator and creator of the whole plot, it is easy to observe that Dickens was not primarily interested in the 'whodunit' aspect of *The Mystery of Edwin Drood*, but in the way the plot has been constructed and how cleverly Jasper framed almost all the characters in the novel. Therefore, the fact that the novel has been left unfinished should not be the most absorbing matter for the readers of the last Dickens's work of fiction. It is much more crucial that while writing his last novel Dickens decided to experiment. Tracey (34) suggests that Jasper might have been unaware that he had actually committed the murder of his nephew. After he has so carefully planned the whole plot, he could have believed that it was in fact someone else who did the crime for him. There are arguments supporting the fact that Dickens planned to let Jasper speak from behind bars, but still convinced about his innocence. Jasper managed to eliminate two of his rivals at the same time. Both Edwin and Neville could take his beloved Rosa Bud, so he killed the first and framed the second for the murder.

3. Conclusion

The speculations about Dickens's unfinished novel continue to grow in number. Incidentally, not only literature scholars take their interest in revealing the ending of *The Mystery of Edwin Drood*. In 2014, a team of Ph.D. candidates from the University of Wisconsin-Madison conducted a research based on the statistical analysis of word counts of *Edwin Drood*. The results of their findings have been put on display in the form of an art installation during the Wisconsin Science Festival (Carrie Roy, *Predicting Dickens*). According to the authors, "the art piece – a steamer trunk – inspired wavy black walnut form – is filled to the brim with data, and the results are simultaneously surprising, expected, sparse, vast, extensive and limited, depending on the features modelled." (Boehm, 43). These elusive and contradictory findings once more seem to justify the fact that *The Mystery of Edwin Drood* will remain a mystery no matter how many more attempts shall be made in order to reveal the secret which was buried together with Dickens. However, the vast amount of scholarly works on Drood leaves one with a conviction that it will not be that soon when the scholars of various fields

abandon the topic all along. As Walters puts it, "Edwin Drood is a torso, and we contemplate the unfinished masterpiece we are led to realise how cunning was the hand of the craftsman who shaped it, how superb the sovereign intellect that conceived it, and how majestic would have been its proportions had he completed it." (Walters, 113). *Drood* is the last text left by an ingenious writer at his highest point of creative potential. Therefore, if one wonders whether it still makes sense to study the Drood phenomenon, the answer must be positive, as while analysing *The Mystery of Edwin Drood*, we analyse Dickens's literary talent at its best.

References

- Boehm, F. DeRose C., Roy, C. „Victorian Eyes. Literary, Statistical and Artistic Perspectives on Victorian Novels – and Dickens's Unfinished Murder Mystery”. *Significance*. April 2014. Pp. 40-43.
- Chesterton, G.K. *Trial of John Jasper*. London: Chapman & Hall Ltd., 1914.
- Cohen, Jane Rabb. „Charles Collins”. *Charles Dickens and His Original Illustrators*. Columbus: Ohio State University Press, 1980. Pp. 210-220.
- Cox, Arthur J. “The Drood Remains Revisited: The Monthly Plans (Part Two).” *Dickens Quarterly*. Vol.27. No. 3, September 2010.
- Dickens, Charles. *The Mystery of Edwin Drood And Other Stories*. London: Wordsworth Edition Ltd., 2005.
- Forster, John. *Life of Charles Dickens*. Ed. J.W.T.Ley. London: Cecil Palmer, 1928.
- House, Madeline, Graham Storey, et al. Eds. *The Letters of Charles Dickens*. 12 vols. Oxford; Clarendon, 1965-2002.
- Jacobson, Wendy S. „John Jasper And Thuggee”. *Modern Language Review*. Vol. 72, No. 3. July 1977, pp.526-537.
- Kaplan, Fred. Ed. *Charles Dickens's Book of Memoranda*. New York Public Library, 1981.
- Morford, Henry. *John Jasper's Secret: Sequel To Charles Dickens' Mystery of Edwin Drood*. Kessinger Publishing, 2010.
- Newell, R.H. *The Cloven Foot: Being An Adaptation of the English Novel 'The Mystery of Edwin Drood' (by Charles Dickens) To American Scenes, Characters, Customs and Nomenclatures*. BiblioBazaar, 2010.
- Pearl, Mathew. *The Last Dickens*. Random House, 2009.
- Pearson, E.L. *Sherlock Holmes and the Drood Mystery*. Aspen Press, 1973.
- Simmons, Dan. *Drood: A Novel*. Little, Brown and Company, 2009.
- Tomalin, Claire. *Charles Dickens. A Life*. London: Penguin, 2011.

- Tracey, Robert. „Jasper's Plot: Inventing *The Mystery of Edwin Drood*'. *Dickens Quarterly*. March, 2006.
- Walters, J. C. *Clues To Dicken's Mystery of Edwin Drood*. Forgotten Books, 2013.
(Originally published 1905).

Anna Maria JAGIELSKA
Ateneum – Szkoła Wyższa w Gdańsku,
amjagielska@wp.pl

Małgorzata GODLEWSKA¹
Ateneum – Szkoła Wyższa w Gdańsku,
m.godlewska@ateneum.edu.pl

Feminist Motifs in Kate Chopin's *The Awakening*

Summary

The aim of this paper is to present the American writer, Kate Chopin (1850-1904), as a seminal figure in early American feminism. Her novel *The Awakening* (1899) shows the protagonist's struggle for freedom and independence. References to feminist ideas can be traced in the fictional reality of the novel, in particular, in the sphere of symbols and recurring literary motifs. The main assumption is supported with the arguments from Kate Chopin's life and her novel *The Awakening*, its plot and setting, characters, their controversial thoughts and actions.

Keywords: feminism, Kate Chopin, *The Awakening*, independence, freedom, literary motifs

A certain light was beginning to dawn dimly within her ... Mrs. Pontellier was beginning to realize her position in the universe as a human being, and to recognize her relations as an individual to the world within and about her. (Chopin, 1976, p.15)

1. Introduction

The aim of this paper is to present the American writer, Kate Chopin (1850 – 1904), as a forerunner of early American feminism due to the examination of feminist motifs in her novel *The Awakening* (1899). Its main female character Edna Pontellier is one of the most important fictional representatives fighting for women's liberation. Edna seeks for freedom and independence on the grounds that she was dissatisfied with the restrictions placed on the gendered expectations of women at the turn of the nineteenth-century. Furthermore, her search for freedom includes the erotic sphere of her life and unconventional love. The analysis presents the main protagonist and her complex and intimate relationships. The conclusion draws on the assumption that Kate Chopin could be

¹ The paper is a cooperative endeavor between a mentor and a student based on the diploma paper submitted at The Neophilology Faculty at Ateneum – Szkoła Wyższa in Gdańsk.

called a seminal figure in early American feminism and the references to feminist ideas encompass the sphere of the fictional reality of her novel moving beyond the construction of female characters touching on the writer's own identity.

2. A brief summary of feminism

Feminism is a political as well as cultural movement rooted in ancient Greece, however, primarily in history stretching over two last centuries. For years male mastery and female inferiority were taken for granted: for example, till the late nineteenth-century, women considered themselves to be properties of their husbands. Not all women accepted the role of a second-class citizen. In many different places and times organized groups and individuals have demanded reforms in order to improve the situation of women in the society and their struggle has continued ever since.

Olympe de Gouges (1748-1793) published in 1791 the "Declaration of the Rights of Women and the Citizen". She assumed the right to free speech for women and the right to equality between all citizens irrespective of sex, race or income. One year later Mary Wollstonecraft (1759-1797) published the first text of modern feminism *A Vindication of the Rights of Woman* (1792). It was the beginning of the fight for equality of educational opportunities for both: men and women. At the same time, it was the criticism of Rousseau's breeding model (Burzyńska, Markowski, 2007, p. 428). It has been seen as a key book of American and British feminism.

The term 'feminism' is a quite new word and it has functioned as part of everyday language since the 1960s. In *Teorie Literatury XX wieku* by Anna Burzyńska and Michał P. Markowski one can read that the movement is frequently divided into three waves: the first wave – the turn of the 19th – and 20th century, the second wave – 1960's, 70's and 80's, and the third wave – the 90's (Ibid., p. 393).

For decades women had peacefully campaigned for equality and the right to vote. Their arguments were ignored. In response, Emmeline Pankhurst (1858-1928), one of British leaders of the suffragette movement, who was at the front of Women's Social and Political Union (founded in 1903), called for a national campaign of civil disobedience and inspired lots of women to join the movement. Her motto was: "Deeds not words". She was imprisoned many a time. The movement led more than a thousand of British women to imprisonment. In a British film *Suffragette* (2015) directed by Sarah Gavron based on history of

feminism Pankhurst's words were cited: "We are here not because we are law-breakers; we are here in our efforts to become law-makers" (Bartley, 2002, p. 100).

According to June Hannam's text, suffragists, "... argued that women should have the vote as a natural right based on their common humanity with men and believed that they could not be fully human unless they had citizenship rights" (2013, p.55). In the introduction to her book, Hannam writes also that: "Millicent Fawcett, a leader of the British campaign for women's suffrage, claimed in 1913 that the women's movement was one of the 'biggest things that has ever taken place in the history of the world'" (Ibid., p. 1). As early as in 1897 Fawcett founded in London The National Union of Women's Suffrage Societies which drew global attention to the fight for women's rights.

3. Feminist literary criticism

Academic feminism evolved with the second wave of sociopolitical feminism and developed into Women's Studies and feminist literary criticism. It is an intellectual and interdisciplinary stream which draws inspiration from psychoanalysis, structuralism, deconstructionism, and culture studies. Elaine Showalter (b.1941) and Judith Fetterley (b.1938) are main representatives of feminist literary criticism.

For Showalter the primary purpose of feminist literary criticism was capturing the gender gap depicted in literature. Whereas, in Fetterley's opinion feminist literary criticism gives new ways for understanding and interpreting literature from a woman's point of view (Burzyńska, Markowski, 2007, p. 399).

Showalter claims in her manifesto that feminist literary criticism, "... must find its own subject, its own system, its own theory, and its own voice" (1981, p.184). She termed the last one "gynocriticism" (1979). She formulated four models of differences in woman's alterity and writing: biological, linguistic, psychoanalytic, and cultural (Burzyńska, Markowski, 2007, p. 406). According to Showalter's article:

Feminist criticism written in the biological perspective generally stresses the importance of the body as a source of imagery (188). Linguistic and textual theories of women's writing ask whether men and women use language differently (190). Psychoanalytically oriented feminist criticism locates the difference of women's writing in the author's psyche and in the relation of gender to the creative process. (1981, p.193)

And finally the last model contains a statement that: "... a theory of culture incorporates ideas about woman's body, language, and psyche but interprets them in relation to the social contexts in which they occur" (Ibid., p. 197).

Another American literary critic Nancy K. Miller had an original idea: "arachnologie". She equated the text with the fabric (Burzyńska, Markowski, 2007, p. 410). According to Miller the act of creation of a literary work is a simultaneous creation of thyself (Ibid., p. 411).

A French feminist Helene Cixous (b.1937), a representative of *écriture féminine*, claimed primacy of women's writing (Ibid., p.412). In her article *The Laugh of the Medusa* she writes: "Women must write her self: must write about women and bring women to writing from which they have been driven away... Woman must put herself into the text – as into the world and into history – by her own movement" (Cixous, 1976, p. 875).

4. Life and work of Kate Chopin (1850-1904)

Kate O'Flaherty was born in St. Louis, Missouri, in 1850 as the second child of a well-off family of an Irish immigrant, Thomas O'Flaherty and a French Creole woman, Eliza Faris. Kate also had an elder half-brother George from her father's first marriage. She was very fond of him (Seyersted, 1980, p. 15). From the age of five she was educated at a Catholic Boarding School – The Sacred Heart Academy (Toth, 1999, p. 14). Kate's father sent her daughter to this school, but two months later he was killed in a train accident, therefore, she came after his death home and was raised by three widowed women, mother, grandmother and great-grandmother of her matriarchal family (Seyersted, 1980, p. 16).

In 1860 Kate started to continue her education at The Sacred Heart Academy led by Roman Catholic nuns. Until her graduation in 1868 she studied subjects including religion, domestic skills, languages, music, and good manners (ibid., p. 21).

When Kate O'Flaherty, aged 19, met Oscar Chopin, a young banker, they fell in love with each other, married, spent their honeymoon in Europe, and lived in New Orleans happily together for a few years. Between 1871-1879 Kate gave birth to five sons and one daughter. In 1880 the couple moved to Cloutierville, Louisiana, where Oscar ran a store and had some small cotton plantations (Solomon, 1976, p. xi). Kate tried to be independent during her marriage, albeit she accepted young wife's obligations and responsibilities. Chopin was also interested in the movement for women's suffrage but not politically active. Oscar and Kate were a happy couple but their happiness span did not last for long

because: "... in January, 1883, he (Oscar) caught swamp fever, he had so little power of resistance that he died" (Seyersted, 1980, p. 46).

Thereupon Kate became a widow at the age of thirty-three, with the responsibility of raising six children. It was very hard to reconcile herself with the loss of her husband. In 1884 Chopin came with her children to St. Louis and lived with her mother. Withal Kate's mother suddenly died in 1885. In a piteous condition the widowed and motherless Kate wrote:

I cannot connect my mother or husband or any of those I have lost with those mounds of earth out at Calvary Cemetery. ... If it were possible for my husband and my mother to come back to earth, I feel that I would unhesitatingly give up every thing that has come into my life since they left it and join my existence again with theirs. (Ibid., p. 58)

Seven years later, she began writing as a cure for her grief. Dr. Frederick Kolbenheyer, Kate's physician and a good family friend, tried to help Kate in her sorrow urging the young widow to begin to write fiction (Ibid., pp. 48-49). Obedient to Dr. Kolbenheyer's gentle persuasion, to sooth her pain after her husband's death Kate Chopin began writing and publishing her works in magazines. She wrote nearly a hundred short stories and sketches, essays, nearly fifty poems, a one-act comedy, and only three novels (Ibid., p. 74). Two of them survived, *At Fault* (1890), the second one in order of composition is no more extant (Solomon, 1976 p. vii). *The Awakening*, her third novel was published on April 22, 1899 (Seyersted, 1980, p. 173). It pictures the transformation of the main female protagonist Edna Pontellier from an obedient wife and a traditional mother into an independent and sexually liberated woman.

The issue of passion outside marriage, of sexuality and adultery was at the end of the nineteenth-century not publicly discussed and on this account the novel was condemned as vulgar and harsh, criticised by editors, readers and society of her own city, St. Louis. Per Seyersted, one of her biographers, writes: "Deeply hurt by the reviews and by the fact that she was ostracized and her novel banned in her own city, St. Louis, Kate Chopin wrote very little more, and after her death in 1904, her writings were quickly forgotten" (Ibid., p. 9). Therefore the book *The Awakening* disappeared from bookstores and libraries for about seventy years. The mankind owes the saving of Chopin's manuscripts from probable destruction to Father Daniel Rankin who wrote her first biography in 1932 (Ibid., p. 9).

The novel was 're-discovered' in the early 1970's, when the Second Wave of feminism heaved into sight. Today *The Awakening* is considered a masterpiece

and it has been taught as an early American feminist work during English studies at universities around the world.

Kate Chopin was praised as a local colourist. However Per Seyersted writes: "But she did not wish to be written up as a regional writer" (1980, p. 64). Between 1893 and 1900 the *Vogue* editors printed eighteen of her tales (Ibid., p. 54). According to Chopin's biography by Per Seyersted: "Kate Chopin was never a feminist in the dictionary sense of the term" (Ibid., p. 102). Christina R. Williams agrees with this ascertainment writing in her article: "Any text written by a female author and focusing on a female character cannot avoid feminist trends, but Chopin's *The Awakening* is not a feminist novel in the modern sense" (2008, p. 54). Nevertheless, the feminist undertone of her literary works cannot be ignored. What is more, the writer's life and her works are closely interconnected. Frequently Kate Chopin's education, relationships and life experience are depicted in her writing, thus emphasizing their focus on a figure of an independent female identity central in feminist criticism.

5. *The Awakening* – the setting and the plot overview

The novel is set at the Madame Lebrun's pension on the Gulf of Mexico on Grand Isle and in New Orleans at the end of the nineteenth-century. The book is divided into thirty-nine chapters.

In the first part of the novel, readers are presented with the peaceful life of the main character Edna Pontellier. The omniscient third-person narrator sympathises with Edna. Holly Hartmann Finnegan writes in her thesis:

In order to generate sympathy for such a woman..... She (Chopin) engages and maintains our attention by introducing an omniscient narrator who explains and justifies Edna's action, acting as a liaison between the character and readers throughout the first few chapters of the novel. (1990, p. 51)

However, in the second half of the story the author creates a deliberate ambiguity. When Robert Lebrun, Edna's young admirer, leaves for Mexico Edna's complaining is not justified. In like manner, when Alcée Arobin, a winsome womanizer and Edna's future lover, appears it is hard to find an explanation or justification for the main character's actions.

The framework of this story is simple. The opening scene takes place on Grand Isle at the pension where the upper-class families from New Orleans spend the hot summer time by the ocean. During the week men work in the city, whereas women with their children stay on the island. Edna meets there a young charming man Robert Lebrun, whose mother is the owner of the pension where

the main character is staying with her sons. Edna and Robert enjoy their company very much. "They formed a congenial group [...] Robert and Mrs. Pontellier sitting idle, exchanging occasional words, glances or smiles which indicated a certain advanced stage of intimacy and *camaraderie*" (Chopin, 1976, p. 11). They spend a lot of time near the ocean, where: "Edna had attempted all summer to learn to swim" (ibid., p. 32).

Gradually, Edna's internal transformation becomes visible. She realizes being a mother and a wife is not her main objective in life. "That summer at Grand Isle she began to loosen a little the mantle of reserve that had always enveloped her" (Ibid., p. 16). Vacationing with liberal and uninhibited Creoles conduced partially to Edna's changing. "A characteristic which distinguished them (Creoles) and which impressed Mrs. Pontellier most forcibly was their entire absence of prudery" (Ibid., p. 10).

Edna admittedly loves her children, but she often neglects them. The boys have a nursemaid. "A quadroon nurse followed them about with a far-away, meditative air" (Ibid., p. 2), though they hunger after their mother. Barbara Solomon writes: "One of Léonce's early complaints about Edna is that she is not sufficiently dedicated to the care of their children, Raoul and Etienne" (1976, p. xxvi). Once Edna says to her friend Adèle Ratignolle that: "...she would never sacrifice herself for her children" (Chopin, 1976, p. 136).

After the summer in New Orleans Edna rebels against her marital life and she asserts her independence by disregarding her duties, by painting again after a longer break, by wandering the streets of New Orleans alone, by mowing from their home on Esplanade Street into her own small house, and by starting an affair with a young man Alcée Arobin, whom she does not in the least love. She comes to the conclusion that: "... love and sex do not necessarily coincide in the same object of desire" (Heilmann, 2008, p. 90). Arobin is a seducer who excites a sexual pleasure in Edna which she does not have in her marriage. When Arobin kisses Edna the first time, the moment is described in the following words: "It was the first kiss of her life to which her nature had really responded. It was a flaming torch that kindled desire" (Chopin, 1976, p. 98). Ann Heilmann writes in her article that: "... her husband appears blissfully unaware that she might have any such desires" (2008, p. 91). Léonce, Edna's husband turns to the family doctor, Mr Mandelet, for advice who suggests their separation. The old doctor suspects that Edna might be in love with another man, but does not reveal the truth. Nevertheless he is worried about her: "'I hope it isn't Arobin,' He muttered to himself as he walks 'I hope to heaven it isn't Alcée Arobin'" (Chopin, 1976, p. 83).

The story closes with Edna's return to Grand Isle and her suicide. Per Seyersted writes that: "She goes to Grand Isle and swims to her death" (1980, p. 137). And in the novel one can read: "The voice of the sea is seductive, never ceasing, whispering, clamoring, murmuring, inviting the soul to wander in abysses of solitude" (Chopin, 1976, p. 136). Edna begins to swim in the ocean, she swims so far out that she has no chance to come back. With memories of her childhood, the main character slowly drowns.

6. Main symbols

Kate Chopin's novel abounds in symbols which might be argued to contribute to the feminist interpretation of the text. According to *The Concise Oxford Dictionary of Literary Terms*: "Symbol – ...[is] anything that stands for or represents something else beyond it is a specially evocative kind of image ... a word or phrase referring to a concrete object" (Baldick, 2001, p. 251).

The Awakening opens and closes with bird imagery. A number of birds appear repeatedly in the novel. Initially the parrot and the mockingbird, both of them in cages, co-appear in the first chapter of the book. Edna's husband cannot stop them from speaking. Caged birds might be claimed to stand for women's subjugation to men during the Victorian Era. Thusly birds became representatives of the emerging feminism and of women who struggled against the restrictions of a patriarchal society (Campfield, 2009, pp. 3-10). Jessie Mizic explains that: "... Chopin's text [is] an attempt to highlight the growing dissatisfaction that many women had with the restrictions placed on the gendered expectations of American women at the turn of 19th century" (2015, p. 13). According to her: "Kate Chopin uses these motifs of bird imagery to express the idea of how one woman wants to fly above the social conventions of the time to be free from all restraints" (Ibid., p. 18). Edna, like the parrot, is trapped inside the beautiful cage which stands for her family life. Mademoiselle Reisz says to Edna that: "The bird that would soar above the level plain of tradition and prejudice must have strong wings. It is a sad spectacle to see the weaklings bruised, exhausted, fluttering back to earth" (Chopin, 1976, p. 98).

The final chapter of the novel presents an interesting and symbolic image: "A bird with a broken wing was beating the air above, reeling, fluttering, circling, disabled down, down to the water" (Ibid., p. 136). This bird is a representation of Edna's failure; the protagonist understands that the only way to become independent is to commit suicide. Therefore, she comes into the ocean and swims towards the open sea pending her debility. The ending of the novel is ambiguous: the protagonist's intentions are not revealed and it is not clearly stated whether

Edna's death is caused by an accident or whether it is a result of a conscious decision intention.

Water is another important symbol in the novel. Barbara Claire Freeman writes that: "The ocean is *The Awakening's* central character, the axis around which the narrative turns. From the beginning it is represented as a linguistic presence, possessing a voice that speaks to Edna's soul" (1995, p. 9). According to Jessie Mizic: "The sea has its own voice that speaks to Edna throughout her journey of self-discovery" (2015, p. 28). In the sea Edna learns to swim and it has symbolic meaning because: "The voice of the sea speaks to the soul. The touch of the sea is sensuous, enfolding the body in its soft, close embrace" (Chopin, 1976, p. 15). One can see that the ocean is a personification of a sultry seducer. According to Per Seyersted: "In general we may say that the Gulf serves as the seductive and invigorating force behind Edna's drifting into a sensual awakening and her learning to strike out toward authenticity" (1980, p. 151). Ann Heilmann claims that: "Edna's midnight swim is much more than a victory of physical coordination" (2008, p. 87). The novel offers an explanation to Edna's attitude suggesting her attempts to counteract the stereotypes about women: "She (Edna) wanted to swim far out, where no woman had swum before" (Chopin, 1976, p. 32).

Another significant symbol, a cigar, appears in the novel as the embodiment mannishness. It cannot be ignored that Edna's husband has a taste for cigars. Notwithstanding his wife asks him to come into the house which he answers, "with a glance following a misty puff of smoke. 'Just as soon as I have finished my cigar'" (ibid., p. 37). Initially Robert Lebrun smokes cigarettes because: "...he could not afford cigars" (ibid., p. 4), but after his return from Mexico his smoking habits change. It might be claimed that Robert expresses his own masculinity, and partly social status, through smoking cigars because it is the conventional male behaviour at the time. Smoking was seen as unladylike. Nevertheless, Kate Chopin went beyond the boundaries of binding convention. One can read in Seyersted's book that she: "...enjoyed smoking cigarettes" (1980, p. 39). Emily Toth writes: "Local people stopped and gawked, especially when she smoked cigarettes, which a lady did not do" (2008, p. 18).

On the one hand, needlework is a symbol of femininity and it is associated with domestic harmony, but, on the other hand, the sewing machine at first was praised as a women's liberating device saving their time. Christina R. Williams agrees in her article that the sewing machine is a symbol of feminine domesticity (2008, p. 57). Kate Chopin uses this symbol describing Adèle Ratignolle sewing

baby-wear as well as Madame Lebrun who: "... was busily engaged at the sewing-machine" (1976, p. 25). Edna's friend Adèle is a very resourceful and foresighted mother and she as early as: "During the summer months [...] busily sews little winter garments which will protect her children from threatening drafts and chills" (Solomon, 1976, p. xxvii). For the main character it is not so obvious why she should be concerned with winter baby clothes as early as in summer (Chopin, 1976, p. 10).

7. Colour as a recurring symbol

In *The Awakening*, colours are used as symbols with yellow and red applied on a number of occasions thus implying their significance. Per Seyersted provides an interesting link between the use of colours in Chopin's texts and their hidden meaning claiming that: "The author's use of colours suggests that she here stages a rite for the primordial forces of the sun and the blood" (1980, p. 157). The author pictures the landscape in every detail with '...yellow camomile' (Chopin, 1976, p. 2). By the time Edna cleans her new house, she knots a red silk handkerchief in her hair (Ibid., p. 99). According to Emily Toth:

At her last dinner party as Léonce Pontellier's 'valuable piece of personal property', Edna wears her most sumptuous gown of golden shimmering satin with a 'soft fall of lace encircling her shoulders' and a bustled satin train heavy enough so that Arobin holds it up in order to free her of its weight. (1999: 84)

And according to Kate Chopin herself:

There was something extremely gorgeous about the appearance of the table, an effect of splendour conveyed by a cover of pale yellow satin under strips of lace-work. There were wax candles in massive brass candelabra, burning softly under yellow silk shades; full, fragrant roses, yellow and red, abounded. (1976, p. 102)

When describing Adèle Ratignolle's appearance Chopin uses both of these colours as well: "...the spun-gold hair [...] two lips that pouted, that were so red one could only think of cherries..." (Ibid., p. 9).

White and blue are the other symbolic colours in the story which are often associated with innocence. Thus, in this novel white and blue clothes, 'the Virgin's colors' are worn by fourteen-year-old twins (Ibid., p. 27). Other female characters in the novel, frequently wear white clothes. For instance, Edna: "...wore a cool muslin that morning – white, [...] also a white linen collar" (Ibid., p. 17) and Adèle: "... was dressed in pure white" (Ibid., p. 17) or Madame Lebrun was: "clad always in white with elbow sleeves" (Ibid., p. 2). In Edna's memoirs even the colour of grass in her girlhood home in the old Kentucky is blue (Ibid., p. 5).

8. Recurrent literary motifs

Music constitutes another recurring motif in *The Awakening*. The author describes musical evenings which are often mounted during Edna's stay on Grand Isle as well as after her homecoming in New Orleans. It was an accustomed way of entertaining at the time:

Music, dancing, and a recitation [...], the Farival twins were prevailed upon to play the piano. [...] They played a duet from 'Zampa', and at the earnest solicitation of every one present followed it with the overture to "The Poet and the Peasant." [...] Later a young brother and sister gave recitations, which every one present had heard many times at winter evening entertainments in the city. (Chopin, 1976, p. 27).

Edna's friend Mademoiselle Reisz is an unconventional old pianist, for whom playing music is a form of her artistic expression. She does not present herself attractively, but: "Her playing had aroused a fever of enthusiasm" (Ibid., p. 30). She is a withdrawn spinster and so it is hard for the readers to believe that the writer used her image to show that Edna could have become a similar person if she had not committed suicide and had lived into her old age. Mademoiselle Reisz is most responsible for Edna's artistic development. Because of sharing with Edna the letters she receives from Robert, she is also accountable for keeping Edna's love for Robert alive.

Adèle Ratignolle, Edna's close friend, is the next character who likes playing the piano as well. She is almost complete opposite to Edna's image. Adèle takes care of her husband and children all the time. Music is very popular in Ratignolles' house, because it makes them more attractive. "The Ratignolles' *soirées musicales* are widely known, and it is considered a privilege to be invited to them" (Ibid., p. 64).

9. Main themes

Themes of a literary work are the universal ideas which occur in the text. The themes of solitude, struggling for independence, marriage, women and femininity, gender roles and social constraints are the most important ones in the novel. It should be clarified that initially Kate Chopin's novel was considered as a text deprived of any significant universal theme. According to Holly H. Finnegan: "In the course of the century, critics have moved from the assumption that there is no message in *The Awakening* to the assumption that there are very specific messages and themes" (1990, p. 49). Ann Heilmann indicates the central issues of Chopin's fiction: "*The Awakening* revolves around

the key concerns of New Woman fiction – marriage, motherhood, women’s desire for a separate identity and bodily autonomy – and reconceptualises these through the metaphors of gestation, awakening and sensual-spiritual epiphany” (2008, p. 93). Solitude should be stressed as one of the most important themes in the work. This term refers to Edna’s sexual and spiritual freedom. *A Solitary Soul* was even a working title of the book (Seyersted, 1980, pp. 146-147).

Kate Chopin describes Edna’s struggle for independence, her separation from friends and society of the nineteenth-century who refused to accept an independent woman spirit. The expectations of motherhood and marriage were to be a devoted housewife and a dedicated mother who would never leave her husband. According to Per Seyersted: “Léonce [...] has a tendency to regard her (Edna) as one of his ‘possessions’ ” (Ibid., p. 135). In the course of the time Edna gains in confidence and no longer appreciates the institution of marriage. When Edna’s sister marries, she refuses to come to the wedding. “She won’t go to the marriage. She says a wedding is one of the most lamentable spectacles on earth” (Chopin, 1976, p. 78). By the end of the novel Edna disillusioned by her loveless marriage does not want to marry Robert the man whom she truly loves. He mentions a wedding, only to be rejected by Edna. She says: “I am no longer one of Mr. Pontellier’s possessions to dispose of or not. I give myself where I choose” (Ibid., p. 128).

10. Literary references to other texts

Due to Kate Chopin’s knowledge of French and her fascination with French literature one can see a great influence of French writers on her work. Guy de Maupassant (1850-1893), who was one of the most daring sex-writers of his time (Seyersted, 1980, p. 166), wrote about three hundred short stories among them one entitled “Réveil” (in English – “The Awakening”), which describes a woman who loves her husband, but is sexually cold. Jeanne leaves her husband and goes to Paris where her senses are awakened by a young man. She lives as if in a dream. She meets another admirer, but eventually she joins her husband.

Kate Chopin borrowed the title and the main concept of her novel from this short story (Ibid., pp. 137-138). However, Chopin’s *The Awakening* has more similarities in theme, incidents, and detail with another French novel and thereupon is sometimes compared to *Madame Bovary* (1856) by Gustave Flaubert (1821-1880). Emma Bovary and Edna Pontellier enjoy painting. They have similar first names. Their conducts are very uncommon for their times. According to Per Seyersted:

Both heroines become estranged from their husbands; neglect their children; have lovers; lose the sense of responsibility, and take their own lives. There are traits of Léon Dupuis in Robert Lebrun and of Rodolphe Boulanger in Alcée Arobin, and both books include such matters as a crucial party and a haunting song. [...] the two heroines [...] both have grown up on romanticism with its exalted ideas of transcendent love. (1980, p. 138)

Anna Karenina (1877) by Leo Tolstoy (1828-1910) tells also the story of an adulterous woman trapped by the restrictions of society like Edna Pontellier. She is granted death as well (Wan, 2009, p. 170). All three main characters of the books above have husbands, who are not jealous of them, but who care about conventions and appearances. Edna's husband decides to renovate their house after his wife's removal to the smaller house simulating the need for such a decision. Anna's husband refuses to give his wife divorce because in his opinion it would be a condemnation of his future. By intertextual references to the literary classics, Kate Chopin's novel emphasises the universality of the problems her own text raises and stands as her utterance of disagreement with the contemporary patriarchal society's subjugation of women despite the passage of time.

11. Final Remarks

Throughout history women as well as fictional female characters have gone against prescriptive roles. From early beginnings the male society have seen a woman in a typical role of an obedient wife and a loving mother. However, women have struggled at length to be more independent so as to preserve their own identity, and freedom.

In *The Awakening* one can see that the female protagonist rebels against her spouse so as not to be a man's property anymore. Edna Pontellier seems to be a pioneer in search for women's freedom. She adopts a new policy in her life: she chooses freedom and turns out to be an independent soul. According to Per Seyersted: "Woman's quest for self-fulfillment was a theme which had occupied her (Chopin) all along" (1980, p. 70).

Kate Chopin's fiction attempts to show characters striving for equal rights especially for women. It appears from her writing that every woman should have a possibility to make life decisions by herself. So did the writer herself in her own life. According to Barbara H. Solomon, Kate Chopin as: "The young wife had simply come up against one of the usual limitations of being a woman in a man's world" (1976, p. xi). Kate Chopin writes in her diary that she appreciates solitary experiences like walks through the city or drinking a glass of beer alone (Ibid.,

p. x). Seyersted draws attention to the fact that Kate Chopin was "... fascinated by women who dared to defy conventions and strike out on their own" (1980, p. 101).

In *The Awakening* Edna rebels against her husband claiming not to be his property anymore and it is the most important feminist envoi of this work. Birds are a recurrent symbol in the novel. Edna is for instance as a wife and a mother compared to a caged parrot, but she wants to fly above the social conventions. The sea is a symbol of the main character's desire to find her own freedom.

In 1930, Dorothy Anne Dondore, a professor of English at Elmira College, spoke well of Kate Chopin's *The Awakening*, noting that: "it is one of the tragedies of recent American literature that Mrs. Chopin should have written this book two decades in advance of its time" (Koloski, 2008, 163). It has been demonstrated in this paper how *The Awakening* reflects popular feminist ideas. After analyzing the plot, the symbols and recurrent literary motifs it is possible to conclude that Kate Chopin could be called a forerunner of feminist literature.

References

- Baldick C. (2001). *The Concise Oxford Dictionary of Literary Terms*. Oxford: University Press.
- Bartley P. (2002). *Emmeline Pankhurst*. London: Routledge.
- Burzyńska A., Markowski M. P. (2007). *Teorie literatury XX wieku*. Kraków: Wydawnictwo Znak.
- Campfield M. (2009). "Caged Birds and Subjugated Authority: A Study of the Thematic and Historic Significance of Bird Imagery Within the Works of Fanny Fern, Kate Chopin, and Susan Glaspell." *UW-L Journal of Undergraduate Research* XII. 1-14.
- Chopin K. (1976). *The Awakening and Selected Stories of Kate Chopin*. B. H. Solomon (ed.) New York: Signet Classics.
- Cixous H., Cohen K., Cohen P. (1976). "The Laugh of the Medusa." *Signs*. Vol.1, 4, 875-893.
- Finnegan H. H. (1990). *A Rhetorical Analysis of Narration in Kate Chopin's At Fault, The Awakening, and Selected Short Stories*. Ohio: The Ohio State University.
- Freeman B. C. (2010). *The Awakening (Kate Chopin)* "The Awakening: Waking Up at the End of the Line". In: *The Feminine Sublime: Gender and Excess in Women's Fiction* (1995). In: H. Bloom (ed.): *The Sublime*. New York: Infobase Publishing. 1-26.
- Hannam J. (2013). *Feminism*. London: Routledge.

- Heilmann A. (2008). "The Awakening and the New Woman fiction". In: J. Beer (ed.): The Cambridge Companion to Kate Chopin. Cambridge: University Press. 87-104.
- Koloski B. (2008). "The Awakening: the first 100 years". In: J. Beer (ed.): The Cambridge Companion to Kate Chopin. Cambridge: University Press. 161-173.
- Mizic J. F. (2015). 19th Century American Women's Literature The Importance of Symbolic meanings in Kate Chopin's The Awakening. Washington: University of Washington.
- Showalter E. (1981). "Feminist Criticism in the Wilderness". *Critical Inquiry* 8. Chicago: University of Chicago.
- Seyersted P. (1980). Kate Chopin A Critical Biography. Louisiana: State University Press Baton Rouge.
- Solomon B. H. (1976). Introduction. In The Awakening and Selected Stories of Kate Chopin New York: Signet Classics.
- Toth E. (1999). Unveiling Kate Chopin. Mississippi: University Press of Mississippi.
- Toth E. (2008). "What we do and don't know about Kate Chopin's life". In: J. Beer (ed.): The Cambridge Companion to Kate Chopin. Cambridge: University Press. 13-26.
- Williams C. R. (2008). "Reading Beyond Modern Feminism: Kate Chopin's The Awakening", *The Oswald Review: An International Journal of Undergraduate Research and Criticism in the Discipline of English*, Vol.10, 1.
- Wan X. (2009). "Kate Chopin's View on Death and Freedom in 'The Story of an Hour' ". *English Language Teaching*. www.ccsenet.org/journal.html Vol.2, 4, 167-170. 14 October 2017.

Edyta ŁADUCH

Ateneum – Szkoła Wyższa w Gdańsku,
edyta.laduch@gmail.com

Małgorzata GODLEWSKA

Ateneum – Szkoła Wyższa w Gdańsku ¹,
m.godlewska@ateneum.edu.pl

Multicultural Hybridity in the Construction of the Young Generation presented in Zadie Smith's novel *White Teeth*

Summary

The paper presents a unique aspect of multicultural hybridity pictured in the construction of the representatives of the young generation of immigrants, Irie Jones, Millat Iqbal, Magid Iqbal and Joshua Chalfen, in the first novel written by Zadie Smith called *The White Teeth*. The analysis includes the aspects of immigration in Britain and its location in the postcolonial trend with the emphasis on its motifs. The thesis also raises a topic of multiculturalism in the contemporary world as well as the subject of hybridity which becomes a multinational phenomenon.

Keywords: multiculturalism, hybridity, Zadie Smith, postcolonialism, immigration, culture

1. Introduction

It might be claimed that in the contemporary world the borders of our cultural identity are blurred. People migrate, change their culture, habits, beliefs due to the economy, education, politics and individual needs. Some of these people try to keep their ethnic identity and refuse the foreign customs, while others accept the new cultural identity and acquire the status of a cultural hybrid. The subject of multiculturalism and hybridity is the central and complex phenomenon of the contemporary times. The postcolonial effect has an impact on nearly all cultures around the globe including literature. The picture of the master who colonises the slaves stays in the mentality of the old generation. The new generation has a different perspective. The new hybrids become confused: on the one hand, they

The paper is a cooperative endeavour between a mentor and a student based on the diploma paper submitted at the Neophilological Faculty at Ateneum-Szkoła Wyższa in Gdansk.

try to fit in but on the other hand, they want to keep something from their homebred customs. In the modern world, it is very difficult to avoid the influence of other cultures, because people have a direct or indirect contact with the foreign cultures in every aspect of their lives. The question which stays the same is the dilemma of keeping close to the roots or moving further and changing to acquire a new complex identity, a culture hybrid.

This paper aims to present the phenomenon of the multicultural hybridity of the characters of the young generation of immigrants portrayed by Zadie Smith in her first novel *White Teeth* (2000). The main source of this paper is the novel *White Teeth*, which in a very clear and complex manner presents the subject of multiculturalism and cultural hybridity. In the novel, Zadie Smith places all protagonists in a very uneasy and confused culture setting which has a significant influence on their lives, their decisions and actions. This essay presents the approach to the subject of multiculturalism in the characters who represent a new generation of immigrants. It describes the journey of the young generation, the problem of the identity among immigrants, their religious background as well as their wanders from social and spiritual alienation towards union with others and with themselves. The methodology of this paper relies on the motifs of postcolonial theory with the clear distinction of the hybridity, which is one of the most influential aspects of the literary trend in question. The conclusions present the main ideas described in this work and prove that the novel *White Teeth* is a contemporary voice of the writer, a cultural hybrid herself, in the matter of multicultural hybridity.

The novelist Zadie Smith was born on 25th of October 1975 in an English-Jamaican family as Sadie Smith in the north-west London. Her mother emigrated to England from Jamaica in 1969, so the writer's Jamaican roots have had a huge influence on her novels and the fictional reality presented in *White Teeth*. Zadie Smith studied English literature at Cambridge University and during her college years she wrote her first book *White Teeth*. This debut novel was published in 2000 and shortly after became a best-seller, winning a number of awards such as *Guardian First Book Award*, *James Tait Black Memorial Prize for fiction*, *Commonwealth Writers First Book Prize* and *Whitbread Book Award* in the category of the best first novel. In *White Teeth*, Zadie Smith presents a multi-generational story about three very different families, immigrants living in London, whose fates intertwine due to fortune, history and a character of a mouse. Each of the characters comes from a different country, culture, religion and lives according to different rules. Everything starts with an unsuccessful suicidal attempt of Archibald Jones. Zadie Smith takes the reader on a journey through the

life of Archie a middle-aged Brit, who makes decisions, even the most important ones, by throwing a coin, and his friend Samad Iqbal, a Bengali Muslim, whose steps in life depend on the principles of religion and tradition. Afterwards, the novel uncovers the characters' past at the beginning of their acquaintance, World War II, and later their fates in Jamaica and Bengal. Other characters include Archie's new wife, a Jamaican Clara Bowden and Samad's young wife Alsana, two female protagonists of contradictory personalities. Subsequently, new generations emerge in the characters of Archie's and Clara's daughter Irie and Samad's and Alsana's twin sons Millat and Magid. When the Chalfens, English intellectuals of Jewish descent, join this extremely colourful group, the lives of all the characters change dramatically. The strong influence of Chalfens's personality on the psyche and behaviour of Irie, Millat and later Magid does not really do any good for them and the fates of the young people become even more 'twisted', which results in new relationships between the characters.

The reality presented in *White Teeth* is a multicultural, multinational, hybrid: a world in which generations, cultures, religions and beliefs collide. The author mixes various conventions: pathos is mixed with the grotesque, the seemingly distant past has a huge impact on the here and now of the characters. The language of Zadie Smith can be termed as fresh, flexible and vivid so that it is impossible not to be seduced by her prose. Everything is served as a very digestible mixture and despite the accumulation of a multitude of threads – everything seems to make sense, and its place.

Zadie Smith also wrote four stunning novels such as *The Autograph Man* (2003), *On Beauty* (2006), *NW* (2012), *Swing Time* (2016) and a collection of essays: *Changing My Mind: Occasional Essays* (2009) and *Feel Free* (2018). Apart from her writing career she also works as a tenured professor in the field of the Creative Writing faculty at the New York University and is a Member of the American Academy of Arts and Letters.

2. Immigration in Britain

It is important for this thesis to underline the significant role of immigration in Britain due to the location where the characters of *White Teeth* are set. The novel written by Zadie Smith deals with the people who migrated from Jamaica, Bangladesh, Eastern Europe and is set in London during the years between 1857-1999. The novel celebrates the multicultural London full of bittersweet taste.

Britain has been dealing with immigration for centuries, so it is not a new subject, but still very up-to-date in the contemporary world. People migrate for

various reasons. In some cases, the important factor of immigration is connected with the geographic terms of push and pull factors of migration (Rosenberg). The 'push-factor' is related to problems which force people to migrate such as war, poverty or natural disasters. Sometimes 'pull-factor' plays the first role which is connected with the religious or political freedom, which can be described as the factor which encourages people to migrate (Hadjetian, 2014, p. 15). The most popular city to which the people migrate when they consider Britain is London. London becomes the 'keeper of precious diversity' (Alibhai-Brown), a place where all races are mixed together and they all fit there in some magical way. Homi Bhabha says about London that, "It is the city that the migrants, the minorities, the diaspora come to change the history of the nation" (Bhabha, 2004, p. 243). It is possible to explain why people from other countries and the former British colonies migrate to London so willingly. They migrate there because "they already had a special cultural, political and economic relationship to it" (Hadjetian, 2014, p. 15). It is connected to the role of colonisation and the impact which Britain has on their subservient colonies. During the twentieth century, much has changed in relation to the British immigration policy from the open borders to the standstill phase due to the fact connected with the immigration control. At some point, on the one hand, the number of non-white immigrants did not rise, but on the other hand, the number of inhabitants did not decline because of the offspring of the first generation immigrants born in Britain. The movement of immigrants who came to London constantly changes this city adding a new culture, new food, new religion, and new beliefs. The immigrants living in Britain and especially in London are not just looking for their roots but also for their identities. They must deal with the problems such as racism, loneliness and rejection. A new generation of immigrants must keep on with the changing environment and leave some of their parents' beliefs in their homes. Children of the first generation of immigrants are different from their parents, they adopt new aspects of the English culture more willingly adding just a little bit of their family tradition into their lives. The immigration movements demonstrate the power of migration which has a huge impact on the "transformation of Britain, especially of London, into the multicultural society, it is today" (Hadjetian, 2014, p. 15).

3. Postcolonialism

In order to locate the base of the multicultural hybridity within the characters presented in Zadie Smith's novel, it is important to underline the primary role of postcolonialism as a period in which "Britain's society has become multicultural" (Hadjetian, 2014, p. 18). The term postcolonialism goes far beyond the scope of this thesis, but it is significant to point out the influential theorists such as the ones by Homi Bhabha, Edward Said or Robert J. C. Young.

Postcolonialism, sometimes written as post-colonialism, in a simplified way is related to a reaction to colonialism. The prefix 'post' means 'after' in Latin. The term postcolonialism, "deals with the effects of colonisation on cultures and societies" (Ashcroft, 2007, p. 168). Its origin could be related to the time after the Second World War which can be described as a 'post-independence period' (Ashcroft, 2007, p. 168). However, there is no specific moment in which the postcolonial theory was created. The work of Edward Said entitled *Orientalism* (1978) was an impulse for the flourishing of postcolonial research in the 1980s. *Orientalism* (1978) concerned a discursive analysis of the romantic and exotic representation of the East. Said showed that Western techniques of representation strengthened the stereotypical image of the Orient and the foreign also legitimised imperial policy and the dominant position of Europe in the world. Throughout the years from the first text dealing with the issue presented by Edward Said, postcolonialism has had many phases and the meaning has been evaluating depending on the country and the cultural background. It is for this reason that it is difficult to unambiguously define the term of postcolonialism. It could be considered more as a collection of various ideas related to this collective term. The term postcolonialism is perceived more as an interdisciplinary study which connects various aspects of culture, politics, history and literacy. A postcolonial term leads to a "break from the past, is seen as a sign of the new, as a critical reappraisal in the context of imperialism and the rise of capital, and as a register of social and political assertiveness" (Mishra V., 2015, p. 369). Robert Young postulates that postcolonialism, "generate[s] relations between different peoples and their cultures" (Young, 2003, p. 7).

Homi Bhabha is another significant postcolonial theorist who has made a very important contribution to postcolonial criticism in his work *The Location of Culture* (1994). In the publication mentioned Bhabha applies a phrase 'in-between' to people living between two cultures, two different worlds. He claims that:

These 'in-between' spaces provide the terrain for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself. (Bhabha, 2004, p. 2)

This quotation is also closely related to the new term which Bhabha entered into the postcolonialism terminology, namely hybridity.

4. Hybridity

Zadie Smith belongs to the second generation of immigrants, and for this reason, she is often labelled as a Black-British writer. The term isolates a person who is, “not recognised as part of the domain culture’s discourse” (B.T. Williams, 2000). Writers labelled in this particular way often aim to change the ruling method of writing which may be defined as something ‘in-between’ literary trends, neither different nor equivalent. This idea is presented in the words of Homi Bhabha: “[...] there are no necessary to eternal belongings” (Bhabha, 2004, p. 179).

The motif of ‘hybridity’ is mostly related to the work of Homi K. Bhabha. Bhabha’s findings are connected with the analysis of the relation between the coloniser and colonised, with the relation ‘in-between’ cultural diversity, where people live among the different ethnic groups and deals with the overcome of the exoticism. He claims “that all cultural statements and systems are constructed in a space which he terms as the ‘Third Space of enunciation’ ” (Ashcroft, 2007, p. 108), the idea explained in the following words:

It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory ... may open the way to conceptualising an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture’s hybridity. (Bhabha, 1994, p. 38)

Hybridity is seen throughout the transcultural connection which descendants of immigrants hold with the West. According to Dominic Head, the “period of postcolonial migration begins a new process of cultural (and biological) hybridity that makes stable national identities problematic” (Head, 2002, p. 119). The term hybridity has changed the view on the national identities. Due to migration, immigrants become hybrids and the clear vision of their natural identities has blurred its lines. According to Young:

Hybridity is a making one of two distinct things so that it becomes impossible for the eye to detect the hybridity of a geranium or a rose (Young, 2003, p. 26).

Nowadays, nearly the majority of people can be labeled as hybrids due to globalisation and other movements. Those hybrids are affected by various cultures and communities, and those cultures and communities are hard to define and isolate from one another.

5. Multiculturalism

The setting of the novel *White Teeth* is located in the multicultural environment of the busy city of London so the characters are set inside the proverbial 'cultural mosaic'. The motif of 'cultural mosaic' is related to many different nations, races, religions and beliefs which are located side by side. The difference between 'cultural mosaic' and the American 'melting pot' lies on the act of assimilation: 'mosaic' presents the mixture of various people who are different but they celebrate their uniqueness, while the metaphor of 'melting pot' is related to the pressure for assimilation into the existing society (Levine R., Gifty S.D.).

According to the Cambridge Dictionary, multiculturalism means "the belief that different cultures within a society should all be given importance" (Multiculturalism). The multicultural concept aims "to fight against discrimination, stereotypes, separatism, racism and forced assimilation" (Hadjetian, 2014, p. 28). It is an interesting concept of putting many cultures side by side without judging them. The idea of multiculturalism relies on the beauty of different things which do not have to create a unity but the conglomeration of various aspects. John Clement Ball claims that:

Multiculturalism and multicultural structure in England, having become a postcolonial contact zone has brought about the interrogation of some issues such as nationality, race, identity crises, religious clashes, hybridity and so forth as mentioned subject matter in multicultural literature. (Ball, 2004, p. 15)

Multiculturalism is an important part of postcolonial theories, contemporary literature as well as politics. In the article published in the column in the Guardian newspaper, Bhikhu Parekh, an author of *Rethinking Multiculturalism* claims that:

Multiculturalism is not about safeguarding self-contained ethnic and cultural boxes but rather about intercultural fusion in which a culture freely borrows bits of others and creatively transforms both itself and them. Far from implying that each individual should remain rooted in his or her own culture and flit between them, multiculturalism requires that they should open themselves up to the influence of others and engage in a reflective and sometimes life enhancing dialogue with others. Multiculturalism is not ghettoisation but a form of universalism, and represents one of the highest expressions of human freedom and self-creation. (Guardian)

The quotation above presents the idea of 'borrowing bits' so as to create a new bright world, the place where the skin colour and the religion will not matter anymore. The idyllic concept in which people are seen as equal with little differences which only add the colour to this mixed group with excision of all the

stereotypes and racial prejudice. Multiculturalism is mostly about tolerance and acceptance of differences which are clearly seen in the everyday life of contemporary people.

6. The young generation of hybrids in *White Teeth*

The significant meaning for the analysis of the novel *White Teeth* lies in its title. The title has numerous references which occur repeatedly in the novel. The motif of teeth symbolises identity, which is the main concern of the characters. The teeth have roots, and roots lie in the past. The past, tradition and heritage can destroy us, but getting rid of them is a deception. The roots of teeth embody personal identities because teeth are changing through life experiences, so is the identity of the characters. At the same time, teeth are the same in every race, which becomes a symbol of humanity beyond racial divisions. However, it is easy to lose teeth just as it is easy to lose the identity. Teeth can be healthy just like healthy identities and they can rot like the identities based on false premises. They can also cause suffering and conflicts and they can be neatened just like the characters of *White Teeth* are neatened by the desire of fitting in a right culture, and into the society's expectations. One of the most significant visions which presents the symbol of teeth is pictured in the story of Clara Bowden because she lost her teeth in the motorcycle accident in her teenage years and her artificial teeth become a sign of hypocrisy in which the whole Jones's family lives. For Irie, her daughter, false teeth are:

yet another item in a long list of parental hypocrisies and untruths, this was another example of the Jones/Bowden gift for secret histories, stories you never got told, history you never entirely uncovered, rumours you never unravelled, which would be fine if every day was not littered with clues, and suggestions. (Smith, 200, p. 379)

When Clara's daughter Irie discovers that her mother has artificial teeth, she feels cheated. The lack of teeth equals the lack of roots, that is why Irie runs away from home to her grandmother, hoping to find the roots of her family. While choosing a profession, she decides to become a dentist, as if she could be able to fix her roots with teeth, as if she could be able to repair relations between herself and her mother Clara.

It is also quite significant to the motif of teeth and the title of Zadie Smith's novel to point out the words of J.P. Hamilton, a man who Irie, Magid and Millat meet during their school Harvest Festival:

One sometimes forgets the significance of one's teeth. We're not like the lower animals—teeth replaced regularly and all that—we're of the mammals, you see. And

mammals only get two chances, with teeth [...] Clean white teeth are not always wise, now are they? Par exemplum: when I was in the Congo, the only way I could identify the nigger was by the whiteness of his teeth, if you see what I mean [...] Those are the split decisions you make in war. See a flash of white and bang! As it were ... Dark as buggery. (Smith, 2000, p. 171-172)

Hamilton's story enhances the meaning of the Zadie Smith's novel's title. For him people of different races are not the same, but, on other hands, they are still mammals which connect everyone without taking the importance of the skin colour. Hamilton's story is brutal, but it shows again the link to the subject of teeth and the meaning of belonging to a particular place.

The group of the young generation is the most set in the reality of the multicultural hybrids because they are the true multicultural hybrids. Children of immigrants, born in England, who are constantly looking for their roots, identity, traditions and a way of life, Irie, Magid, Millat and Joshua, are the mix of races, cultures and ambitions, whom fate puts side by side and connects them forever.

Irie, Magid and Millat know one another from the very young age because of their family connections. Magid and Millat are identical twins and even though they develop different personalities. In *White Teeth* there is a description of the style which they choose quoted below:

Both twins had always been determined to choose their own clothes, but where Millat bullied Alsana into purchases of red-stripe Nikes, OshKosh B'Gosh, and strange jumpers that had patterns on the inside and the out, Magid could be found, whatever the weather, in grey pullover, grey shirt, and black tie with his shiny black shoes and National Health Service specs perched upon his nose, like some dwarf librarian. (Smith, 2000, p. 134)

But clothing is not the only difference between the twins, which is presented in the novel. It is repeatedly mentioned that their characters are the opposites, so Magid is described as "a strange child with a cold intellect" (Smith, 2000, p. 134), while Millat as a "good-for-nothing" (Smith, 2000, p. 135). Irie has always loved Millat, who never really reciprocates these feelings. Magid fades for eight years from their lives because of Samad's decision to send him to Bangladesh. Then Irie and Millat meet Joshua and come to Chalfens family life. All starts with the programme which means to punish them for smoking marijuana. The school program of principles is presented in the following words:

Every Tuesday and Thursday, you, Millat, and you, Irie, will go to Joshua's house and join him in a two-hour after-school study group split between math and biology, your weaker subjects and his stronger [...] I think it's a really interesting

idea. This way Joshua's strengths can be shared equally among you, and the two of you can go to a stable environment, and one with the added advantage of keeping you both off the streets. I've talked to your parents and they are happy with the, you know, arrangement. (Smith, 2000, p. 303)

This programme has the opposite result which turns out to be a perfect ground for lost hybrids. All of the young characters are living 'in-between' two cultures, traditions and beliefs. A new generation is constantly confronted with the new and left without a clear answer to their questions.

[...] if not delivered return to sender [...] O what a tangled web we weave. Millat was right: these parents were damaged people, missing hands, missing teeth. These parents were full of information you wanted to know but were too scared to hear. But she didn't want it anymore, she was tired of it. She was sick of never getting the whole truth. She was returning to sender. (Smith, 2000, p. 379)

The quotation above presents Irie's dilemma. Her needs to know more about the place from which she derives. All characters of the young generation presented by Zadie Smith are complex and lost in the new land. They are all strangers in a storage land. It does not matter what they will do they always will be haunted by the shadows of their mixed roots. However, at some point, they succeed in developing their identity and it comes out that hybrids are the people who can live and adjust themselves to the dynamic change of the British society. They are the children of international culture, whose life is not easy, but leads them to a new world.

All characters of the young generation presented by Zadie Smith are dissimilar, but one thing connects them strongly which is presented in their search for identity. Irie is looking for her roots, Magid tries to find himself as a perfect English citizen, Millat tries to connect his Muslim beliefs with the Western influences and Joshua does everything to find himself far from his family's asylum.

The only female character who is related to the new generation of hybrids is Irie Jones. She is the only daughter of Archie and Clara. She is a black, big girl who tries to find herself in the English society. When she meets Chalfens she becomes jealous of their identity, she wants to be part of this world. However, she is fascinated by this middle-class family, as it is presented in the following words:

She just wanted to, well, kind of, merge with them. She wanted their Englishness. Their Chalfenishness. The purity of it. It didn't occur to her that the Chalfens were, after a fashion, immigrants too (third generation, by way of Germany and Poland,

né Chalfenovsky), or that they might be as needy of her as she was of them. To Irie, the Chalfens were more English than the English. (Smith, 2000, p. 328)

From the very young age, Irie is lead by the desire to fit into English culture and the canons of beauty. She thinks that she is not good enough the way she is and that she does not look pretty in her natural look. She is quite a large girl: “the girl had weight; big tits, big butt, big hips, big thighs, big teeth” (Smith, 2000, p. 265). Her body shape is closer to the Jamaican canon, such as her grandmother’s Hortense, and not like her tall and skinny mother’s, Clara. Because of that she becomes obsessed with her look and uses a lot of her energy thinking about it. Finally, instead of losing weight she makes a decision that she needs to change her hair to become more English. Irie, because of her ethnical identity of mixed raced is feeling odd in the land where more people are white and fit. She wants to be part of that world, a part of this society. That is why she makes a decision to change something in her looks.

“What have you done? You had beautiful hair, man. All curly and wild. It was gorgeous.” Irie couldn’t say anything for a moment. She had not considered the possibility that she looked anything less than terrific. (Smith, 2000, p. 283)

She dyes and straightens her black curly hair trying to look more like white girls who surrounded her, but this decision turns out to be amiss. Irie loses her identity again. The need to belong in the community makes her do things which are not good for her. But deep inside she knows that she does all this for Millat and he is not impressed by her new look. Irie loves Millat for years, it is love based on friendship and care. However, Millat has never loved her, not as a girl, he treated her more like a family member. At the end of the novel, Irie sleeps with Millat, who did not hide that he never wanted her. Irie wants to feel good about herself and in some way gets revenge on Millat and that is why on this same day she sleeps also with Magid. Soon after Irie discovers that she is pregnant. The one thing which she will never find out is the real father of her baby because Millat and Magid are genetically identical twins who share the same DNA. This is perfectly presented in the following words:

What she didn't know, and what she realised she may never know (the very moment she saw the ghostly pastel blue lines materialise on the home test, like the face of the madonna in the zucchini of an Italian housewife), was the identity of the father. No test on earth would tell her. Same thick black hair. Same twinkling eyes. Same habit of chewing the tops of pens. Same shoe size. Same deoxyribonucleic acid. She could not know her body's decision, what choice it had made, in the race to the gamete, between the saved and the unsaved. She could not know if the choice

would make any difference. Because whichever brother it was, it was the other one too. She would never know. (Smith, 2000, p. 515)

There is something fascinating in this conceiving, as much as Marcus wanted to control his Future Mouse experiment, Irie just let nature decide and this secret will stay unsolved forever. Irie accepts this fate and she even believes that is better for her baby to call twins as a “Good Uncle Magid” and a “Bad Uncle Millat” (Smith, 2000, p. 541). At the end of the novel Irie leaves England and Iqbal's twins with their problems and she travels with her baby, grandmother and her new lover, Joshua to Jamaica to find out more about her roots, with the feeling that she finally belongs somewhere.

The issue which is the most difficult for Irie is her search for her roots. After she discovers that her mother is wearing false teeth she runs away to her grandmother Hortense and she starts to discover her parents' past. Irie decides that when she finds out the past she will be able to confront her own feelings and place. She feels betrayed by her mother and hiding at her grandmother's flat turns out to be her therapy, she thinks that Hortense's obsession with religion is fascinating and with time she discovers photographs and other items which bring her closer to the roots of her family. Finally, Irie develops the sense of belonging and enthrals of Jamaica, the place where her mother and grandmother came from to England. Irie starts to like herself and get over with the fact that she will always be a hybrid, but at least a hybrid who knows her roots.

The second analysed character of the young hybrids is Magid Iqbal. He is an older twin son of Samad and Aldana. From his early age he is a good boy, with good manners, always dressed in an elegant way, good at school and Samad's favourite. However, Magid always wants to be more English than his family, which is presented in the following words:

Magid really wanted to be in some other family. He wanted to own cats and not cockroaches, he wanted his mother to make the music of the cello, not the sound of the sewing machine; he wanted to have a trellis of flowers growing up one side of the house instead of the ever-growing pile of other people's rubbish; he wanted a piano in the hallway in place of the broken door off cousin Kurshed's car; he wanted to go on biking holidays to France, not day-trips to Blackpool to visit aunties; he wanted the floor of his room to be shiny wood, not the orange-and-green swirled carpet left over from the restaurant; he wanted his father to be a doctor, not a one-handed waiter. (Smith, 2000, p. 151)

His family is not the ideal family for Magid, he wanted more from his life. Therefore maybe that is why after the accident of kidnapping when Samad sends

him to Bangladesh he becomes someone he always wanted to be instead of being the man that his father expects him to be. However, the decision which son Samad will send to Bangladesh was not easy, one day he chooses Magid, another Millat. Unfortunately, Samad does not have enough money to send both sons with his saving so he decides to send Magid with the intention to make him a proper Muslim with the sense of tradition. In some twisted way, Samad thought that he is saving Magid by giving him the opportunity to grow up far from the Western culture. The process of decision is pictured in the lines below:

For the first week it was going to be Magid, definitely Magid. Magid had the brains, Magid would settle down quicker, learn the language quicker [...] So Samad began stealing Magid's clothes away for surreptitious packing, arranged a separate passport (he would be traveling with auntie Zinat on November 4), and had a word in the ear of the school [...] But then the next week there was a change of heart and it was Millat, because Magid was really Samad's favourite, and he wanted to watch him grow older, and Millat was the one more in need of moral direction anyway. So his clothes were pilfered, his passport arranged, his name whispered into the right ears. (Smith, 2000, p. 194-195)

Magid is a character who is mostly absent from his family's drama because he comes back after eight years he spends at Bangladesh. His comeback happens when everything is even more twisted with all characters, as it is described in the novel, "The return of Magid Mahfooz Murshed Mubtasim shook the houses of Iqbal, Jones, and Chalfen considerably" (Smith, 2000, p. 424).

During the time when Magid is in Bangladesh, Marcus starts to write letters to him and they become passionate friends. When Magid comes back he starts to help Chalfen with the Future Mouse project and led by his mentor, he becomes even stranger for his family.

The irony of Iqbal family is that Magid, who grows up far away from England becomes "more English than the English" (Smith, 2000, p. 406): he is educated, speaking with the perfect British English accent; science is his true religion, which is contradictory to what his father wants him to develop. He returns with the identity which perfectly fits the standards of the English society. He is a multicultural hybrid who absorbs everything that is connected with English culture, leaving far behind everything which could connect him with his roots.

The third hybrid character analysed in this thesis is Millat Iqbal. He is the younger son of Samad and Alsana and Magid's twin brother. From the very young age, Millat is known as the troubled son who smokes, drinks, has sex with lots of

girls, always gets into dangerous situations with shady characters. He struggles with the problem of his identity and the feeling of being alienated. He is constantly under the influence of anger whose source he does not really understand. Millat fights and rejects the dominant British society. He takes part in various gangs and organisation during his teens, but none of them fits him the way he expects it to be. He is constantly feeling different, even around peers who are the same as he is in terms of their hybridity. The following words describe his way of thinking:

And that's how it was for Millat. He was so big in Cricklewood, in Willesden, in West Hampstead, the summer of 1990, that nothing he did later in his life could top it. From his first Raggastani crowd, he had expanded and developed tribes throughout the school, throughout North London. He was simply too big to remain merely the object of Irie's affection, leader of the Raggastanis, or the son of Samad and Alsana Iqbal. He had to please all of the people all of the time. To the Cockney wide-boys in the white jeans and the coloured shirts he was the joker, the risk-taker, respected lady-killer. To the black kids he was fellow weed-smoker and valued customer. To the Asian kids, hero and spokesman. Social chameleon. And underneath it all, there remained an ever-present anger and hurt, the feeling of belonging nowhere that comes to people who belong everywhere. It was this soft underbelly that made him most beloved, most adored by Irie and the nice oboe-playing, long-skirted middle-class girls, most treasured by these hair-flicking and fugue-singing females; he was their dark prince, occasional lover or impossible crush. (Smith, 2000, p. 269).

Millat repeatedly tries to find his own identity, beneath the surface of being tough he is lost. What is more, he tries to discover his identity more than once and fails every time. At some point, Millat joins the radical Islamist group called KEVIN, which sounds ironic in terms of fighting with the Englishness but the full name of that organisation stands for Keepers of the Eternal and Victorious Islamic Nation. This group has strict rules which are not easy to follow by Millat, he does not feel the need to be devoted to the Muslim religion and cuts off all the influences of the Western land. But when KEVIN abandons the rule of blood and gore for pacifism he becomes disgusted with them. Millat in some way is fascinated by the gangster image which is presented in the films he loves watching.

Worst of all was the anger inside of him. Not the righteous anger of a man of God, but the seething violent anger of a gangster, a juvenile delinquent, determined to prove himself, determined to run the clan, determined to beat the rest (Smith, 2000:446-447)

This fascination is based on Millat's needs of a father role model which he has never had. Millat is enthralled by the gangster lifestyle, therefore he would like to be a part of that group. He tries to convince himself that he wants to be a Muslim despite the fact that he really sees himself as a gangster. Millat's subconscious is training to adjust his way of thinking from: "As far back as I can remember, I always wanted to be a gangster to As far back as I can remember, I always wanted to be a Muslim"(Smith, 2000, p. 446). Millat's hybridity is perfectly presented in the following words:

But the fact was Millat didn't need to go back home: he stood schizophrenic, one foot in Bengal and one in Willesden. In his mind he was as much there as he was here. He did not require a passport to live in two places at once, he needed no visa to live his brother's life and his own (he was a twin, after all).(Smith, 2000, p. 219)

Magid is sent to Bangladesh but Millat his twin brother is left in England, torn apart from his brother, with the feeling of a tear inside his mind, heart and identity. At the climax of the novel when the presentation of the Future Mouse project is taking place, Millat brings a gun with the intention to shoot Marcus at that event. He is against the Chalfens experiment and his own brother who is taking part in this project. Millat says to Magid before the presentation that, "KEVIN will do whatever is necessary to stop you and your kind" (Smith, 2000, p. 464).

Millat lacks a role model so he is struggling with finding the right path for himself and he starts to be against everyone else. Samad lives 'in-between' two cultures, Alsana accepted the Western pattern of life, while Millat, on the one hand, wants to be part of his roots, but on the other hand, he wants to be more suitable to the place where he was born and raised. He does not know where he belongs, and by crossing the cultural lines Millat becomes a hybrid.

The last character of the new generation of hybrids presented in the novel *White Teeth* is Joshua Chalfen. He is a son of Marcus and Joyce Chalfen and an intellectual who gets into trouble of pot-smoking at school with Irie and Millat. Young Chalfen obviously wants to look cool to his peers so he tells the principle that this is his marijuana. Josh was always a perfect pupil "the only kid in class who volunteered opinions" (Smith, 2000, p. 270). Because of the smoking accident, Irie and Millat start to come to the Joshua house to study together. Josh is first pleased with that situation because he is in love with Irie, but the girl does not reciprocate his feelings. When the Chalfens family allow the new people to come to their lives everything changes for Joshua. He has a very good relationship with his mother and father, but soon after Irie and Millat start visiting them every day,

parents lose interest in their son. Irie starts to work with Marcus on the Future Mouse project, Millat becomes an obsession for Joyce so Josh feels anger and injustice. This situation is perfectly presented in the following words:

Four months ago, having a cool mate like Millat had seemed to Josh one hell of a lucky break. Having him round his house every Tuesday had upped Josh's ante at Glenard Oak by more than he could have imagined. And now that Millat, encouraged by Irie, had begun to come of his own accord, to come socially, Joshua Chalfen, né Chalfen the Chubster, should have felt his star rising. But he didn't. He felt pissed off. For Joshua had not bargained on the power of Millat's attractiveness. His magnetlike qualities. He saw that Irie was still, deep down, stuck on him like a paperclip and even his own mother seemed sometimes to take Millat as her only focus; all her energy for her gardening, her children, her husband, streamlined and drawn to this one object like so many iron filings. It pissed him off. (Smith, 2000, p. 331)

All that is going on at his family house makes him run away from it. After the run, he joins a radical animal rights group called FATE. Paradoxically, this group fights against the genetic project of Marcus. Joshua tries to fit in this group mainly because he falls in love with Joely, the woman of the leader of the FATE organisation. Josh at some point tries to impress Irie and explains with whom he spent most of his time.

[FATE] It stands for Fighting Animal Torture and Exploitation. They're like the hardcore end of Greenpeace or whatever. Read it—they're not just hippie freaks, they're coming from a solid scientific and academic background and they're working from an anarchist perspective. I feel like I've really found my niche, you know? It's a really incredible group. Dedicated to direct action. The deputy's an ex-Oxford fellow." (Smith, 2000, p. 403)

The quotation presented above shows Joshua's fascination with the new organisation to which he joined. He tries to fit in this group, but he discovers that the leader of FATE, "doesn't know about the motivations of people. And he knows more about the psychology of a badger than he will ever know about the inner workings of a Chalfen" (Smith, 2000, p. 525).

After discovering that fact Josh cuts off himself from the group and finally ends up sitting with Irie by a Caribbean sea, "for Irie and Joshua become lovers in the end; you can only avoid your fate for so long" (Smith, 2000, p. 541).

The main problem of Josh is his failure in the search of his identity. Firstly, he is a part of perfect Chalfens and he feels in the right place, but when Millat, Irie and later Magid come into his family life, his attitude is changing dramatically. He is losing his stability and sets out on a journey to find his identity. He wants to

know who he really is and how he should live far from his toxic mother and insane father.

7. Conclusion

White Teeth is above all, a story of multiculturalism which has undoubtedly accompanied London for many generations. It is a story about a few families who, despite many differences, especially cultural ones, maintain friendly relations and try to find themselves in the changing culture of the West. The novel perfectly sketches the problems and social dilemmas which the characters experience. The issues such as the sense of identity, adaptation or the importance of religion in the modern world are foregrounded. The young generation is still looking for their place on earth. *White Teeth* is a novel about the new contemporary reality in which cultures mix, traditions become a threat, and foreignness becomes a liberation. This is a perverse diagnosis of a multicultural society which shows immigrants as vulnerable rather than threatening. Clinging to their customs, religions and traditions, they become dangerous to themselves, their ideas blur, they cannot come to terms with who they have become in a foreign country, they cannot accept the fact that the transformations which they experience may lead to their own progress. Zadie Smith's novel argues that immigrants can no longer live in their own ghettos. Her London is not a blend of ethnic groups who defend themselves against the influence of one hostile white culture. Zadie Smith presents a real mix of characters and their attempts to maintain individuality which becomes the greatest threat.

All characters presented in the novel *White Teeth* are multicultural hybrids which Zadie Smith presented as very complex contemporary individuals who live in the diverse society of the city of London. The dilemma of *White Teeth*'s characters is related to their lives 'in-between' different cultures, customs, religions and beliefs. The lives of the old and the new generations of immigrants present the differences in readjusting and their search for their identities. Therefore, the new generation of the multicultural hybrids such as Irie, Millat, Magid and Josh have an ultimate need to belong, to fit into the new surroundings despite the differences not only in their appearance. Millat due to his riotous nature rebels against all the rules, which he does not accept, such as his father's principles. While he is willing to accept all the norms of the contemporary England which are close to him due to his hybrid origin. Irie, the only analysed female character of the young generation, is finding herself in the strange land of England by accepting her identity and uniqueness after a long fight with her search for roots. All of these analysed characters are lost in their lives and all of

them are constantly looking for their identities. However, it is very difficult for them to find their own space in the British land because all of them somehow have already become hybrids, people who live 'in-between' two worlds, past and future. Michael Perfect in his publication called *Contemporary Fictions of Multiculturalism: Diversity and the Millennial London Novel* stated that: "White Teeth's large cast characters repeatedly try to predict or to engineer the future only to be utterly (and usually comically) thwarted" (Perfect, 2014, p. 79).

Furthermore, this paper applies the theories of the main thinkers of postcolonialism such as Edward Said and his exotic vision of the East, Robert Young and his postulates that postcolonialism creates a relation between various peoples and their unique cultures, and Homi Bhabha with his term of immigrants who live 'in-between' different cultures and worlds. Moreover, this paper tries to prove that the novel *White Teeth* is a contemporary voice in the discussion about multicultural hybridity, a phenomenon which appears in a number of big cities around the globe. *White Teeth* highlights the multinational aspect of immigration, according to Benedict Ledent in this publication called *The Many Voices of Post-Colonial London* "White Teeth is basically a polyphonic novel, integrating dozens of different voices" (Wilson, 2016, p. 82). This novel made Zadie Smith one of the most influential writers of the contemporary times and *White Teeth* for nearly 8 years still excites and inspires her readers.

References

- Alibhai-Brown, Yasmin. "A magic carpet of cultures in London" – <https://www.nytimes.com/2000/07/09/arts/l-london-cultures-a-different-elite-090310.html> – 04.06.2018.
- Ashcroft B., Griffiths Gareth, Tiffin H.(2007) "Post-Colonial Studies – The Key Concepts. Second edition". London and New York: Routledge.
- Ball, John Clement. (2004). "Imaging London: Postcolonial Fiction and the Transnational Metropolis". Toronto: University of Toronto Press.
- Bhabha, H.K. (2004). "Location of Culture". London and New York: Routledge.
- Cohen, Robin. (1995) "Fuzzy Frontiers of Identity: The British Case". *Social Identities* Vol 1. No. 1, 1995, 35–62.
- Guardian – Julian Baggini – <https://www.theguardian.com/books/2005/aug/01/philosophy> – 04.06.2018.
- Hadjetian S. (2014). "Multiculturalism and Magic Realism in Zadie Smith's novel *White Teeth*: Between Fiction and Reality". Hamburg: Anchor Academic Publishing.

- Head D. (2002). "The Cambridge Introduction to Modern British Fiction", 1950-2000. Cambridge: Cambridge University Press.
- Levine R., Gifty S.D. (1999). "Mosaic vs Melting pot" – http://www.darrenduncan.net/archived_web_work/voices/voices_v1_n4/mosaic.html – 02.06.2018.
- Mishra, V. (2015). "Postcolonialism 2010-2014". *The Journal of Commonwealth Literature*, 50(3), 369-390. Murdoch, Australia, Murdoch University. Multiculturalism – <https://dictionary.cambridge.org/dictionary/english/multiculturalism> – 04.06.2017.
- Perfect M. (2014). "Contemporary Fictions of Multiculturalism: Diversity and the Millennial London Novel". London: Springer.
- Rosenberg – Rosenberg, Matt. "Push-Pull Factors" – thoughtco.com/push-pull-factors-1434837 – 20.05.2018.
- Smith Z. (2000). "White Teeth". London: Penguin Books Ltd.
- Wilson J. (2016). "New Soundings in Postcolonial Writing: Critical and Creative Contours". Article "The Many Voices of Post-Colonial London: Language and Identity in Zadie Smith's *White Teeth* (2000) and Andrea Levy's *Small Island* (2004)" writer by Benedicte Ledent. Leiden, The Netherlands, BRILL.
- Williams B.T. (2000). "A State of Perpetual Wandering": Diaspora and Black British Writers. *Journal of Postcolonial Studies*. Vol. 3. Issue 3. New Hampshire: University of New Hampshire.
- Young, Robert J.C. (2003). "Postcolonialism: A Very Short Introduction". Oxford: Oxford University Press.

Kenta, Lill-Zlatan, Doris y „Sin nombre”. La más reciente literatura infantil sueca – desde la perspectiva de género¹

Summary

Swedish children's books are currently on a very high level, both substantively and artistically. In Europe there has for a long time been young writers, writing for Scandinavian children, with their works fantastically mirroring the difficult axiological condition of postmodernism. Examples of such works could be Pija Lindenbaum, Amanda Eriksson. Their books speak about friendship, love, death, old age, routine, loneliness, longing, dysfunctions and the disharmony of adult life. These books encourage sensitiveness and individualism, define fear, embarrassment, aversion and violence, they undermine irrational fears connected to transgenderism, homosexuality, feminism and our relation with our bodies. Through the prism of gender, they discuss elementary equality in all areas of life, independent on age, gender, beliefs, opinions or sexuality. The article shows that a modern children's book is a guardian of true values. The chosen Swedish authors have proved their importance in the modern literary discourse. They have shown the true face of the concept of equality, and they have substantively concentrated their attention on understanding the phenomena of being yourself and being open to "another", without understatements. Through their stories, they have proven that the truth about others is locked within ourselves. Everybody is different, unique – and this should be a source of tolerance and respect. The authors point out that people are increasingly more nonconformist, opportunistic and philistine – which does not help anyone and anything – especially children's books!

Keywords: Swedish children's books, Pija Lindenbaum, Amanda Eriksson, gender

La literatura sueca infantil representa actualmente un alto nivel, tanto por su contenido sustancial como por su valor artístico. El libro sueco para el receptor no adulto es traducido y editado con frecuencia a lenguas extranjeras a lo que contribuyen los valores plásticos de las ediciones, sustentadas por una perfecta y próspera ingeniería del papel. Su efusión en el mercado se debe asimismo a la problemática existencial que a menudo abordan estos autores agudizada por las cuestiones y los fenómenos de la nueva modernidad. En estos momentos, sin lugar a dudas, se puede afirmar que el patrimonio cultural de Escandinavia ha llegado hasta nosotros en lo que a la literatura se refiere ya desde la segunda mitad del siglo

¹ Traducción del polaco al español Susana Alegre Raso.

XIX – a través de la producción de autores de literatura infantil: desde Emil Hammerlund, Elsa Beskow, pasando por Astrid Lindgren y Tove Janson. La larga tradición literaria junto al incuestionable apoyo estatal conforman hoy los dos sólidos pilares de la fuerte posición de los libros para niños en los países nórdicos. Estas causas principales hacen que el libro sueco infantil aparezca en el mercado editorial y de traducción- incluso en Polonia, lo que se refleja en su antes mencionada marca. En Polonia se observa desde hace tiempo la presencia de jóvenes escritores para niños escandinavos y de sus obras – los cuales proyectan magistralmente la difícil condición axiológica de la posmodernidad. Pertenecen a este grupo entre otros: Pija Lindenbaum, Åsa Lind², Amanda Eriksson. Los libros de estas autoras tratan abiertamente tanto problemáticas ambiciosas y complicadas como otras más ligeras y divertidas. Utilizando los más variados instrumentos literarios hablan por ejemplo de la amistad, el amor, la muerte, la vejez, la vida cotidiana, la soledad, la nostalgia, de las disfunciones y disonancias del mundo adulto. Las narraciones realistas se unen, intercambian y mezclan con un uso metafórico del palimpsesto, con el simbolismo, onirismo o con contextos filosóficos – en cualquier caso nunca escapan a una profundamente impregnación psicológica. Entre las propuestas de libros suecos para el lector no adulto, un grupo numeroso lo constituyen aquellos que destacan la problemática de la identidad sociocultural, iniciando sin ningún tipo de puritanismo un diálogo inteligente con los niños (lo que escasea en los libros polacos) al tiempo que desmontan los cómicos estereotipos referidos a múltiples cuestiones consideradas vergonzosas y controvertidas. Estos libros activan en el niño la sensibilidad, el individualismo, los múltiples contextos existenciales, definen el miedo, la vergüenza, el asco y la violencia, derriban los temores irracionales relacionados por ejemplo con la visión del transgénero, la homosexualidad, el feminismo o la relación con la propia sensualidad. Ejemplos de esto son: *El pequeño libro del feminismo* y *El pequeño libro de la democracia*, cuya autora es la sueca Sassy Buregren y *El libro de la muerte*, *El libro de la violencia* y *El libro de la caca* – conocida trilogía, cuya autora es la también sueca – Pernilla Stalfelt³. En este grupo no pueden faltar los anteriormente mencionados de las

² Ver. Paweł Wojciechowski, *Membrana rzeczywistości. Åsa Lind i jej egzystencjalne opowiadania dla dzieci*, (*La membrana de la realidad. Åsa Lind y su existencialismo en los cuentos para niños*), [en:] Estudios e Investigaciones Científicas, Año IX, Nr 1/2015 Pedagogía ed. Zdzisław Aleksander, Editorial Ateneum – Escuela Superior de Gdańsk 2016, p. 63-72.

³ Cfr. Hanna Dymel-Trzebiatowska, *Czy Skandynawowie łamią tabu? Najnowsza skandynawska literatura dla dzieci w Polsce*, (*¿Los escandinavos rompen el tabú? La actual literatura escandinava para niños en Polonia*) [en:] *Jestem – więc czytam. Między pragmatyzmem a wolnością (Exiso – luego leo. Entre el pragmatismo y la libertad)* ed. Grażyna Tomaszewska, Beata Kapelia-Bagińska, Zofia Pomirska, Editorial de la Universidad de Gdańsk, Gdańsk 2012, p. 303-309.

popularísimas escritoras e ilustradoras: Pija Lindenbaum (1955 –): *Kenta och barbisarna (Kike y las Barbies)*⁴, *Lill-Zlatan och morbror raring (Lill-Zlatan y su querido tío)*⁵, *Doris drar (Doris está harta)*⁶ y Amanda Eriksson (1970 –): *Mitt rosa liv (La vida en Rosa)*⁷.

La verdad del interior del niño como enseñanza para los adultos

El discurso de género, como es sabido, habla de la igualdad elemental en todos los campos de la vida con independencia de la edad, sexo, opinión, fe, orientación sexual o cualquier otro aspecto que configure la propia concepción del mundo. A este espíritu se adscriben los libros infantiles de las autoras anteriormente mencionadas. En Suecia el respeto a la diferencia, a la diversidad, a la democracia y a la igualdad se hallan a un nivel excepcionalmente alto por lo que no extraña el arraigamiento de la temática de la igualdad en los libros dirigidos al lector no adulto. Género es – tal como lo constata Hanna Dymel-Trzebiatowska –

*una construcción socio-cultural creada y elaborada por las generación de la creatividad que explica como una matriz artificial y antinatural se carga en el sexo biológico desde los primeros años – prolongándose en los siguientes durante el proceso de socialización y educación. Según esta idea la igualdad de derechos y la igualdad en general son una matriz injusta e inadecuada con la que no hay que estar automáticamente de acuerdo. La forma más elemental de resistencia es concienciar sobre la existencia de ciertos mecanismos sociales y de comportamiento, lo cual puede llevarse a cabo entre otros medios, a través de la literatura – aquí se incluye la dirigida a los más jóvenes*⁸.

⁴ Pija Lindenbaum, *Kenta och barbisarna (Kike y las Barbies)*, ilustraciones Pija Lindenbaum, Editor Rabén & Sjögren, Suecia, 2007; edición polaca: *Igor i lalki*, trad. Katarzyna Skalska, primera edición, Editorial Zakamarki, Poznań 2009. Todas las citas del texto principal son de esta edición, sin número de páginas, debido a que los libros con dibujos para niños no tienen paginación. He marcado las citas en cursiva y entre comillas.

⁵ Pija Lindenbaum, *Lill-Zlatan och morbror raring (Lill-Zlatan y su querido tío)*, ilustraciones Pija Lindenbaum, Editor Rabén & Sjögren, Suecia, 2006; edición polaca: *Zlatanka i ukochany wujek*, ilustraciones Pija Lindenbaum, trad. Katarzyna Skalska, Editorial Zakamarki, Poznań 2012.

⁶ Pija Lindenbaum, *Doris drar (Doris está harta)*, ilustraciones Pija Lindenbaum, Editor Lilla Piratförlaget, Suecia, 2015; edición polaca: *Doris ma dość*, ilustraciones Pija Lindenbaum, trad. Katarzyna Skalska, Editorial Zakamarki, Poznań 2016.

⁷ Amanda Eriksson, *Mitt rosa liv (La vida en rosa)*, ilustraciones Amanda Eriksson, Bokförlaget Natur och Kultur, Estocolmo 2005; edición polaca: *Różowe życie*, trad. Hanna Dymel- Trzebiatowska, primera edición, Editorial EneDueRabe, Gdańsk 2011. Todas las citas del texto principal son de esta edición, sin número de páginas, debido a que los libros con dibujos para niños no tienen paginación. He marcado las citas en cursiva y entre comillas.

⁸ Hanna Dymel-Trzebiatowska, *Lekcja równości na przykładzie najnowszych wydarzeń w języku szwedzkim oraz w szwedzkiej literaturze dziecięcej (Una lección de igualdad a la vista de los últimos*

Cuanto antes se active el proceso educativo y formativo de dicha concienciación, esta plena conformación de principios, percepciones y respeto a la diferencia, a la individualidad de cada ser humano, su „excepcionalidad” y su continua ubicación en el abierto paradigma del antropocentrismo – se conseguirá en las siguientes etapas de aprendizaje y crecimiento. Tanto *Kike y las Barbies*, como *La vida en rosa* muestran dos tipos de comportamiento, dos posturas ante la realidad, dos puntos de vista – el del niño y el del adulto. Ambos libros son iconos con texto – la ilustraciones y el texto se complementan, interaccionan, gracias a lo cual el mensaje es mucho más claro, a menudo contundente, hablándole al receptor con recurrente intensidad. En el primer relato – el protagonista, el introvertido Kike, está fascinado por el patrón del mundo de las muñecas representado por su favorita de nombre Barbie. El niño va a la guardería. Allí donde mejor se siente es en el rincón de las muñecas, en el que junto a sus amigas – Rita, Mar e Inés- inventa las más variadas historias: jugar con las muñecas a nadar en el mar, que es el cuarto de baño; ir en autobús imaginando el invierno que es el congelador; se dan sustos en la „sala de trabajos manuales” donde „se puede hacer la noche porque no hay ventanas”. Los niños se inventan diferentes monstruos en forma de hiperbólicos animales o junto a las muñecas preparan „un baile a la luz de la Luna”. La profesora les trae „la caja con los retales” y los niños „buscan los retales brillantes que más guays, que les gustaría tener”. A Paula se le ocurre un juego nuevo: „¡nos disfrazaremos de princesas!”.

Aquí hay todo lo necesario, incluso zapatos de tacón. Kike elige una falda brillante con drapeado de flores. La justa para bailar como una princesa. Se trata de un baile muy alegre y casi totalmente salvaje. En el patio los otros niños están acostumbrados a jugar sin Kike. Pero sin Kike no hay diversión. Todos quieren tenerlo en su equipo. Tienen que ir a buscarle. Kike ve a los niños en la puerta. Le miran a él y a todos esos trapos femeninos. Lo mejor será que vaya al servicio. Después de un rato Kike va a ver si ya se han ido. Pero no. Están revolviendo en el baúl de las ropas.

— ¡Esta para mí! – grita Raúl .

— No está mal – dice Óscar.

Después los niños se quedan bailando. Su danza recuerda el ballet. Tras el baile todos salen fuera a jugar a la pelota. ¡Kike mete un gol! En el centro de la portería.

ediciones en lengua sueca y de la literatura sueca infantil) [en:] *Nowocześnie i postępowi? Cywilizacyjny wymiar Skandynawii z polskiej perspektywy (¿Modernos y progresistas? La dimensión de la civilización escandinava desde la perspectiva polaca)*, ed. Kazimierz Musiał, Maja Chacińska, Estudios del Norte de Europa, Tom III, Editorial Universidad de Gdańsk, Gdańsk 2013, p. 21.

El fragmento arriba citado constituye el centro de la problemática del libro de Lindenbaum. Los niños en una simbiosis total coexisten, en su juego hay una alegría verdadera, libertad, respeto a los personajes individuales, sus gustos y necesidades. Como contrapunto se muestra en este relato al padre de Kike – un hombre esquemático, corpulento, musculoso, de camisa deportiva, pantalones de camuflaje y con una bolsa deportiva en la que está escrito „deporte”, a quien le encanta jugar al fútbol. En una situación simple de la vida cotidiana, el padre de Kike quiere meter un balón en la mochila para ir con el al campo. Mientras tanto, el niño protesta *un tanto* inseguro y con miedo interpreta el comportamiento de su padre, sin dejar en ningún momento de jugar con su muñeca favorita pensando: „otra vez el dichoso fútbol...”. Como resultado el progenitor no muestra su desaprobación dejando la elección al niño y con ello integrándose perfectamente en el paradigma nórdico de la pedagogía de la libertad⁹. Independientemente del lugar en que se halle (casa, guardería) Kike, a pesar de que juega muy bien al fútbol, lo deja siempre en favor de los juegos con las muñecas. No le atraen en absoluto las diversiones típicas de niños, como por ejemplo „medir las propias fuerzas”, jugar a „la guerra”, divertirse „con un cuchillo de láser” o „construir robots luchadores”. „Sus gustos sobre los juegos que no pertenecen al estereotipo del mundo del niño, son presentados como algo totalmente normal y la división del juego según el sexo – injustificada”¹⁰. Esta conclusión que mana del cuento de la escritora sueca descubre con toda su fuerza lo lejos que se pueden hundir en el fango los estereotipos limitativos, lo dañinos que pueden ser los esquemas, los tipos de comportamiento comunmente aceptado, los juegos que entran en ese esquema y que a la vez limitan el desarrollo del individualismo y de la personalidad en cada uno de nosotros. La forma en que y como se divierte un niño, organiza su espacio de tiempo y juego – representa su individualismo y a través de esta auténtica elección, se define su personalidad, sus necesidades, inclinaciones estéticas y en general el modo en que aprecia la realidad. Queda excluida toda ingerencia de los adultos en este proceso, la definición de lo que se puede hacer, de lo que es correcto o necesario y lo que no lo es – de lo que abusan y a lo que obligan permanentemente los mayores de edad. El comportamiento del niño puesto al descubierto a través del juego refleja del mejor modo posible su condición interior, formula su personalidad, carácter, conformación de su sensibilidad y su estética a la hora de apreciar el mundo que le rodea. El adulto no tiene derecho a alterar esa armonía natural, ese „noble pintoresquismo” del interior del niño que se muestra de la mejor manera precisamente en el juego. Pija Lindenbaum ha

⁹ Ver. ibidem, p. 22.

¹⁰ Ibidem.

mostrado magistralmente la esencia de los gustos y elecciones individuales que no está en contradicción con la participación total en el grupo. Esta condición de libertad y tolerancia así como el respeto a los otros los muestra la autora en la escena del baile de los niños disfrazados con vestidos, reforzándola con la ilustración final de Kike y sus amigos jugando al fútbol – llevando puestos los vestidos de colores. La autora duplica de este modo el mensaje, mostrando que el atuendo, el aspecto físico, el color de la piel, de los ojos, etc – no tienen ningún significado, no nos dicen absolutamente nada sobre el ser humano, sobre la verdad y dimensión de su interior.

Nunca olvidaré ese coche rosa. Mi ñaña, Jenny, pensaba que era raro. Yo pensaba que era precioso. Un coche ROSA.

La anterior declaración es el principio de *La vida en rosa*. La protagonista es una niña pequeña sin nombre a la que le fascina el color rosa.

— *¿Por qué te gusta? – le preguntó Jenny.*

— *Porque es rosa.*

— *¿Por qué te gusta el color rosa?*

— *Porque es guay. El rosa es PRECIOSO.*

— *Bueno – contestó Jenny. — Puede que tengas razón.*

La niña decide un día que quiere cambiar la vida que ha llevado hasta ahora por otra donde aparezcan muchas cosas rosas (la ropa, la decoración de la habitación).

Al día siguiente por la mañana en mi cabeza solo estaba el rosa.

— *Mamá, tengo que tener ropa rosa – dijo.*

— *No, cariño. Ahora no podemos permitirnoslo.*

Su madre no comparte esta fascinación, críticamente se refiere al síndrome de Barbie que sin ninguna duda se asocia al rosa. La Madre de *La vida en rosa* representa la postura progresista que afirma que no se puede uno dejar llevar por la moda imperante en general, por los esquemas (por ejemplo el rosa para las niñas / el azul para los niños), por el comportamiento de masas y sin la menor reflexión quedar atrapado y de la misma forma vivir sin reflexionar. La madre con su comportamiento alejado de los principios artificiales comunmente aceptados, de masas, „*de los roles del rosa*” en la sociedad, declara la rebelión, la desaprobación hacia la clasificación estereotipada de la mujer y quiere al mismo tiempo por medio de su firmeza y sensatez al educar, proteger a su hija del obligado encasillamiento de los roles adscritos a la mujer. Al mismo tiempo (al igual que el padre de Kike)

no critica a la niña, no es hacia ella agresiva, vulgar o dominante. A pesar de que a ella no le gusta el color rosa deja a la hija que elija libremente, respeta su gusto, percepción, preferencias, es tolerante y abierta ante el modo individual y diferente que tiene la niña de apreciar la estética del mundo. Este planteamiento es excepcionalmente esencial en relación a la problemática ya que el color rosa en su polisemia, se presenta en este relato como una decoración a considerar en todo lo referente a las falsas ilusiones y a la volatibilidad que acompañan a todas aquellas cosas que sirven al embellecimiento, adorno de la vida cotidiana, vanidad humana, desconsideración y falta de miras. El color, el brillo o el adorno son solo un deslumbramiento momentáneo, una experiencia del instante. La autora mete esta idea en el personaje de la niña cuando realiza con su querido abuelo – „*el mejor del mundo*” – su „*Proyecto Rosa*”. Se trataba de teñir de rosa la ropa, envolver objetos con cinta adhesiva rosa (p.ej. „*los palos de hockey*”), pintar de rosa „*los botes de los lápices, las macetas y cajas de los juguetes*”, sacar del desván „*una alfombra roja del siglo pasado*” y las también rosas „*antiguas sábanas de mamá*”. Se hace hincapié en que parezca „*como una verdadera princesa*”, es decir: en transformar con este fin las ropas teñidas al estilo de las princesas („*perneras abullonadas*”, faldas, „*con mangas drapeadas y lazos*”, mantones „*parecidos a capas*”). Parece como si ese „*Proyecto Rosa*” fuera un esquema social, un estereotipo para comprender a las niñas y a las mujeres. El abuelo de la niña derriba este estereotipo de un modo sensato y responsable representado „*la sabiduría de la edad*” al hacerle a la nieta dos simple preguntas: ¿Qué hacen las princesas? y ¿Cómo son en realidad? La autora pone en boca de la niña las siguientes respuestas:

— *Hacen todo lo que quieren (...) Toman helados. (...) Les hacen fotos en sus coches. (...) Son algo egoístas. Y felices. A veces lloran cuando se caen. Algunas están estresadas y corren en círculo. Otras son tranquilas y soñadoras. Hay también otras que conducen demasiado rápido y se olvidan de pararse en los semáforos en rojo. Son un poco peligrosas.*

Eriksson da a entender selectivamente el vacío existencial que se esconde en una vida dirigida por los esquemas y estereotipos, en el modelo de masas considerado como „propio”. El esquema, el estereotipo, y aquí sintomáticamente „el proyecto rosa” es ciertamente „peligroso” y como tal debería ser ignorado y desaprobado (postura de la madre). La verdad sobre la vida se halla en otro lugar invisible, esto es en el espacio de los sentimientos, en el hogar y en el círculo de vivencias inmatriciales a que se adhieren el abuelo y la madre. Esto resulta lo más duradero y bello, libre de la temporalidad y la efimerabilidad, un capital en depósito para siempre. Lo más acertado resulta, por lo tanto, una primordial e ilimitada tolerancia, el apoyo y la aceptación sin condiciones de la visión del mundo por

parte de la niña. Una existencia dotada de estos elementos adquiere color y calidad garantizando con ello el pleno desarrollo de la personalidad del niño en un futuro. La fascinación „no tiene que ser peligrosa, como lo demuestra su temporalidad, sino que independientemente de lo que dure, el niño tiene derecho a sus propios gustos”¹¹, a su definición y participación única y subjetiva de y en el mundo exterior, a la más simple admiración, incluso deslumbramiento por pasar infantilmente una fase rosa de ser princesa. Al terminar su proyecto infantil, la niña y el abuelo van a jugar al parque y a tomar un helado. En el camino de vuelta la niña ve de nuevo el dichoso coche rosa. Le pide al abuelo que le haga una foto y entonces pronuncia una sensata reflexión efecto consiguiente de las experiencias adquiridas:

— ¡Abuelo!

— ¿Qué?

— *Y si una princesa va corriendo por el parque. Y se ensucia. A lo mejor debería tener algunas ropas negras.*

— *Como los piratas – añadió el abuelo.*

— *Exactamente – repliqué.*

— *Nos ocuparemos de ello la próxima vez – dijo el abuelo.*

Tanto Kike, a quien le gustan las muñecas, como la niña a la que le fascina el color rosa son, desgraciadamente, símbolos de una categoría falta de fundamento por parte del organismo social disfuncional, educativo y familiar que existe todavía en muchos países. Esto es, la ausencia de lo entendido como posibilidad de ser uno mismo al experimentar y observar la realidad. Los protagonistas de los libros de Lindenbaum y Eriksson no tienen razón de ser en muchos círculos interculturales dominados por la opresiva interpretación de los papeles „masculino” y „femenino”. Esta ausencia se aprecia también en la propia convicción del niño como ser dependiente (con frecuencia enfermo, inmaduro, defectivo) de sus padres, familia y entorno más cercano. A menudo por esta razón no se respetan las necesidades del niño, sus formas de expresarse, la acentuación de su propia existencia en el derecho a ser uno mismo. Señalar esta mencionada falta debería agudizar los principios y la conciencia de la tolerancia, el respeto a la dignidad primordial del individuo y a la igualdad incondicional de todas las personas. Como seamos físicamente, nos vistamos, que nos gusta y a qué jugamos. ¡No tienen ninguna importancia! Lo principal para cada niño es que tenga las condiciones ideales por

¹¹ Ibidem, p. 27.

parte de los adultos para un juego pleno axiologicamente, rico emocionalmente e intensivo en optimismo y sentido del humor que le garantice los distintos aspectos del desarrollo. Es por ello que el „Filósofo” le dice a Moomin en la serie de libros de Tove Jansson: „*Diviértete mientras puedas*”¹². Solo la potencia de una infancia plenamente feliz, sin cohibiciones y heterogénea al máximo – condiciona en futuro el funcionamiento de un ser humano polifacético, sensato, maduro y hermoso. El padre, el abuelo y la madre de los cuentos analizados resultan ser como un escudo protector ante los distorsionados efectos de los estereotipos que irreversiblemente cambian la personalidad de cada niño. Las narraciones de las suecas son documentos del modelo escandinavo de pedagogía de la libertad – que tiene una „*larga tradición desde Ellen Key y Astrid Lindgren, quienes se pronunciaron ante todo precisamente por el respeto, el amor incondicional a los niños y la observación de sus derechos entre ellos el de la autodeterminación*”¹³ – la cual deberían experimentar sin distinción los adultos que funcionan en una apreciación ignorante de los hechos, falta de formación y en una civilización retrasada. Por supuesto y por lo tanto, los libros de las escritoras suecas escogidas para mi exégesis se encuadran en esta fundamental categoría bidireccional. Zofia Adamczykowa afirma –

*La literatura contemporánea para jóvenes – tanto en Polonia como en el resto del mundo – cada vez más traspasa fronteras (...) y se convierte con ello en literatura universal, es decir sin un definido receptor. El fenómeno bidireccional e incluso la multidireccionalidad con toda seguridad se remiten a las obras maestras de la literatura „infantil”, que pueden ser leídas en diferentes espacios y tiempos y a diferentes niveles de interpretación (...) cuyos autores tratan los temas difíciles que normalmente evitaba esta literatura*¹⁴.

Tanto los libros de Lindenbaum como los de Eriksson excepcionalmente retratan y explican temas difíciles sin separar a los niños de las esenciales categorías existenciales tales como la tragedia, el sufrimiento, la trascendencia, la muerte o la amistad, el amor, la relación entre dos mujeres o entre dos hombres, la isonomía. Muy amenudo las autoras meten en sus relatos temas esenciales reprimidos social y existencialmente, temas universales que conllevan extensas connotaciones captadas (al lado de la percepción infantil) y comprendidas especialmente por los

¹² Tove Jansson, *Kometa nad Doliną Muminków (Un cometa en el valle Moomin)*, „Nasza Księgarnia”, Warszawa 2001, p. 23.

¹³ Hanna Dymel-Trzebiatowska, *Lekcja równości... (Lección de igualdad)*, op. cit., p. 27.

¹⁴ Zofia Adamczykowa, *Literatura dziecięca. Funkcje – kategorie – gatunki (Literatura infantil. Funciones -categorías- géneros)*, Editorial de la Escuela Superior de Pedagogía TWP, Warszawa 2004, p. 15.

adultos¹⁵. Un ejemplo incomparable lo constituye el siguiente icono-texto de Lindenbaum, titulado: *Lill-Zlatan och morbror raring* (*Lill-Zlatan y su querido tío*¹⁶). En este libro al lado del tema de los celos de la niña pequeña *Lill-Zlatan*, se presenta un segundo igualmente importante a conocer – la homosexualidad.

Mamá y papá se fueron a Mallorca. ¿Mallorca? ¿Es para tanto? No tengo que ir con ellos, pensé. Puedo quedarme en casa de la abuela. Con la abuela viven los tíos. Todos menos Toni. Él está casi siempre en algún otro lugar del mundo.

A la niña le cae muy bien Toni, tienen un sentido del humor parecido, les gusta jugar juntos. Toni es una persona de buen carácter, optimista le gustan las camisas de flores de colores de diferentes modelos.

Me llama Lill-Zlatan por el nombre de mi futbolista favorito. Pero en realidad me llamo Ella. A Toni le encanta estar conmingo. Cada día puedo llevar un color de pelo diferente si quiero.

Toni no sabe jugar bien al fútbol y en cambio le gusta la ópera. Tiene mucha imaginación, por ejemplo sabe jugar con su sobrina a la muerte, pero lo que más les gusta hacer conjuntamente es observar a la gente. Un día van a casa de Toni y Lill-Zlatan conoce allí a Stef. Desde el principio la niña muestra su aversión hacia Stef ya que es celosa y lo muestra cada vez que tiene ocasión. Critica su ropa, peinado, echa azúcar en sus zapatos, le sugiere desagradablemente que se vaya del piso o antes de que Stef entre en el servicio tira el papel higiénico por el váter y le cierra la puerta en las narices. Conducida por los celos, la niña se porta a menudo de forma arrogante o ignora a Stef (por ejemplo cuando van a la piscina). No obstante Lill-Zlatan cambia su actitud hacia Stef cuando Toni enferma y le pide que le haga compañía a su compañero. Resulta que Stef juega muy bien al fútbol, le pide que le preste el balón y sale fuera. La niña vence su manía hacia Stef y se le une en el juego. Y en este momento tiene lugar el punto culminante de este relato.

Stef y yo entrenamos durante todo el día. Cuando Toni se encuentra un poco mejor jugamos un partido. Toni en la portería porque si no molestaría. Stef es casi un campeón del mundo. Pero aun así, ¡la que gana soy yo!

¹⁵ Ver. Hanna Dymel-Trzebiatowska, *Dla dzieci czy dla dorosłych? O dwuadresowości w literaturze dziecięcej na przykładzie książek o Muminkach Tove Jansson* (*¿Para niños o para adultos? Sobre la bidireccionalidad de la literatura infantil según los Moomin de Tove Jansson*), [ed.:] *Książki w życiu najmłodszych* (*Libros en la vida de los más jóvenes*), red. Mariola Antczak, Agata Walczak-Niewiadomska, Editorial de la Universidad de Łódź, Warszawa 2015, p. 13-23.

¹⁶ Pija Lindenbaum, *Lill-Zlatan och morbror raring*, op. cit. Todas las citas del texto principal proceden de esta edición, sin número de página ya que en los libros con dibujos para niños no hay paginación. Las citas están marcadas en cursiva y entre comillas.

La clave como siempre en Lindenbaum es la ilustración que cierra el libro. Se ve en ella sentados en el sofá y abrazados a Toni y a Stef, y entre ellos sonriente Lill-Zlatan abrazada a su balón. La autora claramente destaca la fuerza de los vínculos entre personas, los sentimientos, la tolerancia y la aceptación absoluta de la homosexualidad como una orientación natural del ser humano. Nadie es peor, defectuoso o malo por el hecho de amar a una persona del mismo sexo y conjuntamente, en el respeto mutuo a los valores humanos, pasar con ella el resto de su vida. La historia de la pequeña Lill-Zlatan no solamente enseña que no hay que ser celoso, ante todo muestra que todas las personas son iguales y dignas, excepcionales y bellas como seres humanos llenos de sentimientos y pasiones independientemente de su orientación sexual. El mensaje que fluye del cuento lo comprende cualquiera que se guíe en la vida por los principios generales del respeto a los demás, la estima, el honor y la tolerancia. Lo comprenderán aquellos que sean permisivos y a la vez maduros, abiertos y capaces de valorar a las personas desde el altruismo, la intropatía y la sinceridad.

El igualitarismo nórdico

Es bien sabido desde hace tiempo como Escandinavia se distingue considerablemente dentro del marco europeo por promover posturas abiertas en cuanto a la igualdad, la tolerancia, el respeto a la diferencia y a la diversidad de las personas. Por ello la *publicity* nórdica en este campo contribuye favorablemente a la calidad y valores de la literatura dirigida al público infantil. La excepcional posición que ocupan los libros y los lectores entre los escandinavos es sobre todo efecto de una favorable y sensata política estatal. Las instituciones científico-editoriales que se ocupan de la distribución y promoción de los libros para niños – Svenska barnboksinstitutet en Suecia y las instituciones similares de los otros países de la región – funcionan a la perfección. Gracias a la institucionalización de este mercado, los libros infantiles desempeñan un enorme papel educativo y cognitivo que muy creativamente desarrolla la personalidad del niño. La lectura en Suecia es muy popular, las bibliotecas – lo sé por experiencia – proporcionan todo tipo de ayuda al lector, le encargan los libros que pida; la lectura diaria de la prensa es una ocasión para reunirse, comunicarse e intercambiar puntos de vista. En cada biblioteca hay una habitación especial para niños con los libros más actuales y también juguetes. En ese lugar, el niño junto con sus padres pasa el tiempo dedicado a la lectura y al juego, ante todo en un espacio común y cómodo. De igual manera es excepcional la forma de préstamo y devolución de libros a la biblioteca en Suecia – gracias a una total computerización el lector en realidad se atiende a sí mismo y, cuando tiene tiempo o en horas en que la biblioteca está

cerrada, funciona en cada una de ellas una especie de buzón situado en la pared del edificio donde a cualquier hora se pueden echar los libros a devolver sin necesidad de que intervenga el bibliotecario. Además en Suecia „*la mayor facilidad para la popularización de la literatura infantil la constituye la remuneración para el escritor y para el traductor que se toma también de cada libro prestado en la biblioteca*”¹⁷ [¡Bravo! – P.W.]. Los ejemplos aquí señalados ilustran una singular protección al libro, al autor y al lector a través del programa nacional de protección de la lengua, una ilimitada venta y distribución de libros y de un reforzamiento con fondos estatales del proceso de lectura durante toda la vida (reducción de los impuestos de los libros) lo que influye muy fuertemente y de modo excepcional en la condición intelectual y cognitiva de los artistas y de toda la sociedad escandinava.

El uno de enero de 2009 entró en vigor la ley de la discriminación. Esta ley prohíbe „*la discriminación por razón de: sexo, identidad que traspase las fronteras del sexo, raza, religión, confesión, discapacidad, orientación sexual o edad*”¹⁸. Este derecho se ha convertido también – lo que es más importante – en fundamento de los procesos isonómicos educativos dirigidos a los niños más pequeños, los cuales son los más sensibles a la formación de posturas igualitarias – caracterizando de un modo holístico la vida de cada entidad. Se postuló porque cada centro de pre-escolar en Suecia tuviera un pedagogo especial para los problemas de género (genuspedagog)¹⁹. Desde el año 2012 se lleva a cabo en Suecia un gran debate – *hen-debatten* – sobre „el uso del pronombre *hen*, que es »neutro en lo referente al sexo« (*könsneutral*), es decir que no indica ni el sexo femenino (*hon* – ella), ni el masculino (*han* – él) para designar a la persona”²⁰. Se trata de una propuesta abierta, de la que emana un incuestionado valor igualitario que plantea la problemática de la identidad socio-cultural. Aun más allá, a finales de 2012 „se aprobó la siguiente palabra, *henifiera*, verbo que implica el cambio de los tradicionales pronombres *han*, *hon*, por el nuevo *hen* – especialmente en los documentos electrónicos. *Henifiera* se encuentra en la lista de nuevas palabras aparecidas en la lengua sueca en 2012 publicadas por la Svenska språkrådet

¹⁷ Hanna Dymel-Trzebiatowska, *Tożsamość literatury dziecięcej. Rewolucja artystyczna w skandynawskiej książce obrazkowej (La identidad de la literatura infantil. Revolución artística en los libros ilustrados escandinavos)*, [en:] *Kulturowa tożsamość książki (La identidad cultural del libro)*, red. Anna Cisko, Agnieszka Łuszczyk, Editorial de la Universidad de Wrocław, Wrocław 2014, p. 140.

¹⁸ Hanna Dymel-Trzebiatowska, *Lekcja równości...*, (*Lección de igualdad*), op. cit., p. 15.

¹⁹ Ibidem, p. 16.

²⁰ Ibidem.

(Academia de la Lengua Sueca”²¹. Estos cambios fueron considerados en Suecia como revolucionarios – aprobados por unos y teniendo a otros en contra. Lo que es seguro y a la vez importante es que: se ha abierto una cuestión esencial en la sociedad y que el estado ha tratado de forma seria a las minorías al sancionar por ley su estatus social. Se ha cerrado a la vez la posibilidad de discriminación del sexo opuesto, se ha empezado a respetar la independencia y se ha reforzado el sentido de la justicia social, lo que ha posibilitado una profunda reflexión cualitativa²².

El libro infantil otra vez ha conseguido defender sus valores. Las escritoras suecas elegidas para mis reflexiones han demostrado su peso en el discurso literario contemporáneo. ¿Por qué? Pues, en primer lugar han mostrado un cuadro auténtico de la categoría de la igualdad, de modo firme y meritorio han llamado la atención hacia la comprensión del fenómeno de ser uno mismo, de ser abierto hacia el „otro” sin tabúes innecesarios. En ese lienzo de sus relatos han probado que la verdad sobre los demás se halla encerrada en la verdad sobre nosotros mismos. Cada persona es diferente, singular, única y en consecuencia de esa potencia hay que extraer la tolerancia, el respeto o la estimación. Y en segundo lugar, Pija Lindenbaum y Amanda Eriksson han sacado a la luz que con frecuencia en la vida presentamos comportamientos inconformistas, oportunistas o vanos – que no sirven a nadie ni para nada. ¡Sobre todo en el contenido de los libros para niños!

Bibliografía

- Adamczykowa Z. (2004), *Literatura dziecięca. Funkcje – kategorie – gatunki / Literatura infantil. Funciones -categorías- géneros*, Editorial de la Escuela Superior de Pedagogía TWP, Warszawa.
- Buregren S. (2007), *Mała książka o feminizmie / El pequeño libro del feminismo*, Warszawa.
- Eriksson A. (2005), *Mitt rosa liv*, ilustracje Eriksson A., Szwecja.
- Eriksson A. (2011), *Różowe życie / La vida en Rosa*, Gdańsk.
- Jansson T. (2001), *Kometa nad Doliną Muminków / Un cometa en el valle Moomin*, Warszawa.
- Lindenbaum P. (2007, 2010), *Kenta och barbisarna*, ilustracje Lindenbaum P., Szwecja.

²¹ Ibidem.

²² Cfr. ibidem, p. 17-20.

- Lindenbaum P. (2009), *Igor i lalki / Kike y las Barbies*, Poznań.
- Trzebiatowska-Dymel H. (2012), *Czy Skandynawowie łamią tabu? Najnowsza skandynawska literatura dla dzieci w Polsce / ¿Los escandinavos rompen el tabú? La actual literatura escandinava para niños en Polonia* [w:] *Jestem – więc czytam. Między pragmatyzmem a wolnością / Exiso – luego leo. Entre el pragmatismo y la libertad*, red. Tomaszewska G., Kapela-Bagińska B., Pomirska Z., Gdańsk.
- Trzebiatowska-Dymel H. (2013), *Lekcja równości na przykładzie najnowszych wydarzeń w języku szwedzkim oraz w szwedzkiej literaturze dziecięcej / Una lección de igualdad a la vista de los últimas ediciones en lengua sueca y de la literatura sueca infantil*, [w:] *Nowocześni i postępowi? Cywilizacyjny wymiar Skandynawii z polskiej perspektywy / ¿Modernos y progresistas? La dimensión de la civilización escandinava desde la perspectiva polaca*, red. Musiał K., Chacińska M., Gdańsk.
- Trzebiatowska-Dymel H. (2014), *Tożsamość literatury dziecięcej. Rewolucja artystyczna w skandynawskiej książce obrazkowej / La identidad de la literatura infantil. Revolución artística en los libros ilustrados escandinavos*, [w:] *Kulturowa tożsamość książki / La identidad cultural del libro*, red. Cisko A., Łuszek A., Wrocław.
- Trzebiatowska-Dymel H. (2015), *Dla dzieci czy dla dorosłych? O dwuadresowości w literaturze dziecięcej na przykładzie książek o Muminkach Tove Jansson / ¿Para niños o para adultos? Sobre la bidireccionalidad de la literatura infantil según los Moomin de Tove Jansson*, [ed:] *Książki w życiu najmłodszych / Libros en la vida de los más jóvenes*, red. Mariola Antczak, Agata Walczak-Niewiadomska, Editorial de la Universidad de Łódź, Warszawa.
- Wojciechowski P. (2016), *Membrana rzeczywistości. Åsa Lind i jej egzystencjalne opowiadania dla dzieci / La membrana de la realidad. Åsa Lind y su existencialismo en los cuentos para ni ño*, [w:] *Studia i Badania Naukowe*, Rok IX, Nr 1/2015 *Pedagogika*, red. Aleksander Z., Gdańsk.

Małe ojczyzny we wspomnieniach niemieckich przesiedleńców utrwalone w dokumentach filmowych niemieckiej telewizji ARD i ZDF

Summary

The purpose of this paper is in the first place to define the specific German conception of *Heimat* combined with the loss of the homelands for millions of German resettlers (expellees) from Eastern and Western Prussia, Pomerania, Western Pomerania and Silesia after the Second World War. The author subsequently focuses on their selected first-hand recollections recorded in series of documentary films issued by the German television ARD and ZDF. Apart from the authentic nostalgia and yearning for the former German home places, a will of reconciliation both with the fate and the new generations of Polish and Russian newcomers mostly from the Eastern descendance is distinctly reflected in those TV film documents.

Keywords: Eastern Prussia, Western Prussia, Pomerania, Western Pomerania, Silesia, Germany, Poland, documentary film, Nazi propaganda, homeland, nostalgia, war, pain, terror, expulsion, resettlement, flight, compassion.

Wstęp

Jakie emocje i skojarzenia budzi niemieckie pojęcie *Heimat*? Czy stanowi ono uniwersalną sentymentalną wartość, szczególnie ważną i nieprzemijającą, bo pielęgnowaną w kolektywnej pamięci niemieckich pokoleń wojennych? Wartość tego pojęcia często bywa przez nich mitologizowana wskutek konkretnych uwarunkowań historycznych. Czym jest to pojęcie dla współczesnych pokoleń Niemców, które bezpośrednio nie zaznały skutków ostatniej wojny?

Słowo *Heimat* w języku polskim bywa potocznie utożsamiane z *małą ojczyzną*. Jest definiowane jako *miejsce rodzinne, kraj rodzinny, kraj pochodzenia, rodzinne strony*, wreszcie i *ojczyzna*, zwłaszcza ta *mała*, kojarzona następnie z *ojcowizną*, która wyprzedza pojęcie *ojczyzny wielkiej, ojczyzny ideologicznej* (*Vaterland*), będącej w niejkiej opozycji do *macierzy* (*Mutterland*). Słowo *Heimat* wywodzi się od germańskiego *haima, haimi*, które to wskazuje na indoeuropejskie *kei – być położonym, leżeć*. Kojarzy się zatem pierwotnie z przestrzenią, następnie

z miejscem bezpieczeństwa i pogłębionego zaufania, gdzie rzeczywistość jest egzystencjalnie zrozumiała i przejrzysta. *Mała ojczyzna*, jako kraj rodzinny stanowi ów najbliższy świat, w którego ramach kształtują i utrwalają się przewidywalne działania tudzież zachowania jednostek i wspólnot. Poza ramami bezpieczeństwa, jakie daje *Heimat*, zaczynają się rozluźniać i zatracać więzi międzyludzkie, narasta poczucie obcości i wyalienowania¹. Semantyka tego pojęcia, które w kolektywnej świadomości historycznej i pokoleniowej Niemców nabrało tak wiele sentymentalnego blasku, znacząco się zmieniła na przestrzeni dwóch ostatnich stuleci: dawniej suche i rzeczowe *Heimat* znaczyło tyle, co *miejsce urodzenia, kraj pochodzenia*, dalej także i *miejsce zamieszkania*. Było stosowane nagminnie w języku biurokratyczno-prawniczym, zwłaszcza rejestrów meldunkowych i policyjnych. Dzisiejsze *Heimat* natomiast charakteryzuje się pojemnością i głębią elementarnie nienaruszonego świata istniejącego w triadzie wspólnoty, przestrzeni i tradycji, które wyznaczają jednostkom ich tożsamość własną (autoidentyfikację).

Telewizja publiczna Republiki Federalnej Niemiec to ARD (*Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland*) i konkurencyjna wobec niej ZDF (*Zweites Deutsches Fernsehen*). ARD jest jednym z największych europejskich nadawców radiowo-telewizyjnych obejmujących regionalne rozgłoszenie programu trzeciego, które oficjalnie zaczęły działać w Niemczech Zachodnich od 1952 roku. ARD będąc przede wszystkim nadawcą programu pierwszego telewizji niemieckiej nadaje także programy rozgłosni radiowo-telewizyjnej dla zagranicy *Deutsche Welle*. ZDF, kojarzona popularnie z niemiecką „dwójką”, powstała w roku 1963 i ma swoją siedzibę w Moguncji.

ARD wyprodukowała i wyemitowała na przestrzeni ostatnich dziesięcioleci wiele zróżnicowanych w swej treści reportaży i filmów dokumentalnych poświęconych tematyce ucieczek, wypędzeń siłą tudzież przesiedleń ludności niemieckiej ze wschodnich terenów Rzeszy Niemieckiej, odłączonych od jej terytorium w roku 1945. Tematyka ta była także obecna w szeregu kanałach telewizyjnych ZDF. Również telewizyjne stacje komercyjne RFN sięgały w swej dokumentalistyce po tę atrakcyjną tematykę. Rok 2015 – siedemdziesiąta rocznica zakończenia wojny – stanowił dla mediów nie tylko niemieckich, ale i austriackich szczególną okazję przypomnienia losu uciekinierów i ludzi

¹ Hermann Bausinger, Konrad Köstlin (wyd.), *Heimat und Identität. Probleme regionaler Kultur*. Wachholtz, Neumünster 1980, (22. Deutscher Volkskunde-Kongress in Kiel vom 16.–21. Juni 1979), s. 20

przesiedlonych siłą (wypędzonych) z terenów tzw. Wielkiej Rzeszy Niemieckiej (Großdeutschland), która powstała w wyniku przyłączenia Austrii i Kraju Sudeckiego. Filmy dokumentalne i cykle reportażowe na temat utraty *małych ojczyzn* doczekały się realizacji nie tylko w Niemczech, ale i w Austrii pod egidą krajowej telewizji publicznej ORF².

Przedmiotem niniejszego artykułu jest przebadanie wybranych filmów dokumentalnych powstałych na zamówienie telewizji ARD i ZDF pod kątem przedstawianych w nich wspomnień niemieckich uciekinierów i przesiedlonych siłą ludzi z terenów dawnych Prus Wschodnich, Pomorza i Śląska.

*Damals in Ostpreußen*³

Film *Damals in Ostpreußen* (Dawno temu w Prusach Wschodnich) powstał przy finansowym wsparciu Programu Mediów Unii Europejskiej. Film zaczyna się relacją o lecie roku 1944 roku we wschodniopruskim Heiligenbeil (Świętomiejsce lub Święta Siekierka, ros. Mamonowo). Gisela Hannig ma wtedy 19 lat i pracuje w tamtejszych koszarach lotniska wojskowego. Wraz z rówieśniczkami z niepokojem obserwuje przeładowane pociągi jadące na zachód:

Miało się wtedy poczucie tańca na wulkanie, w pełnym tego słowa znaczeniu. Otworzyliśmy okna, bo gorąco było. Kolej przechodziła obok lotniska wojskowego w odległości około dwustu metrów. Było widać pierwsze pociągi z uciekinierami, wszystko przeładowane, całe pociągi i przedziały były przeładowane, łóżka umieszczono nawet nad kabinami hamulcowego. Był to okropny i przejmujący widok. Wychylałyśmy się z okien i milcząc porozumiewawczo spoglądaliśmy po sobie, co to będzie?

Nazistowska Kronika Filmowa III Rzeszy wykorzystuje zaistniałą sytuację dla celów propagandowych:

² Należy tu wymienić m. in. czteroczęściowy serial emitowany przez kanał historyczno-dokumentalny Österreich III autorstwa Herberta Hütterera i Waltera Raminga: „Die Vergessenen des Zweiten Weltkrieges”. 1. Vertrieben im Zweiten Weltkrieg: Die Sudetendeutschen; 2. Vertrieben im Zweiten Weltkrieg: Die Donauschwaben; 3. Vertrieben im Zweiten Weltkrieg: Die Deutschen entlang der Karpaten; 4. Vertrieben im Zweiten Weltkrieg: Umstrittenes Dreiländereck – Ö-I-SL. Serial ten był w roku 2015 przedmiotem forum dyskusyjnego: 70 Jahre danach – Zeit für die Wahrheit und die Versöhnung (70 lat po wojnie – czas na prawdę i pojednanie), organizowanego przez Zrzeszenie Ziornkostw Niemieckich w Austrii (VLÖ).

³ Florian Huber: *Damals in Ostpreußen*. Koprodukcja Mitteldeutscher Rundfunk (MDR) i Looks Film &TV; 2008 (90min.)

Te kolejowe wagony przewożą cały materialny dobytek licznych wsi, zebrany w ogromnym pośpiechu. Właściciele wybierają raczej niepewny los na obczyźnie niż poddanie się bolszewickiemu zniewoleniu.

Gizela wspomina:

Byliśmy wtedy młode, toteż pragnęliśmy korzystać z życia. Świątoważyliśmy w kasynie oficerskim lotniska. Było w zwyczaju zapraszanie tam młodych panien – córek okolicznych właścicieli ziemskich. Nasi lotnicy chcąc być dobrymi gospodarzami wykorzystywali pobyty w Danii, by tam kupować śmietanę i masło. Upieczono ponad trzydzieści tortów i porozstawiano je na stołach. Lotnicy załatwili nie tylko dobre wina i koktajle, ale też i pierwsze płyty ze swingującą muzyką taneczną. Tańczyliśmy więc nie tylko fokstrotą, bo mieliśmy już płyty angielskie, które lotnicy przywieźli z Francji.

Film cofa się do wschodniopruskich obrazów międzywojnia, kiedy to prowincja mimo odcięcia od niemieckiej macierzy rozwinęła się gospodarczo. Dla wielu obywateli Rzeszy stanowiła niemałą atrakcję także dzięki swemu położeniu, które sprawiało, że ci, których było na to stać, przyjeżdżali na wypoczynek do eleganckich kurortów od Mierzei Wiślanej aż po Mierzeję Kurońską. Prusy Wschodnie zachowały przy tym dawne wspólnotowe wartości wynikające z tradycyjnie silnego przywiązania mieszkańców do ziemi i otaczającej przyrody, hierarchicznie ukształtowanych struktur społecznych, wreszcie – bezkresnego sielskiego krajobrazu. W krajobraz ten symbolicznie wpisały się słynne konie trakeńskie, których nazwa pochodzi od stadniny w Trakehnen (obecnie Jasnaja Poljana), a także spotykany w leśnych ostępach łoś. Hrabia Hans zu Dohna wspomina o sztandarowej postaci, jaką był marszałek i prezydent Rzeszy Paul von Hindenburg, bohater I Wojny Światowej, który rozgromił armię rosyjską pod Tannenbergiem. Prezydent jest ostatnim symbolem staroniemieckiego ducha i z nim właśnie identyfikuje się pełna megalomanii, konserwatywna arystokracja wschodniopruska. Jej wiejskie posiadłości i rezydencje nie mają sobie równych gdzie indziej. Kult Hindenburga, ale też żyjącego na wygnaniu w Holandii cesarza Wilhelma II wcale nie należy tu do rzadkości. Marszałek von Hindenburg często rezyduje w swej warmińskiej posiadłości Neudeck (Ogrodzieniec). Tannenberg natomiast staje się obowiązkowym miejscem patriotycznych pielgrzymek dla tak znamienitych arystokratycznych rodów ziemiańskich jak zu Dohna, Lehdorff, Finckenstein, Dönhoff. Hrabia Hans Graf zu Dohna, którego rodzice mieszkali w zamku Waldburg (Kowalik/Rozogi), podkreśla etos wschodniopruskiej tolerancji. Dużo miejsca poświęca tradycjom, np. corocznie obchodzonym świętom dożynek, które urastają do rangi niepowtarzalnej, łączącej całą społeczność wiejską ceremonii:

Maszerowano uroczyście przed pałac przynosząc wieńce dożynkowe, precudnie uplecione ze zbóż przez wiejskie kobiety. Następnie do ludzi przemawiał mój ojciec dziękując im za pracowitość. Wieczorem, jako wydarzenie roku odbywała się wielka zabawa dożynkowa. Meklemburgia, Pomorze czy Śląsk nie tworzą tej szczególnej, własnej historii, jaką miały Prusy Wschodnie, toteż sądzę, że ten region i jego arystokracja wytworzyły być może ów szczególny rodzaj wschodniopruskiej samoświadomości. Panował pewien styl obcowania ze sobą; wieczorem serwowano wystawną kolację połączoną z bankietem, do której w rodzinie von Dohna zakładano frak.

Jednakże pod koniec lat 20-tych widać na wsi oznaki zubożenia wśród drobnych chłopów, wznoszą szeregi bezrolnych i bezrobotnych. Ich los jest nie do pozazdroszczenia. Na trudne warunki egzystencjalne tych warstw dodatkowo wpływa pogłębiający się kryzys gospodarczy, wreszcie surowy wschodniopruski klimat z mroźnymi, śnieżnymi zimami i odległościami, jakie trzeba pokonywać. Prusy Wschodnie przemieniają się w ostoję nazizmu pod rządami gauleitera Ericha Kocha, który stanowi małego formatu prowincjonalnego naśladowcę Adolfa Hitlera. Wspomina Willi Pusch, syn robotnika rolnego z nad Mierzei Kurońskiej:

Mróż sięgał minus 25 – 30 stopni. Mieliśmy mało zimowych rzeczy do ubrania, może po dwie pary przemoczonych butów, które dosłownie się gięły. Gdy wróciliśmy ze szkoły, trzeba było pomagać, iść do obory i sprzątać, dawać bydłu siano, ciąć buraki, doić krowy, a było ich około osiem sztuk. Sporo roboty, a mieliśmy po dwanaście, trzynaście lat. My chłopcy nie mieliśmy jeszcze wtedy mundurków HJ. Matka poszła do sołtysa i dostała chyba 260 marek na ich kupno a także na duży portret Hitlera, bo każdy dom miał mieć jego portret. Nie każdego było stać na takie wydatki. Matka pojechała do Zinten (obecnie Kornevo) i kupiła nam mundurki. Sołtys był rad, a myśmy biegali w nich całymi dniami.

W ten sposób ruch nazistowski przenika na wschodniopruską wieś i oddziałuje niemal na każdego, także na młodzież. Na Mazurach nasilają się prześladowania opozycji, germanizowanie np. słowiańsko brzmiących nazwisk. Günter Schiwy wspomina o naciskach ze strony lokalnych nazistowskich władz, by rodzina zmieniła nazwisko na Graumann:

Partia zwróciła się do naszej rodziny ze słowami: wy jesteście ze swoim nazwiskiem Schiwy na szarym końcu alfabetu. Jeśli dzieci będą miały egzamin, to będą musiały czekać do popołudnia. Jeśli zaś będziecie nazywać się Graumann to dzieci podejść do egzaminu przed południem, bo litera „G” jest prawie na początku alfabetu. Matka odpowiedziała – wykluczone! Nazywaliśmy się Schiwy i zawsze będziemy nazywać się Schiwy!

Wśród arystokratów wytwarza się podział na monarchistów i nazistów, „Czeski kapral” Hitler uważany jest za parweniusza. Hrabia Hans Graf zu Dohna:

Hitlera nie ceniono, nie był nawet Niemcem, lecz obcym, austriackim przybłądą. Ścierały się różne opinie na jego temat. Pytano: „a któż to taki – i to ma być nasz nowy cesarz?”

Po wybuchu wojny znika „polski korytarz”, nie ma już obcych robotników sezonowych, są za to robotnicy przymusowi. Günter Donder ze wsi Stettenbach (Zdedy) jest małym chłopcem, gdy poznaje Eugenię Pacewicz skierowaną do pracy przymusowej na gospodarstwie rodziców. Pełen podziwu i zaafektowania młodą dziewczyną zapamięta od niej wiele polskich melodii, które następnie ochotczo wygrywa na harmonii. Wśród zasłyszanych i wygrywanych pieśni znalazł się między innymi Mazurek Dąbrowskiego budzący niechęć rodziny Donderów. Ich syn dopiero później zdaje sobie sprawę, że to polski hymn. Günter wspomina:

Nasze gospodarstwo było odosobnione, byliśmy niejako eksklawą. Ktokolwiek tu przychodził, to służbowo i nie zatrzymywał się dłużej. Pewnego razu ojciec wrócił z obcą młodą kobietą, która miała pracować u nas. Nie potrafiła doić krów, ani piec chleba, ale była pojętna i pracowita. Pochodziła z Suwałk, była córka organisty i miała najpiękniejszy głos na świecie, głos o szczególnej wibracji, który mi się bardzo podobał. Genia śpiewała polskie pieśni ludowe i patriotyczne.

Po dwóch latach służby Genia musi opuścić ich dom, najprawdopodobniej dlatego, iż nie bała się publicznie okazywać swej patriotycznej postawy. Genia nie zna niemieckiego, ale w domu można się porozumieć w dialekcie mazurskim. Jak wszyscy Polacy musi nosić na ubraniu naszytą literę „P”, a gdy pewnego razu wybiera się na wieś bez owej naszywki, wraca do domu we łzach wyznając, że została pobita przez Niemca, członka NSDAP. Genia pozostawia w pamięci chłopca niezatarte wspomnienie ogromnej, egzaltowanej, młodzieńczej przyjaźni. Usunięcie jej z domu stanowi dla niego traumatyczne przeżycie. Wkrótce zostaje deportowana do fabryki amunicji w Westfalii. Warto tutaj nadmienić, iż ta sentymentalna relacja po latach ilustrowana jest fotografiami osób, okolicy i domu Donderów, zaś postacie dziewczyny i chłopca doczekały się w filmie krótkiej narracji fabularnej z polskim hymnem w tle.

Kapelan garnizonowy Karl Kunkel z Königsbergu (Kaliningrad) popada w konflikt z władzą w obliczu nasilających się represji nazistów. Zaangażowanie księdza w pracę z młodzieżą budzi podejrzania NSDAP i gestapo. Po militarnej klęsce pod Stalingradem gaśnie wiara w zwycięstwo, upada morale, mnożą się dezercje żołnierzy. Jako młody kapelan pełni duszpasterską posługę także wobec żołnierzy skazanych na śmierć przez doraźne sądy wojskowe. Wydają one bezwzględne wyroki śmierci, a dla propagandowego odstraszenia ustawiają takie oto napisy:

Skazańcy, na których wykonano wyroki to dezercerzy i dekownicy. Stchórzyli przed wrogiem. Uciekali przez mierzeję. Zamiast bohaterskiej śmierci przed wrogiem wybrali śmierć w hańbie.

Wzmocniona inwigilacja nazistowskiej partii w sprawie Kościoła nie jest w stanie złamać ludzkich sumień i wiary w Boga. Dzięki Stalingradowi wiara w ostateczne zwycięstwo (Endsieg) Hitlera zamieniona zostaje na wiarę w ostateczne zwycięstwo Boga, przynajmniej wśród tych bardziej krytycznie myślących Niemców. Latem 1944 roku gestapo deportuje Karla Kunkela do obozu koncentracyjnego w Dachau.

Königsberg ciągle pozostaje oazą spokoju. Życie toczy się tu normalnym trybem w sytuacji, gdy inne miasta Rzeszy nękane są wyniszczającymi nalotami bombowymi aliantów. Frieda Kropp-Ehrlichmann, wówczas 18 letnia wieśniaczka z Mohrungen (Morąg), owładnięta potrzebą nowych doznań jeszcze przed wojną wyjeżdża do Zagłębia Ruhry, gdzie wychodzi za męża. Każdego lata odwiedza z mężem dawne strony rodzinne, rodziców i rodzeństwo. Jej mąż amatorską kamerą skrupulatnie rejestruje wschodniopruskie klimaty – m.in. lato 1944 roku: wiejski dom z bocianim gniazdem na dachu, konie i gospodarstwo – to ich ojcowizna. Na filmie widać ludzi przy pracach w obejściu i w polu, także pozujących mężczyzn w wojskowych mundurach. Widać pogodne, roześmiane twarze. Frieda przeżyła już niejedną nalot bombowy u siebie w Zagłębiu Ruhry i nie ufa idyllicznemu spokojowi, jaki panuje tutaj. Wtedy też ona i jej bliscy podczas prac zniwnych obserwują na pobliskiej szosie sznur ciągnących na zachód uciekinierów. Mówi do matki: „Przyjrzyj się. Wam też tak przyjdzie uciekać!” Frieda głośno wyraża swój sprzeciw wobec polityki nazistów narażając się w ten sposób fanatycznej rodzinie Kroppów, która grozi jej denuncjacją. Jej młodsza siostra jest członkinią nazistowskiego Związku Niemieckich Dziewcząt (BDM). Frieda, głęboko poróżniona z rodziną, wyjeżdża z Prus Wschodnich, odprowadzona na dworzec przez ojca. Pociąg jest przepełniony uciekinierami, jednak udaje się jej dotrzeć do Dortmundu, gdzie zostaje zbombardowane mieszkanie. Prusy Wschodnie, podgrzewane apelami gauleitera Ericha Kocha o wytrwanie, ciągle jeszcze uważane są za najbardziej bezpieczny zakątek Rzeszy, dokąd wysyła się na letnie wakacje pociągi specjalne z dziećmi ze zniszczonych miast. Na drogach i peronach dworców widać już rzesze ludzi ze wschodnich rubieży Litwy – rejonu Kłajpedy (Memelland) uciekające przed Armią Czerwoną. Wschodniopruska prowincja ma z rozkazu Kocha usypać wał ochronny przeciwko nacierającej półtoramilionowej armii przeciwnika (Wał Ericha Kocha). Wspomina Theo Nicolai, członek królewieckiej Hitlerjugend, który ochoczo bierze udział w tej szczególnej akcji:

Panowała świetna atmosfera zapachu, porównywalna do tego, jak zwykle bywało podczas młodzieżowych obozów letnich. Wszyscy zjeżdżali pociągami, niektórzy wzięli z sobą wódkę, a to jeszcze podniosło nastroje, niektórzy potem wymiotowali w całym pociągu. Sierpień roku 1944 był pięknym, letnim miesiącem. Pierwszym odcinkiem pracy był las. Natarliśmy się masłem, bo była wojna, nie mieliśmy kremu do ciała, po czasie najprawdopodobniej bił od nas brzydki zapach. Z początku było wszystko super, później opadły emocje, na dłoniach porobiły się pęcherze, praca stawała się coraz cięższa, pogorszyły się też i nastroje. Widywaliśmy wysoko nad nami samoloty, prawdopodobnie było to rosyjskie rozpoznanie, które z góry dokładnie fotografowało nasz system. Okazało się wkrótce, że cała ta nasza kopanina była gównem warta, w dosłownym tego słowa znaczeniu. Później Rosjanie z okrzykiem „ura!” bez trudu przemaszerowali przez ten teren. We wrześniu pojawiły się pierwsze przymrozki, było nieprzyjemnie zimno, a my w letnich ubraniach, spaliśmy w stajniach i oborach na słomie, pod kocami, a od gołej ziemi ciągnęło chłodem. Podły nastrój i strach, a wkrótce potem nastąpiła cisza, brak wiadomości, brak gazet i listów. Myśleliśmy – coś jest nie tak, koledzy zaczęli dostawać pierwsze zawiadomienia o śmierci rodziców, więc mogli wracać do domu. Ja też dostałem list od ojca. Pisał, że straciliśmy dom podczas bombardowania. Był to ogromny szok, płakałem jak bóbr, ale nie chciałem dać poznać po sobie, jak bardzo mnie to dotknęło; wybiegłem, więc i rzuciłem się w kartoflisko, by się tam wyrzucić bez świadków.

Rodzinny Königsberg leży w *gruzach* po dwóch nalotach bombowych Anglików:

Wracałem ze strasznym biciem serca; w miarę jak się zbliżałem, było coraz gorzej. Człowiek staje przed ruiną domu i załamuje się wewnętrznie dochodząc do punktu granicznego. Przemknąłem po ruinach szukając tam jakichś rzeczy, oczywiście nic nie znalazłem oprócz blaszanego pojemnika ze spalonym chlebem. Płakałem i nie widziałem nic więcej, bo wszystko to mną wstrząsnęło.

Theo Nicolai nosi jednak w sobie poczucie niemieckiej winy. Z perspektywy lat i tego, co stało się z jego rodzinnym miastem, ocenia to tak: „Zasialiśmy wiatr i zebraliśmy burzę”. Ursula Maartin, wieśniaczka znad Zalewu Kurońskiego (wieś Karkeln, od 1946 roku Mysowka), mocno wierzy w zapewnienia władz, że ona i jej ziomkowie powrócą w rodzinne strony. Zarządzona odgórnie w październiku 1944 roku ewakuacja ma być jedynie przejściowa, ale pożegnanie z domem rodzinnym nie należy do łatwych:

Mieliśmy przygotować się do ucieczki. Zabraliśmy ze sobą torby, walizy, paczki z odzieżą, łóżka. Naczynia kuchenne, wszystko to zostało zakopane z myślą, że się odnajdzie po naszym powrocie. Był z nami Polak, Marian, robotnik przymusowy, miał około 18 lat, on się tym zajął. Cielątka i owieczki powychodziły, trzeba je było wypuścić z zamknięcia. Nie sposób było sobie wyobrazić, co się z nimi stanie. I wyruszyliśmy, niewiadomo dokąd. Małe jeszcze cielątka ruszyły za naszym

wozem, owieczki wraz z nimi, tego nie da się opisać! Marian zszedł z wozu i odpedzał je batem, aby nie wpadły pod koła.

Johanna Lask przed powrotem ze szkolnego internatu do rodzinnego domu w warmińskim Rößel (Reszel) wspomina:

Siedzieliśmy wszystkie razem w szkolnej izbie, pojawili się ranni żołnierze. Nie było prądu, pozapalaliśmy lampki, dochodził do nas coraz bliższy huk artylerii, a my beztrzęsco wierzyliśmy jeszcze w wielkie zwycięstwo... Jedna z dziewcząt miała akordeon, widząc to żołnierz powiedział, że uwielbia grać na tym instrumencie. I zagrał dla nas. Mialiśmy aroganckiego, niesympatycznego dyrektora. Zawsze nosił brunatną marynarkę i zadzierał nosa.

Dyrektor internatu szkoły, fanatyczny nazista, który działa w duchu propagandowego sloganu „wytrwać za wszelką cenę”, nie chce nawet słyszeć o ucieczce przed wojskiem sowieckim i bezustannie grzmi: „nie ruszymy się stąd!”. Johanna wspomina:

Schodzimy na śniadanie, drzwi otwarte na oścież, wokół ni żywego ducha, nie ma wody, kuchnia zimna, żadnego prowiantu, nic. Co teraz począć? Poszliśmy do mieszkania dyrektora, wchodzimy, w kuchni szczeka na nas zamknięty przez niego pies. Dyrektor się ulotnił. My stałyśmy. To wszystko. Poszliśmy do miasta, spotykamy żołnierza, a on do nas w te słowa: „dziewczyny, postarajcie się stąd wydostać, ludzie uciekają całymi wioskami, Rosjanie zaraz tu wejdą!”

Ursula Maertin:

No i zaczęło się – front dotarł już do Königsbergu; było jasne, że uciekać z Prus Wschodnich mogliśmy jedynie przez wodę, łodem było to już niemożliwe. Marian, który ciągle był przy nas, powiedział: „wezmę konia z saniami, zabierajcie wszystko co chcecie, a ja was odwiozę do Pillau (Bałtijsk). I tak zrobił. Chciał dalej popłynąć z nami statkiem, ale oczywiście nie mógł, gdyż był polskim robotnikiem przymusowym. Matka kazała mu odwieźć z powrotem wszystkie te nasze rzeczy, których nie mogliśmy udźwignąć. Nie chciał, ale musiał, bo z nami nie mógł zostać. Strasznie płakał przy pożegnaniu. Przyplłynął niewielki statek, stanęliśmy w kolejce, a kapitan, gdy nas ujrzał, odsunął ze słowami: „Tylko kobiety z dziećmi!”. Byliśmy w szoku, matka dostała się z bratem na statek, myśmy krzyczeli na dole, matka na statku też, chciała zejść do nas, ale nie mogła. Kobiety z dziećmi napierały i statek był już pełen. Podszedł do nas marynarz, odebrał bagaż, a inny marynarz chwycił nas wpół i pojedynczo przeniósł na mostek. Mieliśmy szczęście, ogromne szczęście, mimo tego, że wszystko straciliśmy. Nie wiemy, czy Marian wrócił do domu.

Erich Neumann w roku 1945 jest jeszcze dzieckiem. Pozostał z rodzeństwem w swojej mazurskiej wsi Pustnik (Pustniki), mieszka do dziś w rodzinnym domu:

Tu jest moja ojczyzna, nigdzie indziej nie czułbym się tak. Tu się urodziłem, tu chodziłem do szkół - niemieckiej i polskiej. Tu byłem konfirmowany, tu się ożeniłem i tu chyba muszę być pochowany na tych moich Mazurach, bo jakże mogłoby być inaczej?

Podczas wielkiej ucieczki zimą 1945 roku los rozdziela całą rodzinę, ojciec jako członek NSDAP zostaje zadenuncjowany przez sąsiada i zabrany przez wkraczających Rosjan, matce udaje się zbiec na Zachód:

Do dziś pamiętam, jak przyszli po ojca: chwyciłem się go kurczowo, jeden z Rosjan mnie odepchnął i powiedział, że mogę tylko z nim rozmawiać. Ojciec na to: myśl co chcesz, nic nie mów, bo nas zastrzeli. Zapytałem: tato, zostaniesz? Ojciec: nie, synu - muszę pójść z nimi, ale wróć! Nie wrócił. A mnie na wspomnienie jak odciągnęli ode mnie ojca, do dziś kroi się serce - to najgorsza rzecz w moim życiu. Nic nie mogłem zrobić! Od tego czasu już go nie zobaczyłem, żadnej wiadomości - nic. Straszne to było, zostałem sam w domu z wielką izbą, kuchnią, trzema pokojami. Nie mogłem wyjść, siedziałem i marzęłem - sam, samiuteńki, na dworze był wtedy - zimą 1945 roku - ostry mróz nie do wytrzymania!

Erich Neumann czeka wraz z rodzeństwem na wieści od matki. Dzięki pomocy pastora, który zorganizował tu polską szkołę, udaje mu się zdobyć adres matki. Chłopiec pisze do niej długie listy, aż ta zjawia się dwa lata później na Mazurach. Rozpoczyna się dla niego - jak mówi - drugie życie. Jest wczesny ranek 1947 roku:

Spaliśmy jeszcze. Ktoś puka do drzwi. Kto tam, kto tam? Otwieram w piżamie, a przed drzwiami stoi matka. Boże, Boże! Brat i siostra wstają i jaka wielka radość z nieba, że mama wróciła! Weselny nastrój - radość nie do opisanania!

Po zajęciu Prus Wschodnich przez Rosjan następuje straszny okres samowoli i gwałtów. Irmgard Schneiderat, uczennica z Gumbinnen (Gusiev), ofiara gwałtu, tak opisuje sytuację:

Wszystkie mieszkania splądrowane. Dało się zauważyć, iż ludzie uciekali raczej w popłochu, bo talerze na stole dostały sporych „wąsów” od pleśni, wokół rozprute pierzyny, z wałającym się pierzem i prześcieradłami. Trafiało się znaleźć coś niecoś do zjedzenia, jakiś ziemniak, spleśniały kawałek chleba - byliśmy strasznie głodni. Odnalazła się moja matka, która postanowiła, że muszę jak najszybciej zmienić mój dziewczęcy wygląd na chłopięcy. Usłyszano chyba mój płacz i lamenty. Obcięto mi warkocze i włosy na krótko, od tego momentu wszyscy uważali mnie za chłopca. Pracowałam od świtu do nocy w sowchozie w przebraniu woźnicy, wykonywałam prace męskie i stawałam razem z innymi chłopcami do roboty w stajni, gdzie rano przydzielano mi pracę z dwoma, trzema lub czterema końmi. Nadzieją przetrwania był dla mnie mały śpiewnik z 23 psalmem „Pan jest Pasterzem moim, niczego mi nie zabraknie”. I dzięki temu nie traciłam odwagi, choć bywały momenty rozpacz. Wszyscy umieraliśmy i rozumiałam - ty też kiedyś umrzesz! Chorowałam na tyfus,

czerwonkę, świerzb, żółtaczkę, byłam cała zawszona i myślałam sobie: Irmgarde – umierasz! Chciałam raz jeszcze się wykąpać, umyć dobrym mydłem, poczuć prawdziwą czystość, leżeć w białej pościeli i koszuli nocnej. Takie było to moje marzenie zanim umrę. Pewnego razu musiałam sama wracać wozem z końmi i wpadłam w bombowy lej, którego nie zauważyłam pod oblodzonym śniegiem. Nie dałam rady wyciągnąć wozu słabymi końmi, wyprzęgåłam je i wróciłam konno do domu, do stajni. Byłam nieszczęśliwa, o wszystkim opowiedziałam młodym woźnicom. Wiedzieliśmy, że w takim przypadku nie minie mnie surowa kara. Rankiem wymknęłam się ze strachem do stajni i nie wierzyłam własnym oczom – moja furmanka stoi na miejscu! Jeden z chłopców wstał wcześniej i w pantoflach i tym, co miał na sobie konno pognął na miejsce, wyciągnął wóz, przyprowadził go do domu i uchronił mnie w ten sposób przed karą. Byłam taka szczęśliwa!

Podzielone między ZSRR i Polskę, zrujnowane wojną Prusy Wschodnie tracą swój odwieczny charakter. Kończy się nieuchronnie etap ich siedemsetletniej historii. Kościoły, budynki, majątki ziemskie – nowe władze nie są w stanie przywrócić im dawnej funkcji. Dawni mieszkańcy, którzy jeszcze tu pozostali, muszą opuścić strony rodzinne. Gerhard Neumann, syn dróznika kolejowego spod Osterode (Ostróda) jako jeńiec wojenny zostaje deportowany pociągiem towarowym na Syberię:

Gdy pociąg powoli ruszył, zorientowałam się, że jedzie po głównej trasie Ława – Ostróda. Między Ostródą i Olsztynem znajdował się nasz dom dróznika. Gdy pociąg minął Ostródę chciałam wyrzeć z zabitego deskami wagonu. Odkryliśmy drobną szczelinę, koledzy pomogli mi się wspiąć i zobaczyłem ów dom, pusty, drzwi otwarte. Koniec. Pisałem na adres domowy, bo dokąd miałem pisać? Innego adresu nie miałem. I trwało tak, jak sądzę, że dwa lata. Nadzieja nie opuszczała mnie nigdy. Bez nadziei człowiek się poddaje. I nagle przyszedł kres. Dostałem potwierdzenie zwolnienia z obozu jenieckiego, poszedłem do fryzjera, chociaż nie było czego strzyć po pobycie w niewoli. Rad byłem jednak, że włosy mi odrastały. Wracałem do domu rodziców, który był teraz w Meklemburgii. Rodzice mnie uściskali, padliśmy sobie w ramiona, ale nie był to nasz rodzinny dom! Nie rozmawialiśmy nigdy o przeszłości w tamtym czasie. Nie jestem tutejszy, tu nie moje miejsce. Prusy Wschodnie były tematem tabu. Nikt tu o nich nie wiedział. Nie było książek, nic. Wiem tylko, że matka miała jeden tylko obrazek z Olsztyna. Teraz jest w moim posiadaniu.

Betty Kessler, młoda krawcowa decyduje się zostać w swym rodzinnym mieście Tilsit (Sowieck) i przyjmuje obywatelstwo sowieckie. Tu w roku 1947 poznaje młodego ukraińskiego lekarza wojskowego Dymitra Ljadenkę. Dwa lata później, gdy grozi jej deportacja, wychodzi za niego za mąż:

W mieście były trzy kina, gdzie codziennie grano filmy. Poszłyśmy z siostrą do jednego z nich, następnego dnia zauważyłam go jak stał pod drzwiami.

Wychodziłyśmy, a on już na nas czekał. zaproponował pójście do innego kina, a ja na to, że jeszcze się zastanowimy. Był blondynem i gdy wstąpiłyśmy potem z nim do kawiarni, kelner zagadnął go po niemiecku. Zafundował nam po ciastku, potem widywaliśmy się niemal codziennie. Zapytał mnie o zgodę, abym za niego wyszła. Nie wolno mi było dłużej tu zostać, ale on obiecał zwrócić się z tym do szefa. Oficer polityczny w jego jednostce powiedział: „akurat z Niemką musi się pan żenić, jak gdyby nie było Rosjanek!” No i pojechałam razem z mężem do kaliningradzkiego już wtedy urzędu, kobieta wręczyła mi sowiecki paszport, a ja poprosiłam o zwrot aktu urodzenia. „Na co Pani teraz akt urodzenia?” zapytała. Mąż na to: „Niechże Pani posłucha, akt urodzenia zawsze może się przydać, proszę go wydać, bo pójdę do szefa!” Po tych słowach urzędniczka rzuciła akt na stół. Nie spodobało jej się to, więc odrzekła mężowi na odchodne: „Pan to pewnie jest na usługach adwokata u Niemców!” Dla mnie nie było już potem odwrotu. Nigdy nie żałowałam mego zamążpójścia. Przeżyliśmy razem 42 lata, aż do śmierci męża.

*Als der Osten noch Heimat war. Westpreußen*⁴

Film *Als der Osten noch Heimat war. Westpreußen* (Gdy Wschód był jeszcze ojczyzną. Prusy Zachodnie) poświęcony jest w głównej mierze losom uczniów grudziądzkiego Gimnazjum im. Goethego. Hanno Henatsch i jego przyjaciel Erich Abramowski, maturzyści gimnazjum zostają zmobilizowani do Wehrmachtu. Ponad sto wychowanków tej szkoły zginie na wojnie.

Ursula Orlovius, córka właściciela ziemskiego:

Najpiękniejszą rzeczą, którą zachowuję w pamięci od wtedy, to jazda konnym zaprzęgiem w czasie żniw. Umiiałam już od dziesiątego roku powozić w cztery konie. (...) Bawiłam się z polskimi dziećmi – Matulą, Franciszką, które instynktownie wyczuwały, że my nad nimi górujemy. Polski chłopak powiedział mi kiedyś: „Wy jesteście koźmi od przejażdżek, a my to konie robocze”. (...) Powinniśmy chodzić do polskiej szkoły powszechnej. Rodzice nie chcieli tego, trzeba się było uczyć po polsku wszystkich przedmiotów. Brało się więc niemieckiego guwernera lub guwernantkę, przeważnie były to młode kobiety po seminarium nauczycielskim, które nie mogły znaleźć posady w szkolnictwie.

Erich Abramowski, jedyny syn właściciela ziemskiego z Hoheneck (Jajkowo):

Najpiękniejszym prezentem, było to, gdy w wieku dziewięciu lat zapłakany wyszedłem w Boże Narodzenie za drzwi, a tam czekał na mnie prawdziwy siwy kucyk z wózkiem...

⁴ Ulla Lachauer: *Als der Osten noch Heimat war. Westpreußen*. Konsultacja prof.dr hab. Włodzimierz Borodziej. Westdeutscher Rundfunk (WDR) 2009 (45min.)

Grudziądz po I Wojnie Światowej przypadł Polsce. Polacy nadają mu katolicki charakter, mniejszość niemiecka, jaka tu pozostała, jest protestancka. Niemcy od pokoleń sąsiadują z Polakami, rozumieją ich katolicką obrzędowość. Erich Abramowski pamięta tutejsze przydrożne kapliczki, zwane „bożą męką”. Jeździ na wieś, gdzie mieszkają Polacy, przyjaźni się z polskimi rówieśnikami (Roman i Janek), bawi się z nimi, zaprasza do siebie, a rodzice to akceptują mimo istniejących różnic społecznych.

Christel Reichert – córka grudziądzkiego ogrodnika, wspomina:

Matka bardzo dobrze mówiła po polsku, ojciec natomiast – prawie wcale, oprócz: „dzień dobry” i „do widzenia”. Nie robiono mu problemów z tego powodu. Śmieję się na wspomnienie, gdy ojciec telefonował, a rozmowy łączyła polska telefonistka na poczcie. Ojciec mówił do niej po polsku: „proszę pani”, a dalej już po niemiecku dodawał numer telefonu. Nie było problemu. (...) Moje serce bardziej bije dla Wschodu niż dla Zachodu. Takie zdanie mają chyba wszyscy absolwenci naszego gimnazjum. Hanno Henatsch jest synem znanego przedsiębiorcy i fabrykanta cukru, którego zwano „królem z Unisławia”. Ojciec robił interesy dostawami cukru i miodu sztucznego na front:

W Grudziądzu pozostali jedynie właściciele większych przedsiębiorstw. Inni wybrali opcję niemiecką i po I Wojnie światowej przenieśli się do Niemiec.

W roku 1932 zostaje oddane do użytku grudziądzkie elitarnie Gimnazjum im. Goethego (obecny Zespół Szkół Technicznych im. Jana i Jędrzeja Śniadeckich). Budynek szkoły uchodzi za jeden z najnowocześniejszych w owym czasie, zbudowany dzięki ofiarnej pomocy mniejszości niemieckiej w Polsce w stylu modernistycznego bauhausu. Plotka, że układ skrzydeł budynku przypomina swastykę, wskazuje na to, jak napięte stają się relacje polsko-niemieckie na początku lat 30-tych.

Ursula Orlovius, córka właściciela ziemskiego wspomina Grudziądz:

Wolałam wieś od szarych budynków, bruków i ulic Grudziądza, na których z łoskotem przetaczał się tramwaj. Chętnie jednak powracałam w mury gimnazjum, by spotkać tam przyjaciół, pójść na boisko.

Rosemarie Döhring – córka protestanckiego pastora z wielkim uznaniem wypowiada się na temat życia kulturalno-religijnego i społecznego ludności niemieckiej w Grudziądzu. Są to imprezy teatralno-recytatorskie i muzyczne. Na prowincji właściciele ziemscy organizują polowania z nagonką, zwłaszcza na zające. Były to wydarzenia społeczne wielkiej rangi, które wieńczyły eleganckie wieczorne przyjęcia. Niemieccy przedsiębiorcy i fabrykanci należą do najbogatszych elit, ale w Polsce traktowani są podejrzliwie. Gdy sytuacja na

froncie na początku 1945 roku staje się beznadziejna, ludzie ci zachowują się tak, jak gdyby nigdy nic się nie stało.

Hanno Henatsch mówi:

12 stycznia 1945 u Abramowskich polowano jeszcze na zające, ustrzelono ich chyba około 120, nie było wiadomo, co z nimi zrobić. A dziesięć dni później byli już Rosjanie. Podczas tego polowania nie pamiętam, by padło choć jedno o słowo, że są tuż tuż!

Ursula Orlovius o ucieczce z Grudziądza:

Nagle zjawilo się wojsko niemieckie pytając, „Co wy tu jeszcze robicie, przecież to sama linia frontu! Padło hasło – pakować najpotrzebniejsze rzeczy! I wyruszyliśmy wieczorem o 9-tej, spakowani w pośpiechu, 19 wozami.

Ursula wyjdzie z tego cało, ale Hanno traci ojca i siostrę. Adelheid Henatsch, maturzystka gimnazjum Goethego z r.1944, zostaje wywieziona na Syberię.

Hanno Henatsch:

Miałem lekki motocykl, matka prosiła, bym zabrał siostrę, ale było minus 15 stopni, drogi zaśnieżone, nie chciałem ryzykować... Może trzeba jednak było zaryzykować?

Któż więc spośród dawnej mniejszości niemieckiej okresu międzywojennego pozostał w Prusach Zachodnich? Przeważnie martwi, ale i cmentarze z czasem popadają w ruinę. Kto przeżył ucieczkę na Zachód, musi zaczynać od początku. O swoim trudnym losie wypowiadają się dopiero teraz. Nigdy nie zapomnieli swych rodzinnych stron w kraju nad Wisłą.

***Als der Osten noch Heimat war. Pommern*⁵**

Film *Als der Osten noch Heimat war. Pommern* (Gdy Wschód jeszcze był ojczyzną. Pomorze) prezentuje Pomorze, które do końca II Wojny Światowej uważano za spiżarnię Rzeszy Niemieckiej. Rolnictwo i przyroda wyznaczały tutejszy rytm życia.

Kordula Wimmer, z domu von Wühlisch, córka właściciela ziemskiego z Nesekow (Niestkowo) pod Ustką w powiecie słupskim z nostalgią rozpamiętuje pomorską przeszłość własnej młodości. W jej wspomnieniach Pomorze zyskuje rangę szczególnej krainy:

⁵ Gerald Endres i Ute Bönnen: *Als der Osten noch Heimat war. Pommern*. Zdjęcia: Krzysztof Hampel. Westdeutscher Rundfunk (WDR) 2009 (44 min.)

Inne tu powietrze, inaczej wiatr wieje w nos, gdy wyglądam z okna. Co jesień patrzę w niebo, kiedy wreszcie nadleci jakiś żuraw nad nasze miasto? I wtedy natychmiast doznaję uczucia, iż lot żurawia wyznacza po prostu moje strony ojczyste.

Na gospodarstwie Wintershagen (Grabno) koło Słupska mieszkańcy żyją w konserwatywnym świecie opartym na tradycji. Obrazy corocznych pomorskich dożynek utrwalają ten przekaz. Editha von Platen, z domu Uckermann wspomina:

Do nauczycieli zwracaliśmy się w trzeciej osobie liczby mnogiej, ten zwyczaj wynieśliśmy z domu. Właściciel ziemski wraz z żoną skupiali wokół siebie całą wiejską społeczność, życie toczyło się od dawien dawna utartym szlakiem.

A tak wypowiada się Irma Pliquet z majątku barona Puttkamera w Lubben (wieś Łubno, pow. Bytów):

Na czele były trzy orkiestry dęte, szliśmy przez park, gdzie witał wszystkich pan baron z baronową i służbą w komplecie. Pan baron dziękował za udane żniwa, potem najstarsza pracownica podchodziła z wieńcem uplecionym z kłosów mówiąc uroczyście, „Herr Baron möchte sich bequemen, um mir die Krone abzunehmen” (Niech pan baron, owoc pracy – tę koronę mi zdjąć raczy). Pan baron taki był: najpierw swoi ludzie. Obiecał, że gdy wróci z wojny (poległ w Polsce w 1939r.), to wieś otrzyma wodociąg i będą instalowane nowoczesne toalety (WC). (...) Potem wszyscy szli razem do gospody, gdzie była wielka sala, a mężczyźni zaczynali tego popijać.

Kordula Wimmer, z domu von Wühlisch:

Wielmożni państwo honorowani byli z osobna odpowiednimi dowcipnie sformułowanymi zwrotami, np., „życzymy Paniencie stoliczka złotego, w kąciku z rybką – chłopaka dzielnego”. I tak po kolei do wszystkich, póki ojciec mój nie zakończył tej ceremonii.

Kordula Wimmer:

Wieczorem zaś, na spichrzu były tańce. Miałam wtedy 16 lat i mogłam chwilę się zabawić. Odbywało się to wszystko absolutnie według ustalonego porządku: ojciec prosił do tańca najstarszą pracownicę, wódarz prosił mamę, a ja – pierwszego robotnika (żniwiarza). Niewyobrażalna byłaby zmiana tak ustalonej hierarchii. Partner podchodził do partnerki, kłaniał się w staroświecki sposób, kładł następnie chusteczkę na jej plecy, by spocona ręka nie pobrudziła sukni i tańczył polkę-krzyżówkę czy też inne tańce.

Editha von Platen, z domu Uckermann:

Żony rybaków woziły na wieś taczki pełne ryb krzycząc w pomorskim dialekcie „flądry, flądry czerwone!”

Wieś pomorska jest raczej biedna i zacofana; skutki inflacji z połowy lat 20-tych są tu mniej dotkliwe, prowincjonalna gospodarka polega w dużej mierze na handlu wymiennym. Robotnicy rolni otrzymują tzw. deputaty (ziemniaki, mleko, opał).

Kordula Wimmer:

Gdy komuś na wsi coś dolegało, szedł natychmiast do mej matki, która w połowie była lekarką. Ja, jako najstarsza córka musiałam jej przy tym asystować. Nie miało to nic wspólnego z akcją charytatywną. Było to traktowane jako oczywisty obowiązek.

Heinz Blossey, furman barona von Xylandera z Hanshagen (Domachowo) powiat sławieński:

Mieliśmy 14 gęsi, pędziliśmy je do pani baronowej von Xylander, po czym ta wybierała z nich dwie najlepsze dla siebie.

Inge Thormeyer z domu von Xylander:

Gęsi ze wsi pasły się na naszych polach, za to dostawaliśmy co siódmą gęś w darze. Raz do roku w listopadzie schodziły się u nas wieśniaczki, które ochoczo darły pierze, patroszyły gęsi. Częstowane były obiadem, później kawą, a wieczorem rozchodziły się do domów.

Rudi Nemitz i Editha von Platen pamiętają jeszcze przepis na przyrządzenie pomorskiej czerniny podawanej z kluskami, wędzonym gęsim mięsem i suszonymi owocami. Z nostalgią wspominają jej niepowtarzalny smak. Czernina była nieodłączną częścią konkretnej, sycącej kuchni pomorskiej. Pomorscy junkrzy uchodzili w innych częściach Rzeszy za hreczkosiejów.

Kordula Wimmer:

Rozpoczęła się wojna, zginęli wszyscy moi bracia, a my nie mogłyśmy wyjść za mąż, bo ich śmierć stawała temu na przeszkodzie. Wreszcie zdecydowałyśmy, że to bez sensu i z tym nie można dłużej czekać.

Wielu pomorskich uciekinierów uchodzi na Zachód przed Armią Czerwoną, która nierzadko deportuje ich do pracy na Wschód. Gdy mija pierwszy szok i strach przed Rosjanami, ludzie ci, jeśli tylko mogą, wracają potajemnie w rodzinne strony.

Heinz Blossey dopiero w 1957 roku może połączyć się z matką i siostrą:

Siostrę wywieziono do Prus Wschodnich, skąd wróciła pieszo do domu i matki, która została sama. (...) Ja wróciłem do domu i w progu zastałem matkę... Siostra pracowała w oborze, przy korytach, przygotowywała karmę z brukwi dla krów. Stawy u rąk miała pozrywane, jej stopy zrobiły się płaskie – wrak człowieka! Ale udało nam się wreszcie wyjechać.

Irma Pliquet:

Jest takie powiedzenie: „Miejsce, gdzie staniesz nad grobem swoich dziadków, jest twoją ojczyzną”.

Rudi Nemitz:

Każde drzewo, każdy krzaczek czy pole są ci bliskie i znajome. Byłem tam w ubiegłym roku. Cieszył mnie widok uprawionych pól i dobrych plonów.

Erika Bartelt:

Myśleliśmy wszyscy, że to koniec wojny i możemy wracać. Dotarliśmy na Wolin. Most był zniszczony, ale Polacy postawili nowy, drewniany. Powiedzieli nam: „Dotąd a nie dalej. Dalej nie wolno wam przejść”.

*Als der Osten noch Heimat war. Schlesien*⁶

Film *Als der Osten noch Heimat war. Schlesien* (Gdy Wschód był jeszcze ojczyzną. Śląsk) już na wstępie wyraża osobisty pogląd barona Sigismunda von Zedlitz, który pochodzi ze Śląska, obecnie zaś występuje w roli kierownika niemieckiej grupy wycieczkowej odwiedzającej dawne strony ojczyste:

Śląskie powietrze uzdrawia; gdy tu jestem, zapominam o kłopotach i melancholii.

Jego przodkowie, właściciele majątków ziemskich, żyli tu od 700 lat. On sam wychowuje się w błogiej atmosferze zamku Eichholz (Warmątowice Sienkiewiczowskie) na południowy wschód od Wrocławia. W rodzinie matki są polscy przodkowie. Jego pierwsze dziecięce wspomnienia związane są z tym zamkiem, którego ściany obrastał bluszcz, a także z opowieściami opiekunki. Z dziecinnego pokoju słychać wieczorne odgłosy puszczyka, wczesną wiosną – kukułki. W parku młody baron oddaje się zabawom w Indian wraz z rówieśnikami, z którymi uczęszcza do szkoły. Ich wychowanie przebiega w duchu religijno- wiernopoddańczych pruskich tradycji:

Do szkoły chodziliśmy pieszo, dwa kilometry do sąsiedniej wsi, do Hochkirch (Kościelec), chyba że padało, wtedy matka kazała zaprząć bryczkę, ja i wszystkie dzieciaki upchnięci jak śledzie jechaliśmy do szkoły. Po szkole bryczka wyjeżdżała po nas, ale tylko wtedy, gdy padał deszcz. Poza tym biegaliśmy po dwa kilometry tam i z powrotem, byliśmy zgraną grupką, uczyliśmy się w tej samej klasie.

Młody Sigismund dowiaduje się, iż jego przodkowie uczęszczali do tej samej szkoły. Jest wśród nich dziadek chłopca, Alfred von Olszewski, upamiętniony

⁶ Hans-Dieter Rutsch (Scenariusz i reżyseria): *Als der Osten noch Heimat war. Schlesien. Havel-Film Babelsberg. Westdeutscher Rundfunk (WDR) 2009* (44 min.)

tablicą na murach szkoły, który przyznawał się do swych polskich korzeni. Jako Ślązak popierał odrodzenie się państwa polskiego:

Oto i cała historia z testamentem dziadka, który w duchu przekory zapisał swój majątek żonie i dzieciom, ale pod warunkiem, że nie zwiążą się z żadnymi przedstawicielami biurokracji pruskiej, lecz będą czcić swe polskie korzenie rodzinne, uczyć się języka i historii Polski. Do trzydziestego roku życia muszą poddać się egzaminowi i jeśli go zdadzą, wtedy dopiero mają prawo stać się spadkobiercami.

Córki i wdowa Alfreda Olszewskiego nie mają wcale ochoty uczyć się polskiego. Majątek w takim przypadku ma przejść na rzecz polskiego noblisty Henryka Sienkiewicza, lecz ten odmawia jego przyjęcia. W chaosie I Wojny światowej sprawa ta popada w zapomnienie, lecz wiele lat później do polskiej nazwy wsi Warmątowice dodano „Sienkiewiczowskie”. I tak już zostało. Baron von Zedlitz odwiedza dawne zmurszałe groby i kaplice. Są to ostatnie cmentarne ślady niemieckiej bytności na Śląsku. Baron żywo wspomina nie tylko śląską wieś, lecz także pobyty w przedwojennym Breslau (Wrocław), które to miasto liczy wówczas 600 tysięcy mieszkańców. Uczęszcza do wrocławskiego gimnazjum Św. Ducha. Ojciec, podobnie jak inni arystokraci, ma tu w pobliżu Odry wygodne mieszkanie, gdzie rodzina zwykła spędzać zimową porę roku:

Odra to rzeka mego dzieciństwa i młodości, Wrocław to moja druga ojczyzna, bo zimą często ześmy się tu przeprowadzali i pomieszkiwali. Było wygodniej i cieplej niż w warmątowickim zamku z ogrzewaniem na piece kaflowe, tu zaś mieliśmy centralne ogrzewanie. Pewnego razu zamiast pójść do kościoła wybraliśmy się z bratem łodzią przez Odrę. Nadpłynął statek wzbijając potężne fale, tak ogromne, że byłem cały przemoczony i tak wróciłem do domu, gdzie wszystko się wydało. Dostałem za karę areszt domowy.

Waltraud Simon pochodzi z miasta Jauer (Jawor), wychowuje się w domu protestanckim. Dla niej życie mogłoby dalej się toczyć tak, jak się toczyło na przedwojennym Śląsku. Żyje wspomnieniami swego idyllicznego dzieciństwa, które kojarzy się jej z domem rodzinnym:

Jestem ogromnie szczęśliwa spotykając ludzi, którzy mówią, że są ze Śląska. Mam wtedy poczucie absolutnej błogości. To mój dom. Dzieci pytają, „co ty znowu z tym twoim Jaworem, a cóż to takiego?”. Tego nie da się opisać, to przemożne uczucie. Ojciec czasami grywał na organach, matka pięknie śpiewała w chórze. Kościół był ważny dla mnie. Dom rodzinny, kościół, rodzice, którzy byli związani z kościołem, wszystko to Jawor – moje strony rodzinne.

Następnie dodaje ze śmiechem:

Pewnego razu w Wigilię, jesteśmy w kościele nabitym ludźmi, a matka mówi do mnie „Ach, Brygido, zostawiłam na piecyku włączony garnek z kiszoną kapustą!” No i było po kapuście...

W czasach pruskich Śląsk był miejscem letniego wypoczynku dla berlińczyków. Na Dolnym Śląsku mówi się dialektem śląskim, na Górnym Śląsku używa się mieszanego dialektu, na który składają się słowa polskie, czeskie i niemieckie, zwanego w Rzeszy pogardliwie „wasserpolnisch”.

Wymowny przykład, czym dla Górnoszlązaków są strony rodzinne, odnajdujemy w relacji arcybiskupa opolskiego Alfreda Nossola:

W naszej wsi Brożec (niem. Broschütz) mieszkały trzy rodziny, które podczas powstań śląskich jednoznacznie opowiedziały się za Polską i walczyły o to, by ta część Śląska została przyznana Polsce. Ale były to tylko trzy rodziny: Wilczkowie, Pawlikowie i Kasperkowie. Skontaktowałem się z nimi, bo byłem ciekaw, – dlaczego głosowali za Polską? „Dlaczego nie skorzystaliście z okazji – mogliście się przecież przeprowadzić do Polski!” Odpowiedzieli mi: „Przecież myśmy się tu urodzili, to nasze strony rodzinne! I jeśli taki ich los – trudno, to nasz krzyż i ten krzyż musimy dźwigać, bo przecież nie opuścimy naszych rodzinnych stron!

Baron Sigismund von Zedlitz. Ucieczka z zamku Eichholz (Warmątowice Sienkiewiczowskie) odbywa się pod nadzorem najstarszej siostry barona:

Wszystko odbywało się skrycie, bo takie przygotowania do ucieczki wzięto by za przejaw tzw. defetyzmu, za który groziły surowe sankcje włącznie ze śmiercią. Nie wierzyłem w ostateczne zwycięstwo (Endsieg). Ucieczka się powiodła i jeśli dobrze pamiętam, cała wieś w kolumnie uciekinierów wyruszyła 8 lub 9 lutego przez Karkonosze w kierunku Kraju Sudetów (Sudetenland), gdzie nas zatrzymano.

Ucieczka z Jauer (Jawor) we wspomnieniach Waltraud Simon:

Ulicami jeździł samochód, który rozgłaszał, że w przeciągu kilku godzin trzeba opuścić Jawor. Co mamy z sobą zabrać? Wtedy młodsza siostra powiedziała: „Wiesz, mamusiu, możemy przecież ubrać na siebie po dwie albo trzy rzeczy naraz, wtedy nie trzeba ich nosić w rękę!” A matka na to: „Dziecko, ty masz rację!” I tak zrobiła. A ja poszłam do swego pokoiku, gdzie miałam kilka lalek. Usiadłam na łóżku i powtarzałam z uporem „Mamo, ja zostaję, nie zostawię swoich lalek!” Straszna to była sytuacja, byłam naprawdę zrozpaczona i wcale nie żartowałam, mówiłam poważnie, a mama nie wiedziała, co począć. Stałyśmy tak obie i mama nagle się rozplakała. Było mi wstyd, bo pomyślałam sobie – mama się martwi, a ja jej dokładam zmartwień i trosk. Wtedy nie mogłam wiedzieć, jaki los nas czekał.

Matka opolskiego arcybiskupa Alfreda Nossola nie myśli o ucieczce. Decyduje się pozostać w śląskim domu i czekać na powrót rodziny rozproszonej przez wojnę. Arcybiskup Nossol staje się jednym z pionierów polsko-niemieckiego pojednania:

Matka powiedziała „Dokądże powrócą wasi rodzice, bracia i siostry, jeśli nie będzie już domu rodzinnego? A ojciec na to „musimy poczekać, aż wrócą wszyscy”. Tragedia mego, życia polega na tym, że nigdy nie traktowano mnie poważnie, jako Ślązaka, zarówno za Hitlera, gdy wymyślano nam od „Wasserpöckchen”, jak i potem od „zakamuflowanych Niemców”, czy wręcz „hitlerowców”. Ciągłe nie uznawano naszej śląskości, ciągle zmuszano nas, by żyć tak a nie inaczej, według narzucanego nam ichniego widzimisię”

Waltraud Simon przeżywa utratę śląskiej ojczyzny jako niekończące się pasmo bólu:

Mogłabym jak dziecko zakrywszy oczy siedzieć i mówić przy tym: „Chcę do domu!” Nic nie sprawiłoby mi większej radości. Nie to, że teraz trzeba zacząć życie od nowa. Tak sobie myślałam: „Nie masz ojczyzny, nie masz domu, wszystko się skończyło, a więc zmierzasz donikąd”. Ogrom beznadziei i wewnętrznego smutku.

Baron von Zedlitz odwiedza regularnie dawną rodzinną posiadłość w Warmątowicach. Przeszła ona po wojnie w posiadanie państwa polskiego. Po upadku muru berlińskiego baron podejmował próby odzyskania zamku, który przemieniony na hotel jest teraz w rękach polskich właścicieli. Powrót w miejsce dzieciństwa jest swego rodzaju aktem odwagi:

Uczucia pozytywne wzięły górę po ostatecznej decyzji powrotu na dawne miejsce. Nocą, przy otwartym oknie słyszę głos puszczyka, wdycham chłodne powietrze. Były to raczej pozytywne doznania, którymi mogłem się delectować.

Waltraud Simon zbiera fundusze na renowację jaworskiego kościoła. Przyjeżdża na uroczystość poświęcenia dzwonu kościelnego. Jest gościem polskiej rodziny osadników przybyłych na Śląsk po wypędzeniu Niemców. Rodzina ta rozumie jej smutek, łączy ich wspólne przeżywanie rodzinnego miejsca:

Pośród tej rodziny miałam uczucie, iż spotkałam cząstkę mej własnej. Otoczyli mnie taką serdecznością, towarzyszyli mi z ogromną sympatią na każdym kroku mego pobytu. Potem mi napisali, że, podobnie jak ja, oni też po moim odjeździe mieli wrażenie pożegnania bliskiego członka rodziny. Jesteśmy niemieckimi i polskimi Ślązakami i to na tej samej płaszczyźnie. I tak jest dobrze.

Kamera filmowa i mikrofon sprawdzają się w niemieckiej dokumentalistyce historycznej jako znakomici rejestratorzy wspomnień żyjących jeszcze świadków dramatycznych wydarzeń sprzed ponad pół wieku, wspomnień niekiedy bardzo zindywidualizowanych w swym przekazie, ale tchnących niekłamana szczerością i autentyzmem, także i nostalgią w opisywaniu jednostkowych przeżyć i zdarzeń. Są to wspomnienia niebanalne i niekiedy nader sugestywne, mogące wzbudzić żywe zainteresowanie widza i słuchacza w jednej osobie, skłaniające go do snucia

własnych refleksji, odkrywania w sobie psychologiczno-historycznej empatii dla jednostkowych wypowiedzi nacechowanych bólem, cierpieniem, ale i nadzieją na odmianę trudnego losu. Wypowiedzi takie mające charakter monologów o utraconych stronach ojczystych splatają się z czarnobiałymi sekwencjami amatorskich filmów ze zbiorów prywatnych, propagandowych obrazów wyjętych z ówczesnych kronik filmowych – nie tylko niemieckich, ale też nie mniej propagandowych materiałów archiwalnych polskich i radzieckich, pokazujących spolaryzowane światy nienawiści i własnych prawd. Stare rodzinne fotografie ilustrując miniony bezpowrotnie czas konserwują ludzką pamięć. Przeszłość bywa nierzadko wizualizowana współczesnością dzisiejszych polskich krajobrazów Pomorza, Warmii, Mazur, czy Śląska. Spotykamy autentycznych, sędziwych już dziś świadków historii, słyszymy ich unikatowe wypowiedzi montowane z relacjami innych osób, dzięki którym zyskują na psychologicznej wiarygodności. Nierzadko też obserwujemy tu sceny fabularyzowane, które dyskretnie wzbogacają film dokumentalny traktujący o utracie stron ojczystych o walor dramatyczny. I to wszystko w ponurej scenerii wojennej, mroźnej zimy roku 1945, ale i późniejszych długich miesiący, niekiedy i lat ich powojennej tułaczki. W tle zaś tych przejmujących obrazów i wypowiedzi pojawia się komentarz lektora eksponujący zamysł filmowych realizatorów.

Bibliografia

- Hermann Bausinger / Hermann, Köstlin, Konrad (wyd.), *Heimat und Identität. Probleme regionaler Kultur*. Wachholtz, Neumünster 1980.
- Endres, Gerald / Bönner, Ute (Scenariusz i reżyseria): *Als der Osten noch Heimat war. Pommern*. Zdjęcia: Krzysztof Hampel. Westdeutscher Rundfunk (WDR) 2009 (44 min.).
- Huber, Florian / Laske, Karsten / Kotschi, Michael (Scenariusz i reżyseria): *Damals in Ostpreußen*. Koprodukcja Mitteldeutscher Rundfunk (MDR) i Looks Film &TV; 2008 (90 min.).
- Hütter, Herbert / Raming, Walter: i Waltera Raminga: „Die Vergessenen des Zweiten Weltkrieges”. 1. Vertrieben im Zweiten Weltkrieg: Die Sudetendeutschen; 2. Vertrieben im Zweiten Weltkrieg: Die Donauschwaben; 3. Vertrieben im Zweiten Weltkrieg: Die Deutschen entlang der Karpaten; 4. Vertrieben im Zweiten Weltkrieg: Umstrittenes Dreiländereck – Ö-I-SL. (czteroczęściowy serial emitowany przez kanał historyczno-dokumentalny Österreich III autorstwa Serial ten był w roku 2015 przedmiotem forum dyskusyjnego: 70 Jahre danach – Zeit für die Wahrheit und die Versöhnung {70 lat po wojnie – czas na prawdę i pojednanie), organizowanego przez VLÖ –Zrzeszenie Ziolkostw Niemieckich w Austrii).

Lachauer, Ulla (Scenariusz i reżyseria): *Als der Osten noch Heimat war. Westpreußen.*
Konsultacja prof.dr hab. Włodzimierz Borodziej. Westdeutscher Rundfunk (WDR)
2009 (45 min.).

Rutsch, Hans-Dieter (Scenariusz i reżyseria): *Als der Osten noch Heimat war. Schlesien.*
Havel-Film Babelsberg. Westdeutscher Rundfunk (WDR) 2009 (44 min.).

REVIEWS

Stibbe, Arran. 2015. *Ecolinguistics: Language, ecology, and the stories we live by*. London/New York: Routledge, pp. 210.

Reviewed by:

WĄSIKIEWICZ-FIRLEY, Emilia,
Department of Ecolinguistics and Communicology,
Adam Mickiewicz University in Poznań, Poland.

The book is based on the premise “that ecolinguistics can play a valuable role in exposing and questioning the stories we live by, and contribute to the search for new ones” (p. 2). In his understating of language and ecology, Stibbe follows the *natural* ecology approach assuming the relationship between language and its biological and physical environment (p. 8). Accordingly, his volume offers a consistent ecolinguistic framework to interpret linguistic phenomena, simultaneously pointing to the role language plays in unsustainable society and showing how it can be used for change.

The book is organized into ten chapters, commencing with *Introduction* and terminating with *Conclusion*. The organization of the core eight chapters has been inspired by Borges’ (1999: 231) *Celestial Emporium of Benevolent Knowledge* categorizing animals into eight types (p. 16). Since Stibbe’s book deals with stories, he devotes each chapter to a particular type of a story, corresponding with the following labels: *ideologies, framings, metaphors, evaluations, identities, convictions, erasure* and *salience*. Accordingly, each chapter takes the form of a given story and analyzes a range of different texts deemed significant and representative of “larger patterns of language in society” in order to unveil “the underlying stories we-live-by” (p. 17). Once revealed, the stories are challenged and criticized from the perspective of the ecosophy assumed by Stibbe.

In the introductory chapter the author provides the main theoretical underpinnings underlying his book. First and foremost, Stibbe attempts to link the threads of language, ecology and “the-stories-we-live-by” to illustrate how the natural world and human relations are affected by our ideologies and worldviews, which are in turn formed by language. Drawing on numerous linguistic and ecological contributions, Stibbe constructs his own theoretical and analytical framework for analyzing and interpreting a vast array of contemporary discourses, attempting to unveil their destructive character and incite social resistance and action. The author introduces the notion of “ecosophy”, originally put forward by

Næss (1995), and sketches the ecosophy underpinning his volume, which draws primarily from (a) the Næss' concept of deep ecology in being eco- rather than anthropocentric, (b) social ecology centered on social justice, (c) sustainable development in being oriented at future generations, and (d) Transition and the Dark Mountain Project in identifying and reacting to "inevitable environmental change" (p. 15). Stibbe emphasizes an individual character of the assumed ecosophy and refrains from promoting it as the only suitable tool for analyzing language. Quite the contrary, the author demonstrates that texts and stories can be analyzed linguistically in the light of an ecosophy developed and applied by a particular ecolinguist.

The second chapter explores the notions of discourse and ideology that are central for critical discourse analysts. Stibbe, however, underlines that ecolinguistics analyses ideology from the perspective of its potential beneficial or destructive influence on "the ecosystems that preserve life" (p. 24). Accordingly, based on their ideological stance in relation to ecosophy, Stibbe discerns three types of discourses, i.e. *destructive*, *beneficial* and *ambivalent* discourses. The most destructive discourses embrace economics discourses that promote economic growth and unrestrained exploitation of the planet's resources. A particular attention is given to the discourse of advertising spurring limitless consumption and extolling consumerism as a key to well-being. Stibbe also points to the discourses of intensive agriculture objectifying animals and legitimizing unsustainable practices of the farming industry. In his call to resist destructive discourses, Stibbe refers to Fairclough's (1992) concept of *Critical Language Awareness*. Ambivalent discourses, on the other hand, stand for "discourses of environmentalism, ecology, conservation, sustainability and green advertising" (p. 29), which despite their positive aims might also serve certain commercial or political interests and as such exert a negative influence on ecosystems. Ecolinguistic analysis of such discourses attempts to uphold their positive facets and criticize their potentially destructive outcomes. Beneficial discourses stand for discourses underlain by ideologies that call for an active protection of the life supporting systems. As such, they should be actively promoted rather than criticized, which resonates with the principles of *Positive Discourse Analysis* (Martin, 2004). The concluding section of the first chapter is devoted to the discussion on the most widespread and destructive discourses of neoclassical economics.

Chapter 3 is informed by the Lakoffian (2006: 25) concept of "frame", which stands for "the mental structures that allow human beings to understand reality". Stibbe critically analyses most prevalent frames and framing (e.g. CLIMATE

CHANGE IS A PROBLEM) with reference to ecosophy. The framing of development is discussed in a separate, concluding section. Stibbe leverages numerous examples from public discourse that illustrate a general tendency for the instrumental reinterpretation and distortion of originally positive frames (e.g. sustainable development) by powerful agents to maximize their own profits and growth. Considerations on the use of frames are continued in the consequent chapter 4, which additionally introduces the concept of metaphor interpreted as a story. Pointing to the similarities between metaphors and frames, treated as overlapping or even interchangeable concepts, the author develops a single framework for the analysis of both. The chapter offers a critical analysis of the most widespread metaphors related to climate change and corporations. It concludes with an exemplification of resistance to THE CORPORATION IS A PERSON metaphor – particularly ubiquitous and destructive from the social and ecological perspectives – undertaken in the Canadian film *The Corporation*. The filmmakers strongly reject the said metaphor and put forward an alternative conceptualization of the corporation as a *psychopath*. Such a representation, both verbal and visual, vividly exposes the effects of corporate activity, effectively questioning the prevailing cognitive patterns deeply enrooted in society.

The following chapter 5 explores the use of appraisal patterns and evaluations in language, reinterpreting them simplistically as stories “about whether something is good or bad” (p. 84). Being widespread and accepted as a part of ordinary life, evaluations might often be ignored and remain unchallenged. They are, for example, part and parcel of self-appraising corporate discourse building positive appraisal patterns for genetically modified crops (e.g. Alexander, 2009; Cook, 2004). In Stibbe’s view, the role of ecolinguistics is to challenge potentially destructive widely accepted evaluations, such as PROGRESS IS GOOD, ECONOMIC GROWTH IS GOOD and FAST IS GOOD, pointing to their detrimental effects on the ecosystem and offering alternative evaluations. Consequently, economic growth, evoking dissatisfaction with life in order to spur consumerism, is contrasted with haiku poetry and the aesthetic value of *wabi*, which reject material values and endorse satisfaction deriving from “what is freely available in nature” (p. 101).

In chapter 6 Stibbe explores the relation between language in society and the formation of ecological identities. The author points to the transformative character of identities and their tangible impact on human behavior that might in turn have either a beneficial or destructive effect on “the systems life depends on” (p. 107). A particular attention is paid again to the discourse of neoclassical economics encouraging consumerism, which has become a significant aspect of

identity formation in modern society. Simultaneously, advertisements often create a sense of forged sensitivity to environmentalism so as to appeal to certain groups of consumers and tune in to their identities and value systems. The process of consumer identity creation is exemplified by the analysis of the verbal and visual content of *Men's Health* lifestyle magazine closing the chapter.

In chapter 7 Stibbe investigates how convictions and facticity are used in public environmental debate. The author renders the use of facticity patterns, understood as appeals to empiricism, rationality or objectivity by the both sides of the debate. Yet, a special emphasis is placed on “climate change counter-movement” (p. 138), which attempts to weaken environmentalist voices in the discussion on climate change.

A key concern of chapter eight is erasure of the natural world in a plethora of discourses fundamental to constructing social life. Ecolinguistics aims to identify such discourses and restore them to society. In this vein, erasure concerns, for example, the absence of people and social justice in discourses representing environmental damage or ecosystem assessment, which violates the principles of ecosophy assumed by Stibbe. Erasure might be overcome by re-minding and salience patterns, discussed in chapter 10, which give prominence to particular phenomena or participants and represent them as significant and worthy of attention. Following Kress and Leeuwen (2006), Stibbe underlines that in multimodal texts salience patterns are constructed not only by linguistic means but also visual images. In sum, the both chapters point to the role of ecolinguistics in identifying neglected and erased aspects of social life and enhancing salience in texts and peoples' minds (p. 181).

In the final chapter the author runs through the contents of previous chapters to integrate the discussed eight types of stories and show how they interact, positioning ecolinguistics as an emerging discipline which “moves away from a focus on the grammar of the language itself towards a focus on how language is used to tell stories” (p. 184). Stibbe points to the relevance of criticism of Critical Discourse Analysis to ecolinguistics. Unfortunately, the criticism he offers does not provide any new insights as it practically echoes Breeze's (2013) ideas contained in her review article *Critical discourse analysis and its critics*. Despite its certain limitations and marginalization, Stibbe views ecolinguistics as a discipline offering new vistas for the critical interpretation of social reality, which might potentially contribute to “the survival and well being of humans and other species” (p. 193).

The book reviewed might be considered a significant contribution to the field of ecolinguistics, safeguarding its position in the mainstream linguistics. Despite its marginalization, this new discipline challenges some of the principles of canonical CDA and offers an alternative, yet complimentary rather than contradictory, philosophical framework to study the discursive construction of contemporary world. Ecolinguistics trespasses the boundaries delineated by CDA, which takes the perspective of “those who suffer most from dominance and equality” (van Dijk, 1993: 252), and goes beyond the simplistically constructed relationship between the oppressor and the oppressed. Its scope of study is not limited to humans but takes into account other forms of life, which have so far remained voiceless (e.g. animals, plants or future generations).

Thus, the main value of this book lies not only in providing a universal, yet negotiable, theoretical framework deemed “ecosophy”, but also illustrating how ecolinguistics might apply an array of linguistic tools to analyze a variety of discourses to deconstruct deep-seated meanings and construct alternative ones. The approach taken by Stibbe does not only focus on highlighting and criticizing negative aspects of destructive discourses, but reverberates some principles of Positive Discourse Analysis oriented towards the identification of beneficial discourses that should be proliferated and promoted. In this respect, the book might be also seen as a valuable contribution to the field of Critical Language Awareness.

The author has undoubtedly provided an interesting and original insight. The only shortcoming pertains to the linguistic analyses primarily based on the exemplification of isolated cases rather than a systematic study of more representative large corpora. For this reason, I would consider the volume as an inspiring and thought-provoking springboard for further research, delineating possible directions and approaches, rather than offering a comprehensive and verified methodological framework for ecolinguistic discourse analysis. Despite these concerns, *Ecolinguistics: Language, ecology, and the stories we live by* constitutes a very important contribution to the growing literature on ecolinguistics and is definitely a must-read for ecolinguists and critical discourse analysts.

References

- Alexander, R. J. (2009). *Framing discourse on the environment. A critical discourse approach*. London: Routledge.
- Borges, J. 1999. *Selected non-fictions*. New York: Viking.

- Breeze, R. 2013. Critical discourse analysis and its critics. *Pragmatics* 21(4): 493-525.
- Cook, G. 2004. *Genetically modified language: The discourse of arguments for GM crops and food*. London: Routledge.
- Fairclough, N. 1992. *Critical language awareness*. London: Longman.
- Kress, G. and van Leeuwen, T. 2006. *Reading images the grammar of the visual design* (2nd ed.). London: Routledge.
- Lakoff, G. 2006. *Thinking points: Communicating our American values and visions: A progressive's handbook*. New York: Farrar, Straus and Giroux.
- Martin, J. (2004). Positive discourse analysis: Solidarity and change. *Revista Canaria de Estudios Ingleses* 49: 179-200.
- Næss, A. 1995. The shallow and the long range, deep ecology movement. In A. Drengson and Y. Inoue (eds) *The deep ecology movement: An introductory anthology*. Berkley, CA: North Atlantic Books, pp. 3-10.
- Steffensen, S. V. and Fill, A. (2014). Ecolinguistics: the state of the art and future horizons. *Language Sciences* 41 (Part A): 6-25.
- Van Dijk, T. 1993. Principles of critical discourse analysis. *Discourse & Society* 4(2): 249-283.