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*Undoubtedly there are all sorts of languages in the world, yet none of them is without meaning. If then I do not grasp the meaning of what someone is saying, I am a foreigner to the speaker, and he is a foreigner to me (1 Corinthians, 14: 10-11).*



# JOURNAL TOPICS

- **Overview of signs, speech and communication:** overview of sign; overview of speech; speech aspects; overview of communication and speech act; sense and signification in communication; intention in communication; speech intelligibility;
- **Types of sign, speech and interactional mechanisms in communication:** icons; indexes; symbols; speech act in everyday communication; mimic and gestures in communication; language for specific purposes; sense and signification in media communication; audio-visual language/pictorial language; language of music/language of dance; speech in institutional area; verbal language in cultural context; languages and communication within the European community;
- **(Literary) language and social conditioning:** ideology and language identity; language influences; morals and literary speech; collective mentality and literary image; (auto)biographic writings, between individual and social; voices, texts, representation;
- **Language, context, translation:** role of context in translation; types of translation.





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## A SHORT PRESENTATION OF VOLUME MATERIALS

**Sadeq Ali Saad Al Yaari** and **Nassr Almaflehi** propose an interesting study which deals with the measuring of the validity and reliability of ABR (Auditory Brainstem Responses) through screening, estimating, and intraoperative monitoring auditory capabilities of Arab infants and children and the degree of their seriousness.

The research of **Gergana Atanassova Petkova** deals with 24 Moldavian and Romanian feminine personal names Latin by origin, canonized by the Orthodox Church.

**Voudina Ngarsou** analyzes from sociolinguistic and cultural points of view the spoken French in 5 Tchad towns.

The majority of children's books are written by adults, thus, they inevitably show the image adults have in their mind about children/childhood or how children should be like. **Cătălina Bălinișteanu's** paper reveals the adult's wish to educate, manipulate or instruct children through these books. Consequently, the author analyses how these narratives increase the children's agency and their self-awareness in a manner that subverts the adults' authority.

In Victorian male fiction hair occurs as a recurrent synecdoche, as a part of the object which represented female sexuality. By a semiotic approach to images of female hair in Charles Dickens's novel "Dombey and Son", **Ioana Boghian's** paper aims at identifying the way in which women's hair representations functioned as indicators for the (de)stabilization of patriarchal power in the Victorian age.

**Lyubov Kit's** article deals with the notion of intimacy from a linguistic point of view. Frame analysis helped to establish the categorization of types and nominators of intimate speech genres, their construction in static and dynamic aspects.

**Mihaela Culea** explores the ways in which English writer Sue Townsend, in "The Queen and I" (1992), mirrors the socio-economic concerns of the British population, especially related to the differing lives of two social groups placed at opposite poles of the social hierarchy.

**Luiza Șosu** explores the artistic detail value in a text applying E. Coseriu's theory and V. Kuharenco's practical classification.

**Anna Dzyubenko** proposes a shot pragmalinguistic interpretation of the modern British female fiction.



**TYPES OF SIGNS, SPEECH AND INTERACTIONAL  
MECHANISMS IN COMMUNICATION**

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# EFFECTS OF AUDITORY BRAINSTEM RESPONSE (ABR) ON MEASURING CHILDREN'S AUDITORY FUNCTIONS: AN EXPERIMENTAL INVESTIGATION

Sadeq Ali Saad Al Yaari, Nassr Almaflehi

## Abstract

*Background:* Measuring hearing functional capabilities by Auditory Brainstem Responses (ABR) may contribute to better treatment, and possible differences in this process may have important clinical implications.

*Objectives:* To measure the validity and reliability of ABR through screening, estimating, and intraoperative monitoring auditory capabilities of Arab infants and children and the degree of their seriousness.

*Design:* Pre-and-posttest was administered to measure the validity and reliability of ABR.

*Settings:* Al Khars hospital in Al Ahsa'a, Kingdom of Saudi Arabia (KSA). *Participants:* Subjects of the present study are sixty (60) individuals. The study classified them into two groups: Infants (N= 30, ages range between 0-40 weeks) and children (N=30, ages range between 10 months -3 years), diagnosed with auditory problems.

*Procedures:* ABR pre-and-posttest measurement was administered during two weeks. The outcomes of the pre-and-posttest were neuropsycholinguistically and statistically analyzed.

*Main outcomes & results:* The results of the pre-and-posttest for both infants and children did not vary significantly. Also consistent with expectations, higher scores were not registered for the infants' measurements due to age factors. The findings from this study largely indicate that ABR is valid and reliable.

**Keywords:** auditory, brainstem, response, children, measurement, function, experimental study.

## Introductory Chapter

### 1.1. Introduction

In the past three decades, auditory brainstem response (ABR) studies have revealed that auditory brainstem evoked responses measured in newborns may predict delayed or impaired development. For example, Murray (1988)'s study attempted to determine the degree to which these auditory brainstem evoked responses could be measured during the first year of life in 93 normal and abnormal infants. The researcher investigates whether knowledge of abnormalities in the newborn ABR gives us more information about infant's eventual developmental outcome than simply knowing the child initial risk status. According to Murray, "To address this question, group assignment (low risk or high-risk) was coded as a dummy valuable and used as a covariate in analyses of variance of the effects of ABR diagnosis on the dependent measures of outcome"<sup>1</sup>.

The researcher concludes that abnormalities in the newborn ABR may indicate diffuse central nervous system dysfunction in addition to deficits specific to the auditory system. Such findings inspired other neuropsycholinguistic researchers to conduct many studies to investigate the distinctive features of the ABR. The purpose was to examine to what extent ABR could be used to examine hearing of children. Uzuka *et alii* (1996)'s study examined ABR

threshold to see whether or not it is more effective than to pursue the trends in each component of ABR. In the study, tone burst sound stimuli were employed and ABR threshold shift caused by kanamycin administration was investigated in dogs. In a series of monitoring of ABR against short-period auditory lesions, changes in ABR waveform after intravenous administration of kanamycin were detected. The results found in the study suggest that tracing of ABR threshold by tone bursts could provide information that has specificity for frequency in hearing tests and is a useful method in clinical veterinary medicine and/or toxicological tests.

Neuropsycholinguistically, one of the functions of ABR is to measure the degree of the hearing loss in children who suffer from hearing disorders. Thus, when an infant or a child has auditory deficit, the first assessment tool neuropsycholinguists prescribe for him is ABR. The purpose of Kawarai *et alii* (1999)'s study was to statistically examine the reliability of ABR for the diagnosis of profound deafness in early childhood according to our experience over the past 12 years of follow-up in our facility. Subjects of the study included 371 children among 1,041 children who were admitted to Kanariya-Gakuen (institute for pre-school deaf children) from April 1985 to March 1997. Results indicate that in five cases with an abnormal hearing threshold determined by ABR and other audio-logical tests, repeated examinations carried out during a 5- to 6-month follow-up period revealed that they had normal hearing. Three of these children had been diagnosed previously with mental retardation and the remaining two were infants. Additionally, the specificity and sensitivity of ABR were calculated as 97.3% and 100%, respectively. The predictive value of a positive result was 94.7%. There remains the possibility of a false negative for such cases, although the rate seems to be very low (0.2%). Commenting on the predictive value of the negative results, the research team made it clear that it was 100%. The research team has rightly stated: "Predictive value of negative results by ABR in children's hearing impairment was 100% in this study. It was shown that unusual results of ABR could have predicted hearing impairment, at least to a higher degree than any other available audio-logical examination"<sup>2</sup>.

Early ABR sets the stage for a lifetime of competence in hearing capacities. However, the objective and behavioral mechanisms associated with the relative advantages and disadvantages of both ABR and behavioral thresholds are not well explored. In Garnham *et alii* (2000)'s study, a comparative study between unaided and aided hearing thresholds, by both objective and behavioral techniques was held. Twenty (20) children (aged <1-10 years) whose parents reported that they developed hearing loss were evaluated with standardized measures of ABR. Sequencing ability to measure children with hearing disorders is recognized as a fundamental component in ABR. It is claimed that gap threshold based on ABR would be similar to the psychophysical gap detection threshold. Sequencing relationships between the



measurements results of the two techniques are studied<sup>3</sup>. Outlined results reveal that psychophysical gap detection thresholds of 3- and 6-month-old infants were an order of magnitude worse than those of adults with normal hearing, as previously reported; however, ABR gap thresholds of 3-month-old infants were no different from those of adults with normal hearing. These results, according to Wener and his co-workers suggest that ABR gap thresholds and psychophysical gap detection depend on at least some of the same mechanisms within the auditory system.

Such results like those mentioned earlier encouraged researchers to develop new ideas for assessment tools. New patterns of assessment tools were differently investigated by many neuropsycholinguists in the field. In Purdy's study (2002), for example, the researcher reports patterns of assessment tools, attempting to determine whether tone bursts gated on and off using a nonlinear, exact-Blackman-gating function would be a more frequency-specific stimulus for auditory brainstem response audiometry than the more traditional 2-1-2 cycle linearly gated tone burst. In terms of age differences due to that ABR's studies are always conducted on children, tone burst ABRs were recorded in 10 adults with normal hearing and in 18 adults with sloping high-frequency sensori-neural hearing loss. The researcher concludes that there are no clear differences between Blackman- and linearly gated tone bursts in terms of how well ABR thresholds predicted pure-tone thresholds at 2000 and 4000 Hz. In general, audiometric thresholds were predicted with good accuracy (+/-15 dB) by the tone burst ABR thresholds. The 4000-Hz audiometric threshold was underestimated in one subject with a very steeply sloping hearing loss by both Blackman- and linearly gated tone burst ABR thresholds, indicating that ipsilateral masking such as notched noise would be needed to ensure frequency specificity in this and similar cases.

The generator of ABR during development through ABR and focal superior olivary complex recordings were measured to examine age-related differences in hearing processing. Although neuropsycholinguists appear to be familiar with human outcomes, notably children as regards to many ABR measurements and experiments, little is known about ABR's results in non-human. The effect of ABR measurements on assessing animals' auditory performance was investigated using twenty pouch-young "tammar" wallabies (*Macropus eugenii*)<sup>4</sup>. Outlined results of Liu demonstrate that developmental comparison between ABR and the focal responses from four auditory brainstem nuclei indicated that each ABR component may have a dominant contributor from the auditory brainstem, but there was no simple and exclusive association between ABR component and the auditory brainstem nuclei.

In the past few decades, however, the role of ABR in assessing auditory functions in human being still remains controversial. Nekrassov and Sitges (2003)'s study explores a possible connection between the reduced hearing sensitivity and certain abnormalities in ABR in generalized epilepsy. To this

end, the effects of two convulsing agents, namely pentylenetetrazole and of 4-aminopyridine, on: (1) the cortical activity, (2) the hearing threshold and (3) the amplitudes and latencies of ABR waves evoked by a stimulus of high intensity (100 dB) were investigated in guinea pigs. The results show that changes in the activity of the lateral and the medial nuclei of the superior olivary complex accompany the hearing loss and the post-ictal epileptic cortical activity.

Increasing number of assessment tools, notably those relating to children throughout the world have created an urgent need for intensive investigations and strategies that clinicians and speech language therapists (SLTs) use to meet the highest standards and criteria of diagnosis. Research has shown that stacked-wave-V ABR requires a masking technique that may not be readily available to the clinician. Moreover, relatively high-level noise is required and may be annoying to the patient requires a masking technique that may not be readily available to the clinician. Since the only alternative choice was tone-bursts assessment tool, there was a need for more research to compare the merits and demerits of the two tools. Philibert *et alii* (2003) have undertaken a comparative study between the two assessment tools. The overall objective of the researcher was “to explore a possible alternative approach, particularly one that might be both more accessible to the clinician, regardless of evoked potential test instrument used, and perhaps more acceptable to the patient”<sup>5</sup>.

According to the research team, the observed results are promising for the use of the tone- bursts assessment method as an alternative approach to ABR “stacking” and warrant further research and development of the tone- bursts method. A similar comparison like the one mentioned above was conducted by Szymańska *et alii* (2008), but this time it was held between ABR thresholds and auditory steady-state response (ASSR) thresholds. According to the research team, auditory steady-state responses technique is not useful method in estimating of hearing threshold of young adults with normal hearing. Likewise, measurements of ABR and distortion-product otoacoustic emission were also compared to each other. According to Serpanos (2004), normative ABR and distortion-product otoacoustic emission templates of predicted loudness growth may have clinical application in site-of-lesion assessment or hearing aid fitting by distinguishing abnormal rates of loudness growth for individuals who cannot provide reliable behavioral measures.

Reconstructed waveforms are significantly affected by discrete wavelet transformation due to the positive/negative impacts of these waves and thus ABR outputs. The relationship between the two was examined by some neuropsychologists. The study of Wilson (2004) examined the relationship between ABR and its reconstructed waveforms following discrete wavelet transformation, and to comment on the resulting implications for ABR discrete wavelet transformation time-frequency analysis. Participants were 120 normal hearing subjects willing individuals range between 90, 70, 50, 30, 10 and 0 years old. Analysis found that reconstructed ABR discrete wavelet transformation

waveforms can be used as valid time-frequency representations of the normal ABR, but with some limitations. More specifically, the unexplained absence of a small number of reconstructed ABR discrete wavelet transformation waves in some subjects, probably resulting from “shift invariance” inherent to the discrete wavelet transformation process, needs to be addressed. As a matter of fact, such conclusions motivated other neuropsycholinguists to investigate the role played by imaging techniques in matters concerning measurements. The use of enhanced magnetic resonance imaging (MRI) as the standard to screen for small tumors is considered to be one of the most significant results due to the failure of standard ABR measures to detect small (< or =1 cm) acoustic tumors. An important conclusion drawn by Don *et alii* (2005) is related to the stacked ABR that can be used, according to Don and his co-workers, as a sensitive, widely-available, cost-effective, and comfortable tool for screening small acoustic tumors. In order ensure the research validity and reliability; the researchers compared the stacked ABR amplitude to that of the standard ABR amplitude measurements. The research team found that “the amplitude of the stacked ABR wave V reflects more directly the total amount of activity initiated across the cochlea”<sup>6</sup>.

Overall, the above mentioned results provide strong support for investigating the validity and reliability of ABR. Neuropsycholinguists believe that in light of research findings, recommendations to improve the results of ABR could be made for new researchers, SLTs, programs’ designers and other people in the field. The article of Johnson and Brown (2005) presents information on various clinical studies that were conducted to dis/prove the validity and reliability of ABR. Again, the study aims at evaluating the accuracy with which ASSR and tone burst ABR thresholds predict behavioral thresholds, using a within-subjects design. ASSR and ABR thresholds were recorded in a group of 14 adults with normal hearing, 10 adults with flat, sensorineural hearing losses, and 10 adults with steeply sloping, high-frequency, sensorineural hearing losses. The researchers conclude that both ABR and the ASSR provided reasonably accurate predictions of behavioral threshold across the three subject groups. There was no evidence that the predictive accuracy of ABR evoked using Blackman-gated tone bursts differed from the predictive accuracy observed when linear-gated tone bursts were presented in conjunction with notched noise and vice versa.

Statistically, hearing capabilities vary from an infant to another. The aim of Marttila and Karikoski (2006)’s study was to predict hearing level thresholds with click-evoked ABR and to study the residual hearing when ABR was absent. Armed with the results of 85 hearing-impaired children, the two researchers concluded to that the accuracy of ABR is reasonably ineffective, because it overestimates the hearing loss in moderate and severe impairments. The absence of ABR indicates a significant hearing loss which means that a lack of response to click stimuli does not directly suggest none-viable residual

hearing. The development of ABR is subject to debate. Song *et alii* (2006) studied such development to quantitatively assess its dependence on stimulus frequency and level. Responses were not observed to stimuli  $\geq 16$  kHz on P12, however, the full range of responsive frequencies included in the study was observed by P14. Response thresholds were high on P12, exceeding 100 dB SPL for all stimuli tested. The findings indicate that slopes of wave I amplitude and latency-level curves were significantly steeper than those of adults during the neonatal period and the outcome of input-output analyses, as well as frequency-specific maturational profiles, support developmental models in which function initially matures in the mid-frequency range and proceeds, simultaneously, in both apical and basal directions. Describing these complex relationships between latency level curves, slopes and wave, Song and her workmates have rightly observed: "In one group latency-level curves were relatively shallow, even adult like, whereas slopes were considerably steeper than those observed in adults in the other group. It is also notable that latency-level curves exhibiting relatively shallow, adult like slopes were generally associated with lower thresholds than those with steep slopes"<sup>7</sup>.

Again Gorga *et alii* (2006)'s study examines the accuracy with which click-evoked and tone burst-evoked ABR thresholds predict pure-tone audiometric thresholds. The in-depth observation of the ways in which pure-tone audiometric thresholds could be predicted helped the researchers to come up with important conclusions. Some of these conclusions are related to differences between ABR and behavioral threshold depended on behavioral threshold. This can be clearly seen with ABR thresholds overestimating behavioral threshold in cases of normal hearing and underestimating behavioral threshold in cases of hearing loss. Such results, according to Gorga and his co-workers, suggest that ABR thresholds can be used to predict pure-tone behavioral thresholds for a wide range of frequencies.

In Kulekci *et alii* (2007)'s article, recent research is described in which age-equivalent norms for a 500Hz logon evoked ABR could be obtained. The sample of the research was seventy-seven infants and children ranging from conceptional age of 40 weeks (term babies) to 4 years were tested with both click and tonal ABR without any risk factors for hearing loss. Kulekci *et alii* (2007)'s results indicate that five hundred hertz of tonal ABR wave V latency did not mature until to 2-4 years old but, click ABR wave V latency reached maturity at the same age range. Researchers have suggested that difficulties with temporal interactions or retrieval may be associated with age. Lavoie *et alii* (2008)'s study assessed the changes in linear and nonlinear temporal interactions in the aging auditory brainstem of humans using maximum length sequence stimulation of 30 normal hearing females aged between 11 and 61 years old. Results indicate that the linear and nonlinear components of the maximum length sequence -ABR could be more sensitive to changes occurring in the auditory system before any functionally significant changes

in hearing status. The significance of such outcomes, according to the researchers, is that the nonlinear components of the auditory brainstem could be used as an investigative tool to assess early changes in the aging auditory brainstem in young middle-aged women.

Gaddam and Ferraro (2008)'s study explores the effect of the improved sensitive ABR recordings on the hearing of the newborns via a procedure that utilizes the ear canal as a recording site. The two researchers compared the conventional recordings with ear canal recordings of ABR in 45 normally-hearing newborns that passed their newborn hearing screening. Results indicate that the amplitude of wave I is significantly larger and easier to identify when the ear canal is used as one of the recording sites in comparison to more conventional scalp (mastoid) recordings. Gaddam and his co-worker emphasized the importance of further research on the phenomenon under investigation. Such significance is a must for two reasons: "Firstly, develop a normative database that includes comparison of ABR component amplitudes in ear canal versus scalp recordings in newborns and infants. Secondly, further research is necessary to study the utility of the ear canal approach in recording cochlear receptor potentials in newborns and the possible clinical applications for doing this"<sup>8</sup>.

During language production and comprehension, information about hearing properties is sometimes needed. While the decision about the significant role played by ABR in evaluating children's hearing capacities, Ribeiro and Carvalho (2008)'s study was designed to investigate the feasibility of applying tone-ABRs in the nursery and neonatal intensive care unit, and to provide normative tone-ABR data from neonates. To that end, normative tone-ABR latency data were determined. Preterm neonates' ABRs showed significantly longer latencies than those of the full-term infants. Tone-ABR evaluation was found to be both feasible and reliable as a measure of auditory function in neonates. Regarding the ABR's amplitude-detection response correlational measurements, the two researchers clarified that such relationship was conditional. "In many cases of quiet, large amplitude ABRs with expected waveform morphology", Ribeiro and Carvalho (2008) complete, "the visual detection of response in two channels added to the confidence in the response to eliminate the need for replication. Consequently, the overall test time was reduced which allowed time for the detection of responses at the 20 dB level"<sup>9</sup>.

ABR is also thought to assess vestibular schwannomas and other cerebellopontine angle lesions. The aim of Grayeli *et alii* (2008)'s study was to assess the value of ABR in the diagnosis of vestibular schwannomas and other cerebellopontine angle lesions. 676 solitary VS (548 operated on and 128 followed up) and 70 other CPA tumors (72% meningiomas, 11% cholesteatomas, 3% ependymomas, 15% miscellaneous) managed between 1990 and 2001 completed a customized auditory test. Results of Grayeli and his colleagues reveal that ABRs were normal in 4.8% of VS. Association of normal ABR,

vestibular caloric tests and audiometry (AAO-HNS class A) represented only 0.7% of VS. In other cerebellopontine angle lesions, ABR were normal in 15% of cases and the association of the three above-mentioned examinations was encountered in 10%. However, in the latter cases the clinical examination showed an abnormality in all cases. Concerning the question of the role played by other electrophysiological techniques, the researchers made it clear that they can be used as complement assessment tools to ABR "...Other electrophysiological techniques have been designed to overcome several limitations of ABR"<sup>10</sup>.

There might be some arte-factual recording's risks as a result of an interaction between the simultaneous stimulation and recording. In order to avoid the risk of arte-factual recordings that might occur between the simultaneous stimulation and recording, and the similarities between the recording and the speech stimulus envelope, the study of Akhoun *et alii* (2008) sought to systematically investigate the source of arte-factual contamination in speech ABR response. Results indicate that no responses were obtained from the deaf ear of unilaterally hearing impaired subjects, nor in the insert-out-of-the-ear condition in all the subjects, showing that speech ABR reflects the functioning of the auditory pathways.

In addition to arte-factual recording's risks, a threat might occur between the hearing pathways. It is for this reasons that researchers like Forti *et alii* (2008) compare the pathway of hearing in both normal and adult patients. The purpose of Forti *et alii* (2008)'s paper is to evaluate the hearing pathway in normal hearing adult patients. In order to achieve these goals, the researchers used ABRs to analyze absolute and inter-peak latencies in 19 adult DS patients aged 18–45 years whose pure tone audiometry test results indicated thresholds within normal limits, and 19 normal controls. The team's conclusions showed statistically significant gender related differences in inter-peak interval III-V ( $p = 0.015$ ). The latencies of waves III and V, and inter-peak intervals III-V and I-V, were significantly shortened in the patients under investigation than in the controls. According to Forti and his co-workers, such outcomes may be due to the smaller brain sizes and simpler afferent auditory pathways of subjects at hand.

Some researchers aim to investigate the effect of individual differences by comparing the results of a multiple/case study undertaken on a small group to another conducted on large number of participants under similar conditions to identify whether or not a remarkable significant differences could be observed. The article of Bush *et alii* (2008) presents the results of a pilot study, including neuropsycholinguistic data, with patients underwent pure-tone audiometry followed by a determination of behavioral threshold and neuro-diagnostic threshold ABR in the normal ear, which was used as a control, and in the diseased ear. It attempts to determine if clinicians could increase the sensitivity of ABR testing in detecting small tumors. This means that replacing

MRI with ABR was not a choice. In this regards, Bush and his workmates have rightly observed: "Our goal was not to attempt to replace MRI with ABR. Rather, we advocate the development of a cost-effective yet accurate algorithm for the diagnostic evaluation of patients with asymmetrical auditory symptoms"<sup>11</sup>.

The research method of Bush and his colleagues involved the use of a new ABR index that is based on threshold differences. Analysis of results revealed that all 7 patients had an abnormal ABR threshold difference, and 5 patients displayed abnormal traditional ABR indices. Furthermore, the mean difference between ABR and behavioral click thresholds was 41.4 dB in the diseased ears (with ABR threshold being higher than the click threshold) and 15.8 dB in the normal ears.

Bahmer *et alii* (2008)'s study investigated the low-cost setup designed to perform an electrical-ABR as well as a conventional ABR for research purposes. Results from imaging techniques' analysis revealed that for ABR, only a personal computer with a soundcard, conventional system headphones, and an electroencephalography (EEG) pre-amplifier are necessary; for Electrical-ABR, in addition, an interface to the cochlea implant is required. Strictly, the capacity to assess and measure auditory performance is becoming increasingly important in the field of audiology. Inspired by the research of Bahmer and his co-workers, Dort *et alii* (2009)'s research examined a new tool called power spectrum ABR as another tool in detecting patients at higher risk for auditory neuroma. The data used for his study are naturally collected. They are a mix of normal people and patients. In details, the participants were 53 subjects (19 subjects were normal controls and 34 subjects were patients with unilateral audio-vestibular symptoms). All subjects underwent complete auditory testing, standard ABR, stacked ABR, and power spectrum ABR. The 34 patients also underwent gadolinium enhanced MRI. The purpose of using such number was to in/validates the new assessment tool (power spectrum ABR). Early results of the study indicate that power spectrum ABR could be a valid and reliable method of identifying subgroups of patients with unilateral auditory dysfunction who would best benefit from MRI. Emphasizing the importance of such findings, Dort and his colleagues have rightly stated: "However, if ABR or some other electrophysiologic technique were more sensitive to the presence of small tumours, it could be a useful means of selecting higher-risk subpopulations of patients for higher-cost imaging studies. Such a prescreening strategy would reduce the number of negative MRI studies and reduce the demand for scarce MRI resources"<sup>12</sup>.

In Swanepoel (2009)'s study, a description of ASSR and ABR thresholds for a group of infants and young children with various types and degrees of hearing loss is presented. A sample of 48 subjects (23 female) with a mean age of 2.8+/-1.9 years SD were assessed with a comprehensive test-battery and classified according to type and degree of hearing loss. The researcher sum-

marizes many of the available methods and discusses their use with particular reference to the advantages and disadvantages of the two tools. Results show the reliability of verifying high frequency ASSR thresholds with a click-evoked ABR as an important cross-check in infants for whom behavioral audiometry may not be possible. Such outcome, according to Swanepoel "...indicated the best correlation between c-ABR and 2 kHz followed by 4 and 1 kHz, respectively"<sup>13</sup>.

The neuropsycholinguistic perspective of whether or not cephalopods can detect sound frequencies above 400 Hz remains unanswered. In order to analyze and evaluate this issue, Hu *et alii* (2009) used ABR and found that auditory evoked potentials can be obtained in the frequency range 400 to 1500 Hz and 400 to 1000 Hz, respectively. Furthermore, the thresholds of *S. lessoniana* were generally lower than those of *O. vulgaris*. Similarly, Van Maanen & Stapells (2010)'s article presents a general introduction to the modern assessment tools and evaluative role. Various diagnostic methodologies are compared and contrasted. Particular attention is given to the theoretical background to the neuropsycholinguistic analysis. In the study of Van Maanen and Stapells, a comparison was conducted between multiple-ASSR and tone-ABR thresholds and assessed how well "normal" ASSR levels differentiate normal from elevated thresholds. Outlined results demonstrate that the multiple-ASSR and tone-ABR thresholds are strongly correlated, and the "normal" multiple-ASSR levels of 50, 45, 40, and 40 dB HL correctly classified children as having "normal" or "elevated" thresholds. Summarizing the relationship between the two techniques, Van Maanen and Stapells have rightly noted: "Currently of much interest, the ASSR is typically detected using objective frequency domain statistical measures of response presence/absence, in contrast to the ABR where time-domain waveforms are usually visually identified by a clinician"<sup>14</sup>.

Clinical assessment tools are sometimes thought to be associated with concurrent difficulties in the area of medical fields. The study of Aimoni *et alii* (2010) follows a group of 272 pediatric cases have been identified (544 ears). The purpose was to underline the role of ABR and electrocochleography in the definition of hearing loss in a selected group of children. In 19 of the 272 pediatric cases selected--38 ears (7%), the results of threshold evaluation through ABR were uncertain. Outlined results show that ABR has to be considered the first choice in hearing assessment strategy, either for screening or for diagnosis in newborns as well as in non-collaborating children. Regarding electrocochleography, results indicate that it still may be considered a reliable diagnostic tool. Eighty (80) infants aged 0-6 months with normal hearing were administered the tone-pip ABR and ASSR thresholds in Qian *et alii* (2010)'s longitudinal study. Both were measured at octave frequencies from 250 to 8000 Hz bilaterally. Results of the research team suggest that with the maturational development, the conduction time of the auditory nerve decreases while the thresholds had no physiological changes within 0-6 months after birth. Com-



paring the tone-pip ABR with ASSR, the former had lower thresholds than the latter at 500-8000 Hz, which indicates that the estimation of tone-pip ABR may be nearer to the actual hearing level of infants. Such findings, according to Qian and his co-workers, show “the threshold of tone-pip ABR at each frequency in infants within 6 months of life. The response thresholds of tone-pip ABR decreased as the frequency increased in different groups”<sup>15</sup>.

Differences in the ways that ABR measurements help ensures accurate prescription for fitting infant hearing aids have long been of interest in the study of Bagatto (2010). Despite extensive theorizing, actual theoretical and empirical investigations have yet to converge on a coherent picture of the role played by ABR in estimating infants and children’s hearing capabilities. As In this regards, Bagatto has rightly observed: “Infants younger than 6 months of age will have their hearing assessed using ABR procedures. If an adjustment is not already embedded into the system. ABR threshold estimates require adjustment prior to the calculation of the hearing aid prescription”<sup>16</sup>.

Sinha and Basavaraj (2010)’s paper investigates the speech evoked ABR to a consonant vowel stimulus. The total number of the participants of the study was thirty (30) subjects with normal hearing participated for the study. Findings demonstrate that understanding of speech evoked ABR has other applications both in research as well as in clinical purposes. As Sinha and his colleague have rightly stated: “The study described explicit method to record a speech evoked ABR to understand the neural basis of speech encoding”<sup>17</sup>.

Such understanding, according to the two researchers, is of special importance, especially if one is interested in studying the central auditory system function.

The hearing capacity Profile of children was examined by Petoe *et alii* (2010) with respect to gender and neurolinguistic variations. The purpose was to establish a variety of tools that are used to analyze the synchronicity of ABRs evoked by chirp- and click-stimuli at 40 dB HL. Auditory samples of 32 normal hearing subjects aged 18 to 55 years (mean=24.8 years, SD=7.1 years) were gathered. They were analyzed according to type of speech disruption, speech rate, and capability of hearing disruptions. Statistical analysis found that the chirp-evoked ABRs exhibited less synchrony than the click-evoked ABRs in this study. The research team suggest that the temporal compensation offered by chirp stimuli is sufficient to increase neural recruitment (as measured by wave V amplitude), but that destructive phase interactions still exist along the cochlea partition, particularly in the low frequency portions of the cochlea where more latency jitter is expected. Neural synchrony measurements are not restricted to certain measurement tools. According to the team, “Other tools to quantify neural synchrony also exist, each with their own set of limitations”<sup>18</sup>.

The study of Coenraad *et alii* (2010) used a total of 175 children (younger than 200 weeks post-conceptual age). The samples were referred for audio-

logic assessment with normal ABR results. The team made use of ABR parameters of normal hearing children between 2003 and 2008. The purpose of the study, according to Coenraad and his workmates, was to present a simple and powerful fitting model that describes age-dependent changes of ABR in a clinical population of normal hearing children. What motivated the team is the fact that "There was no fitting model to analyze ABR results in daily clinical practice reported in these studies"<sup>19</sup>.

Outlined results show that such fitting model can be easily implemented to analyze ABR results of infants in daily clinical practice. ABR contains separate waves and signals. A dominant wave type in ABR is the wave V which is necessary in order to implement newborn hearing screening. In fact, some psychoneurologists believe that it is the most prominent and robust wave that has been used as indicator of hearing loss. In Arooj *et alii* (2010)'s study, the instantaneous energy of ABR signal had been introduced as a marker to identify ABR waves. The study shows that the instantaneous energy of ABR can be used as a marker to identify ABR waves. Another study by Arooj and her colleagues had proposed a platform for fast hearing screening system. The team also recommends the best way to use instantaneous energy ABR signals. According to Arooj and her colleagues, such signals "can be used as marker in order to detect ABR waves." The team adds, "The performance of this method needs to be tested further"<sup>20</sup>.

Yudhana *et alii* (2010)'s study presents information on the turtle hearing capability by analyzing ABR spectral of two turtles (2 and 3 years accordingly). The study states that the turtle of 2 years old has peak power at 457Hz in whole stimulus frequencies while the spectral amplitude is ranging 0.01-2.5% spectral. For the turtle of 3 years old, results show that it has peak power frequencies 50.78, 101.6, 152.3, 304.7, 355.5, 457, and 507.8Hz respectively whereas the spectral amplitude is ranging 0.03-32.44% spectral. These results, according to Yudhana *et alii* (2010) "show that turtle 3 years responds to the transmitted stimulus wider than turtle 2 years in frequency range and amplitude response"<sup>21</sup>.

Clearly, there was a trend for ABR to have more accurate outcomes than any other hearing assessment tool in the field. To address such issue, Patterson *et alii* (2010) used broad and white noise to characterize the system response and the digitized acoustic signal subsequently used to generate an acoustic inverse file capable of cancelling reverberations. Echo cancellation is nearly perfect, although location-specific. Results demonstrate that the spectral composition of the sound signal is not greatly affected. Describing the significance of the research findings, Patterson *et alii* (2010) adds: "Our active echo cancellation procedure makes ABR experiments more readily doable outside of an anechoic environment. It therefore permits a wider range of organisms to be investigated, including aquatic organisms that are difficult (or impossible) to transport to shore side tanks, maintain in captivity, or both"<sup>22</sup>.

Importantly, the research team has successfully used the procedure during hearing studies of several fish species. Significant correlations were found between good diagnosis and correct use of the assessment tool and treatments. In order to get the best therapeutic outcomes, some researchers describe a corrective procedure that permits the clinician to obtain the estimated hearing level from ABR thresholds during infancy when immature responses are prevalent<sup>23</sup>.

The event-related potentials of ABR were investigated to study differences in the outcomes discrimination process. The results demonstrate that ABR assesses the competence and ensures excellence of its professional diplomats for clinical practice (adequate clinical response/ ABR Writing Group, 2011).

National data were used to assess the impact of new ABR changes on pediatric radiology residency training in terms of the number, timing, availability, and funding of pediatric radiology rotations. An important conclusion that could be drawn from the study of Kollipara *et alii* (2011) is that seven percent of residency programs plan to cut back the overall number of pediatric radiology core rotations and move them to earlier in training (20%). Although 82% of programs said that they plan to provide more time in areas of interest, 57% said that it is very unlikely or impossible that residents could accumulate  $\geq 12$  months in an area of interest. The primary objective of Dornan *et alii* (2011)'s paper is to determine to what extent the factors contributing to the discrepancies between ABR thresholds play a role in the operating room and hearing outcomes obtained in the follow-up period. The study also explores the benefits and limitations of performing ABR in the operating room. To test this idea, a total of 116 patients were identified with complete records, including operating room-ABR results, medical examination and surgical procedure notes, and follow-up medical/audio-logical evaluation.

Results indicate that in patients with middle ear effusion and tube placement, the average threshold difference between operating room-ABR and follow-up audio-logical evaluation was 9.7 dB ( $\pm 12.7$ ), with highest discrepancy of 45 dB. On the other hand, in patients with dry ears and/or no tube placement, the average threshold difference was only 3.8 dB ( $\pm 8.6$ ). Specifically, the hearing thresholds estimated by ABR testing in the operating room can be elevated and follow-up hearing evaluation after tube placement is needed. These findings demonstrate that while ABR testing is valuable in the assessment of pediatric patients, especially for children who are difficult-to-test or have complicated medical conditions, caution should be taken when interpreting operating room-ABR results.

The study of Kuse *et alii* (2011) presents the findings of a research study on evaluating changes in ABR in the course of auditory disturbance in rats induced by Kanamycin. Results demonstrate that some rats under the experiments showed an elevation of ABR threshold (15-40 dB SPL) and a

decrease in amplitude of wave I and increase in amplitude of wave II at the same time. Commenting on the two results, the research team has rightly observed: "A few animals showed decreases in those of waves I and/or II. These changes may indicate a precursory phenomenon of the auditory disturbance. However, the increases in those amplitudes were considered to be a precursory phenomenon of the auditory disturbance"<sup>24</sup>.

Based on ABR examination, the team emphasize that the auditory disturbance of low-frequency to high-frequency range could be analyzed at an early date in detail. Such findings were later supported by some other studies<sup>25</sup>.

Coenraad *et alii* (2011) investigated ABR morphology. The purpose was to extend the current assessment system. Findings indicate that in 82% of the population, a typical "bow tie" response pattern was present as a sign of early auditory development. Furthermore, ABR morphology was also observed in the majority of the cases under investigation. In this regards, Coenraad and his colleagues have clearly stated: "ABR morphology was seen in 90% of our population"<sup>26</sup>.

Using a meta-analysis design to examine the prevalence of a screening outcome pattern of ABR fail/otoacoustic emission pass (ABR-F/OAE-P), Berg *et alii* (2011) found that Less than 1% of infants in well-infant nurseries had ABR-F/OAE-P screening outcomes as inpatients and none as outpatients. These results, according to Berg and other researchers, suggest that prevalence is low for infants cared for in WINs and use of OAE testing as a screening tool in WINs is not unreasonable. Examining whether or not neural encoding of speech features at the brain stem level is altered in the aging auditory system, in Vander *et alii* (2011)'s study, speech-evoked ABRs were recorded using a synthetic 40-msec /da/ stimulus from both ears of participants in two groups: normal-hearing younger adults (n = 19) and normal-hearing older adults (n = 18). The study also investigated the effect of minimal peripheral hearing loss on ABR evoked by speech stimuli and interactions with aging. Study's results support further investigation into the ability of the aging auditory system to encode temporal cues at the brain stem level, particularly the response to speech stimulus offset and its relationship to speech perception and temporal processing abilities.

The paper of Zhou *et alii* (2012) targets assessment instruments used by SLTs in specific areas. Mainly, it reviews our experience of conducting ABR test on children in the operating room and discusses the benefits versus limitations of this practice. In the study 267 patients identified with usable data, including ABR results, medical and surgical notes, and follow-up evaluation. The main finding from the study reveal that hearing status successfully determined in all patients based on ABR results from the operating room. The most important result from the study indicates that multiple factors that may affect the outcomes of ABR in the operating room identified. Specifically, hearing loss in children with complicated medical issues can be accu-

rately evaluated via ABR testing in the operating room. Unlike Zhou *et alii* (2012)'s study, the article of Valderrama *et alii* (2012) reviews some of the literature on differences in ABR's methodologies and discusses how these different methodologies may contribute to differences in ABR measurements. The researchers also suggest a methodology, which we will refer to as randomized stimulation and averaging that allows the recording of ABR at high stimulation rates using jittered stimuli. A comparison was conducted between the new method and the quasi-periodic sequence deconvolution and conventional stimulation methodologies. In conclusion, Valderrama and his workmates suggest that stimulation and averaging provides a quality in ABR recordings similar to that of quasi-periodic sequence deconvolution and conventional stimulation methodologies. Furthermore, the team believes that the feasibility of the randomized stimulation and averaging methodology is validated by an analysis of the morphology, amplitudes, and latencies of the most important waves in ABR recorded at high stimulation rates from eight normal hearing subjects.

Hornickel *et alii* (2012)'s study examines the role of ABR measurements in assessing infants' hearing capacity. Speech evoked ABRs were collected from 26 typically-developing children (ages 8-13) at two time points separated by one year. Outlined results show that the consistency of response timing and spectral encoding found for the speech-evoked ABRs of typically-developing children suggests that the speech-evoked ABR may be a unique tool for research and clinical assessment of auditory function, particularly with respect to auditory-based communication skills. In their experimental study, Ruebhausen *et alii* (2012) used a within-subject comparison and typical threshold criteria, to examine the effect of isoflurane and ketamine/xylazine on ABR thresholds for clicks and pure-tone stimuli extending from 8 to 32 kHz. The purpose of the research was to directly compare the effect of different anesthetics on ABR hearing threshold estimates. Ruebhausen and his colleagues emphasize that such highly significant threshold effect demonstrates a substantial difference between general anesthetics on auditory brainstem sensitivity.

Performance assessment techniques of hearing impairments can be influenced by a wide range of features of both task and participants. Naves *et alii* (2012)'s study hypothesizes that there may be effects on the tool's assessment attributable to an interaction of variables such as the clinical environment, the age and/or gender of the person under investigation. To this end, the researchers compared ABR manual/visual analysis provided by different examiners. As regards to corpus, ABR data were collected from 10 normal-hearing subjects (5 men and 5 women, from 20 to 52 years). A total of 160 data samples were analyzed and a pairwise comparison between four distinct examiners was executed. Based on such inputs, Naves and his colleagues drew an important conclusion. Describing these findings, the research team has rightly stated: "Regression Analysis, together with the use of the Bootstrap

for the assessment of the variability of the parameters of the liner model, is a suitable tool for detecting such discrepancies and their variability. From been employed for the characterization of the relationship between results obtained from distinct examiners and for different Jewett waves (I, II, III, IV and V). An important and innovative aspect of this research was the investigation of the variability of the discrepancies of the analyses of the examiners through the parameters (.0 and .1) of a linear model using Bootstrap. We concluded that the parameter .1 can be employed for checking the agreement between classifications of a particular Jewett wave"<sup>27</sup>.

The purpose of Canale (2012)'s paper is to assess the reliability of Blackman windowed tone burst ABR as a predictor of hearing threshold at low frequencies. For this study, fifty-six subjects were divided in to three groups (normal hearing, conductive hearing loss, sensorineural hearing loss) after pure tone audiometry testing. Then they underwent tone burst ABR using Blackman windowed stimuli at 0.5 kHz and 1 kHz. The authors compare the outcomes of the analysis with pure tone audiometry threshold. Mean threshold differences between pure tone audiometry and ABR ranged between 11 dB at 0.5 kHz and 14 dB at 1 kHz. ABR threshold was worse than pure tone audiometry in each but 2 cases. Mean discrepancy between the two thresholds was about 20 dB in normal hearing, reducing in presence of hearing loss, without any differences in conductive and sensorineural cases.

The study of Turchetta *et alii* (2012) reveals how a population derived from a newborn hearing screening protocol, some aspects of maturation of the auditory pathways in the first months after birth, and the possible repercussions on early treatment are evaluated by means of ABR. An important outcome of the study is that the auditory system might not be completely developed at birth. More importantly, this auditory system, according to the research team, might require some months to complete; hence any early clinical approach should consider the possibility of an overtreatment, and any therapeutic strategy should only be considered once the diagnosis is certain and definitive. Muhlenberg & Schade (2012)'s study used 32 patients with a severe hearing loss at low-frequencies and 28 patients with normal hearing. The purpose was to evaluate behavioral and ABR thresholds to a low-chirp respectively a 500 Hz tone presented in notched noise masking. Outlined results of Muhlenberg and his workmate show a significant equivalence between low-chirp-ABR and pure-tone audiometric. ABR to a low-chirp stimulus seems to be rather precise in contrast to the notched-noise-500 Hz-evoked-ABR in order to diagnose a low-frequency-hearing loss. Ozturk and Genc (2012)'s study examined the effects of ABR against infants' hearing capability in order to establish age-related maturational changes for infants aged 0-6 months. 180 subjects from 0 months to 6 months of age were measured by ABR. Results are discussed in terms of age-related changes in auditory processing and context use in infants. According to Ozturk and his

workmate, Knowledge on ABR characteristics within first six months of life will enable clinicians to discriminate normal situations from pathologic ones in diagnosing hearing loss for the infant population.

ABR is more vulnerable to clinical assessment than many other devices, notably when evaluating infants who are more susceptible to hearing loss. Hatton *et alii* (2012) hypothesized that the test performance of the bone-conduction tone-evoked ABR in infants with hearing deficit is not successful. Results demonstrate that the "normal" bone-conduction-ABR levels accurately differentiated normal versus elevated cochlear sensitivity (accuracy: 98% for 2000 Hz; 98% for 500 Hz). According to the researchers, these findings further support the use of BC tone ABR for diagnostic ABR testing. Lima *et alii* (2012) investigates the influence of the ketamine/xylazine anesthetic on ABR latency values in adult gerbils. In the study, ABRs of 12 adult gerbils injected with the anesthetic were collected on three consecutive days, or a total of six collections, namely: pre-collection and A, B, C, D, and E collections. The research team concluded to saying that the use of ketamine/xylazine increases the latency of the V wave of ABR after several doses injected into adult gerbils. Clinicians, according to Lima and his friends, should consider the use of this substance in the assessment of ABR.

Auditory system behavior refers to the systematic functions performed by behavior in certain times. Such "systematicity" is of special importance when examining ABR. In order to evaluate the inter-examiner agreement and variability in the manual classification of ABR, Naves *et alii* (2012) studied 160 ABR data samples. The study aims at evaluating the inter-examiner agreement and variability in the manual classification of ABR. The results of the study quantify the inter-examiner agreement and variability of the manual analysis of ABR data, and they also allow for the determination of different patterns of manual ABR analysis. Some addressed the clinical statement of both ACR and ABR and emphasized their role in credentialing and privileging of radiologists for diagnostic nuclear medicine, including multimodality hybrid imaging<sup>28</sup>.

Auditory diagnostic tools are known to aggregate in the medical field, notably that of speech language pathology. Debate among SLTs exists on whether the available devices, especially old ones present an additional risk for children. Destigter *et alii* (2012)'s study recommends new structures as new developments to be added to ABR. According to the research team, the new ABR examination structure gives programs an opportunity to evaluate this practice. The article of Silva *et alii* (2012) highlights various results and findings about the roles played by ABR in auditory issues. One of these findings and outcomes is that ABR play a critical role in down-regulating hypoxia-induced pulmonary hypertension. The study of Henry *et alii* (2012) considered the impact of noninvasive ABR in both clinical and research environment is very important. The team discussed the correlation between ABR characteristics and more direct measures of cochlear function by recording ABRs and auditory

nerve single-unit responses in seven chinchillas with noise-induced hearing loss. Results indicate that ABR thresholds and wave I amplitude provide useful estimates of cochlear sensitivity. Furthermore, comparisons of ABR wave I latency to normative data at the same sensation level may prove useful for detecting and characterizing loss of cochlear frequency selectivity.

The reduction in repetition is a lexical property determining measurements among ABR tests. Acir *et alii* (2013) used 488 ABR responses for creating two different data sets. The first set is created conventionally by ensemble averaging of 1,024 single trials for each ABR pattern. The second set is obtained from the first estimated 64 single trials of the same records for each ABR. While the obtained results contribute to the practical ABR usage in clinics, Acir and his colleagues add, the great significance of it arises from the reduction in repetitions via estimation of ABRs. Experimental studies have indicated that ABR's results in matters concerning infants' accurate diagnosis differ from a country to another. Longitudinal studies have corroborated this difference by showing patterns differences in terms of hearing capacities, although no detailed study has been performed. The study of Li *et alii* (2013) implemented 111 preterm (27–36 weeks GA) and 92 term (37–41 weeks GA) infants who were administered to tests at 6 weeks. Results indicate that there were no overall differences between term and preterm groups in ABRs. Furthermore, ABRs in preterm and term infants were similar at 6 weeks (corrected age if preterm), but males had less advanced ABRs than females.

Lohr *et alii* (2013)'s study examines whether or not ABR can measure the brain responses of birds. To address these questions, three woodpeckers were estimated by ABR. Results show that two (sometime three) prominent peaks occurring within 10 ms of stimulus onset. These results, according to the research team, suggest that woodpecker thresholds may be lower than those of domesticated birds, while similar to those of wild birds. The notched noise method (An involved effective procedure for measuring frequency resolution and auditory filter shapes in both human and animal models of hearing) in hearing measurements' processing is connected by several dorsal and ventral tracts, but the functional roles of the different tracts are not well understood. To test the importance of this method in the measurements of hearing processing, Lina (2013) combined relatively non-invasive ABR's measurements and the notched noise method to estimate auditory filters in normal-hearing mice at center frequencies of 8, 11.2, and 16 kHz. ABR notched noise procedure provides a fast alternative to estimating frequency selectivity in mice that is well-suited to high through-put or time-sensitive screening.

### 1.2. Aims:

Reliability and validity of ABR measurements for Arab Children have not been investigated yet. This research is important to better understanding of the effects played by ABR measurements on diagnosing Arab children's audi-



tory functions. Additionally, the study provides additional evidence on whether or not ABR is reliable and valid by answering the following questions:

1. *Can ABR measure auditory functions of Arab infants and children with hearing disorders the way it is designed for?*
2. *Are there any significant differences between the results of the first ABR measurement test and the second?*

### **1.3. Methodology:**

This study is conducted in the age group of 0 month (N=30) to 3 year old Arab children (N=30) at Al Kharş hospital, Al Aḥsa'a, Kingdom of Saudi Arabia. Subjects under investigation were divided into two groups: Group 1 includes infants (0-40 weeks) and group 2 includes children (40 weeks - 3years) of both sexes. ABR pre-and-posttest of measurement is administered within two weeks to both groups. As it is mentioned in the aims of this research, the purpose is to examine the validity and reliability of ABR in Arab infants and children. To that end, the time between the first and second tests was only one week. Outcomes of the two tests were neuropsycholinguistically and statistically analyzed in light of neuropsycholinguistics.

## **2. Analysis**

### **2.1. Validity & Reliability of ABR for Infants' Measurements**

ABR, like most of other large-scale international clinical assessments, presents its measurement frameworks in multidimensional subscales. To fulfill the requirements of this multidimensional measurement framework, this experimental research deployed a new perspective to in/validates this measurement tool.

As for the subjects, as it is mentioned in the methodology of this research, they were divided into two groups: The first group contains infants between 0-10 months while the second group contains children between 10 months- 3 years. Both groups have undergone ABR investigation. To start with, the pre-test administered to the first group, a comprehensive investigation of the auditory functions of the infants shows that 3 of them, namely, Subject 9 (3 days old), subject 27 (two weeks old) and subject 29 (7 weeks old) have serious hearing problems that may develop (if not well treated) a total hearing loss. Other infants vary from partial auditory problems (N= 8) to no significant hearing problems at all (N=19). Table 1 summarizes the results of the infants pre-test. Consider:

<b>Subject No.</b>	<b>ABR pre-test outcomes</b>
<i>Subject 1</i>	9
<i>Subject 2</i>	7
<i>Subject 3</i>	9
<i>Subject 4</i>	8
<i>Subject 5</i>	10
<i>Subject 6</i>	8
<i>Subject 7</i>	7

Subject 8	7
Subject 9	2
Subject 10	8
Subject 11	9
Subject 12	9
Subject 13	9
Subject 14	7
Subject 15	9
Subject 16	8
Subject 17	9
Subject 18	7
Subject 19	9
Subject 20	10
Subject 21	9
Subject 22	10
Subject 23	9
Subject 24	8
Subject 25	7
Subject 26	8
Subject 27	3
Subject 28	9
Subject 29	1
Subject 30	9
Total subjects in question	30
Total of intact subjects	19
Total of subjects with partial auditory problems	8
Total of subjects with serious auditory problems	3

Table 1: Infants' ABR pre-test outcomes

Clearly, in Table 1, ABR measured hearing capabilities of the infants. The purpose of administering this test as well as of the current study is to evaluate infants' auditory ability. In details, the first objective is to screen infants' hearing. The second aim is to estimate auditory threshold of the infants' under investigation. Intraoperative monitoring is another objective of the pre-test. On the top of that, ABR ought to determine not only the type of hearing loss, but also its degree of seriousness. Detection of newborns' auditory nerve and brainstem lesion is also another important objective of the present study. Having the test administered, results were reviewed in view of a tripled-scale designed by the researchers (Scores between 0-5= serious case, scores between 6-8 = partial auditory problems, and scores between 9-10= no problem at all). Based on the above mentioned scale, ABR descriptive statistic results show that nineteen (19) of the subjects under investigation are nearly intact. In other words, they do not have any of the above mentioned auditory problems. Whereas eight (8) of the subjects registered partial auditory problems, three (3) of them scored no problem at all. No disease has been recognized in the test other than the hearing problems revealed by ABR in the infants at hand. Evidently, this means that

the test examined what it was supposed to test. In clearer, terms, such outcomes prove the validity of the test.

Strictly, this study is an experimental investigation to determine not only the validity of ABR, but also to show whether or not it is reliable. In order to dis/prove this research characteristic, the researchers have undertaken another test after a week of the pre-test. Standard statistical analyses were employed to compare the outcomes of the pre-test with those of the post-test. Significant differences were found in some of the subjects in question. The following table summarized the results of the post-test. Consider:

<b>Subject No.</b>	<b>ABR post-test outcomes</b>
<i>Subject 1</i>	10
<i>Subject 2</i>	7
<i>Subject 3</i>	10
<i>Subject 4</i>	7
<i>Subject 5</i>	9
<i>Subject 6</i>	7
<i>Subject 7</i>	8
<i>Subject 8</i>	8
<i>Subject 9</i>	1
<i>Subject 10</i>	7
<i>Subject 11</i>	9
<i>Subject 12</i>	10
<i>Subject 13</i>	9
<i>Subject 14</i>	8
<i>Subject 15</i>	10
<i>Subject 16</i>	8
<i>Subject 17</i>	9
<i>Subject 18</i>	8
<i>Subject 19</i>	9
<i>Subject 20</i>	9
<i>Subject 21</i>	10
<i>Subject 22</i>	9
<i>Subject 23</i>	10
<i>Subject 24</i>	7
<i>Subject 25</i>	7
<i>Subject 26</i>	7
<i>Subject 27</i>	2
<i>Subject 28</i>	10
<i>Subject 29</i>	2
<i>Subject 30</i>	9
<i>Total subjects in question</i>	30
<i>Total of intact subjects</i>	19
<i>Total of subjects with partial auditory problems</i>	8
<i>Total of subjects with serious auditory problems</i>	3

Table 2: *Infants' ABR posttest outcomes*

As can be clearly seen in Table 2, nearly the measurements in all subjects are the same with no remarkable differences. Out of the total number of the subjects under investigation, the measurements of nineteen (19) subjects of

them (the same subjects in the pre-test) did not change. The same thing applies to the rest of subjects regardless the degree of seriousness their auditory hearing suffer from. The following table, however, sumps up the differences between the outcomes of both the pre-and-posttest. Compare:

Subject No.	Pre-test ABR Outcomes	Post-test ABR Outcomes
Subject 1	9	10
Subject 2	7	7
Subject 3	9	10
Subject 4	8	7
Subject 5	10	9
Subject 6	8	7
Subject 7	7	8
Subject 8	7	8
Subject 9	2	1
Subject 10	8	7
Subject 11	9	9
Subject 12	9	10
Subject 13	9	9
Subject 14	7	8
Subject 15	9	10
Subject 16	8	8
Subject 17	9	9
Subject 18	7	8
Subject 19	9	9
Subject 20	10	9
Subject 21	9	10
Subject 22	10	9
Subject 23	9	10
Subject 24	8	7
Subject 25	7	7
Subject 26	8	7
Subject 27	3	2
Subject 28	9	10
Subject 29	1	2
Subject 30	9	9
<i>Total subjects in question</i>		30
<i>Total of intact subjects</i>		19
<i>Total of subjects with partial auditory problems</i>		8
<i>Total of subjects with serious auditory problems</i>		3

Table 3: *Infants' ABR pre-and-posttest: Comparison*

It is obviously found in Table 3 that slightly significant differences have been registered between the two tests. In details, the subjects in the posttest have generally a higher score measurements than in the pre-test (I score). Measurements of intact subjects were more likely to register the highest significant differences than those of partial or serious hearing problems and this can be clearly observed in view of the two tests' outcomes (7 and 3 respectively). Although it was anticipated that infants' posttest measure-

ments would score higher in matters concerning partial hearing problems, this was not borne out by the findings and indeed they scored lower on the tripled scale (4/5). Infants' ABR pre-test measurements did score higher in matters relating to serious auditory problems and this can be clearly seen in the scores of the scores of subjects 9, 27 and 29 (2 and 1, 3 and 2, and 1 and 2 respectively). All in all, when accounting for such analysis, it can be said that no remarkable or significant differences between the pre-and-posttests which means that ABR is reliable.

## 2.2. Validity & Reliability for ABR Children's Measurements

Measuring functional capabilities of infants and/or children's hearing is a major part of ABR's functions. Nearly all possible hearing problems that might occur in the period between 10 months and 3 years have been considered. The recognition that environmental factors may influence auditory capabilities has given rise to studies examining the relationship between neighborhood conditions and risk for hearing disorders. Since the purpose of the study is to in/validate whether or not ABR is reliable, influence like time length, neighborhood and parents effects have been avoided. The period of time in this research did not exceed a week. Generally speaking, it is observed that many studies drew a great attention to the role of ABR in measuring infants' hearing capabilities, but older children have yet to receive the needed research attention. To that end, the current study paid a close attention to children as it did to the infants. Thirty (30) children ranges between 10 months and 3 years have been used in this study. Children's auditory capabilities have been measured by ABR. The following table illustrates the results of this pre-test measurement. Consider:

Subject No.	ABR pre-test outcomes
<i>Subject 1</i>	10
<i>Subject 2</i>	8
<i>Subject 3</i>	10
<i>Subject 4</i>	8
<i>Subject 5</i>	10
<i>Subject 6</i>	7
<i>Subject 7</i>	8
<i>Subject 8</i>	8
<i>Subject 9</i>	10
<i>Subject 10</i>	7
<i>Subject 11</i>	10
<i>Subject 12</i>	1
<i>Subject 13</i>	10
<i>Subject 14</i>	6
<i>Subject 15</i>	9
<i>Subject 16</i>	9
<i>Subject 17</i>	10
<i>Subject 18</i>	8
<i>Subject 19</i>	9

Subject 20	9
Subject 21	9
Subject 22	10
Subject 23	10
Subject 24	7
Subject 25	7
Subject 26	7
Subject 27	7
Subject 28	10
Subject 29	9
Subject 30	10
Total subjects in question	30
Total of intact subjects	17
Total of subjects with partial auditory problems	12
Total of subjects with serious auditory problems	1

Table 4: Children’s ABR pre-test outcomes

ABR children’s pre-test sought an understanding of ABR measurements on the subjects under investigation in terms of who suffers from hearing disorders and to what extent he/she suffers. However, ABR’s pre-test measurements show that out of the thirty subjects at hand, more than half of them are not affected. Subjects who belong to this category are those whose scores of measurements range between nine (9) and ten (10). The rest of the subjects as it is clearly observed in the above mentioned table, suffer either from a partial hearing disorders (12 subjects) and these subjects are given the scores between 6-8, or complete/serious hearing loss (1 subject) who is given the scores between 1-5. Having the pre-test administered, the second step was to administer the posttest which has been conducted a week later. The following table explains in numbers the outcomes of the children ABR posttest measurements. Consider:

Subject No.	ABR posttest outcomes
Subject 1	10
Subject 2	7
Subject 3	9
Subject 4	8
Subject 5	9
Subject 6	8
Subject 7	8
Subject 8	8
Subject 9	10
Subject 10	6
Subject 11	9
Subject 12	2
Subject 13	10
Subject 14	7
Subject 15	10
Subject 16	9

<i>Subject 17</i>	9
<i>Subject 18</i>	8
<i>Subject 19</i>	10
<i>Subject 20</i>	9
<i>Subject 21</i>	10
<i>Subject 22</i>	10
<i>Subject 23</i>	10
<i>Subject 24</i>	8
<i>Subject 25</i>	7
<i>Subject 26</i>	7
<i>Subject 27</i>	8
<i>Subject 28</i>	10
<i>Subject 29</i>	9
<i>Subject 30</i>	9
<i>Total subjects in question</i>	30
<i>Total of intact subjects</i>	17
<i>Total of subjects with partial auditory problems</i>	12
<i>Total of subjects with serious auditory problems</i>	1

Table 5: *Children's ABR posttest outcomes*

As it can be seen in the above mentioned table, there are some differences between the same scales in comparison to pre-test. Again, such differences cannot be described as significant differences because they do not make big differences in the total score of the measurement. Strictly, the present research is guided by the tripled scale which means the score does not make a remarkable difference if it is within the same range of the scale. For example, if the pre-test measurement score is 7 and in the posttest it is 8, there is no significant difference because both of the two scores belong to the same range (6-9). However, the difference becomes important when it differs from one range of scale to another (e., 3 and 8). In that sense, it can be said that the results of the two tests' measurements are, generally speaking, similar. A distinction ought to be made between the two tests. Such distinction will be clearly understood in light of the following table. Compare:

<b>Subject No.</b>	<b>ABR pre-test outcomes</b>	<b>ABR posttest outcomes</b>
<i>Subject 1</i>	10	10
<i>Subject 2</i>	8	7
<i>Subject 3</i>	10	9
<i>Subject 4</i>	8	8
<i>Subject 5</i>	10	9
<i>Subject 6</i>	7	8
<i>Subject 7</i>	8	8
<i>Subject 8</i>	8	8
<i>Subject 9</i>	10	10
<i>Subject 10</i>	7	6
<i>Subject 11</i>	10	9
<i>Subject 12</i>	1	2
<i>Subject 13</i>	10	10
<i>Subject 14</i>	6	7

Subject 15	9	10
Subject 16	9	9
Subject 17	10	9
Subject 18	8	8
Subject 19	9	10
Subject 20	9	9
Subject 21	9	10
Subject 22	10	10
Subject 23	10	10
Subject 24	7	8
Subject 25	7	7
Subject 26	7	7
Subject 27	7	8
Subject 28	10	10
Subject 29	9	9
Subject 30	10	9
<i>Total subjects in question</i>		30
<i>Total of intact subjects</i>		17
<i>Total of subjects with partial auditory problems</i>		12
<i>Total of subjects with serious auditory problems</i>		1

Table 6: Children’s ABR pre-and-posttest: Comparison

Analyses are performed in Table 6 within data come from Tables 4 and 5. Rapid look at the measurements on the two columns (pre-and-posttest) reveal a slightly difference (1 score for posttest) which makes the result almost the same. Among 17 unaffected subjects, only two pre-test measurements were statistically significant as they go in the expected direction. What is expected is that the measurements increase as times passes where the child’s immunity grew stronger.

Partial hearing problems were associated with fewer score among children’s ABR pre-test measurements in comparison to ABR posttest’s measurements wherein they registered higher ones (I score) and it had no effect on the total number of scores since the registered score was in the same tripled scale (i.e., 6-8). Likewise, the increase in the ABR pre-test measurements of the children with serious hearing problems was not significantly related to the age because the child is not below 40 weeks so that we can say that he/she prone to diseases. The researchers believe that is normal and it does not make a significant difference since it is only one score. Again, the scores in the two tests are almost similar which indicate that the ABR measurements for children are reliable.

### 3. Conclusion

#### 3.1. Infants and children’s pre-and-posttest ABR measurements: Validity & Reliability

Differences in hearing capabilities and functions may diminish with age. We investigated the validity and reliability of ABR among Arab infants and children taking into consideration such differences. Cross-sectional data were available from sixty cohorts (Infants= 30 and children= 30). Meta-analyses



indicated that overall perfect hearing capability favored children. Normally, performance declined with age, but not with immunity that increases with the passage of time.

Infants' ABR pre-and-posttest results show that there was a quite big difference between those who are, clinically speaking, intact or unaffected (3/7). Statistically, these differences in the rate of decline in healthy infants' pre-test are not significant, because both results of pre-and-posttest belong to the same band of tripled scale (i.e., 9-10). Intact children's ABR pre-and-posttest differences were also examined. Two scores for the measurements of children in the pre-test were statistically observed. Again, this does not make them significant due to that they belong to the same band or category in the scale assigned by the researchers.

Consistent with expectations, infants in the ABR pre-test perceived more partial hearing disorders when they first measured (5 scores) and less than this number in the ABR posttest's measurements (4 scores). As it can be seen, the effects were larger for the infants in the pre-test than in the posttest and that may be accounted for because of their age where they are prone to infectious diseases. Relative to the two tests, there is no significant difference between the two scores since they belong to the same band of scale (6-8). In pre-and-posttest analyses that only included children with partial hearing problems, the difference was positive and significantly associated with the posttest measurements where four children scored partial problems in the test compared with only two subjects in the pre-test measurements. The results will only be considered as statistically remarkable if the two scores' difference belong to another categorical band in the tripled scale. Since they belong to the same band (6-8), it remains insignificant.

However, infants with poor hearing showed trends for change in the scores of the pre-and-posttest. Whereas they scored better in the pre-test (1 more score), the measurement in the posttest was not the same. In clearer terms, they did not reach the same score in the posttest measurement. The reverse was seen in children where one more score has been registered in the posttest. Again, the score be it more or less does not make important differences because they belong to the same band of categorization.

In general, with a few notable exceptions, there are no scores' effects on the general outcome of the study which means that the ABR measurements for both Arab infants and children are similar. This means in any way that ABR proved to be valid and reliable. Such conclusion is better explained in light of the following figure:

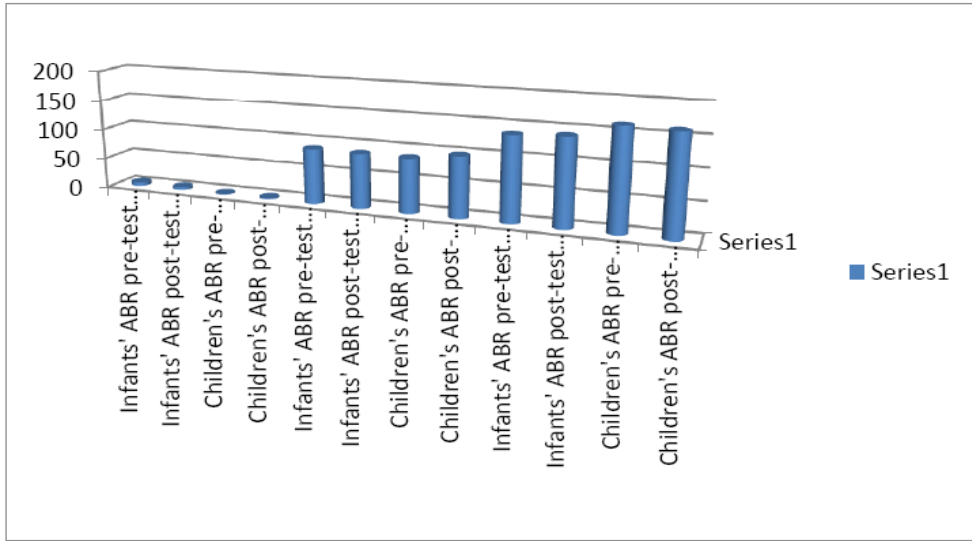


Figure 1: Comparison between infants and children's pre-and-posttest ABR measurements: Validity & Reliability

As can be seen in Figure 1, the measurements of ABR for both infants' pre-and-posttest are almost the same and the same thing applies to the degree of their hearing problems' seriousness (no hearing problems at all, partial hearing problems, and serious hearing problems). Likewise, children's ABR measurements for both pre-and-posttests are almost the same, not only in the case of complete hearing loss, but also in the cases of partial and serious hearing problems. Undoubtedly, this means that ABR is valid and reliable when measuring Arab children.

### 3.2. ABR measurements: Comparative outcomes

This is the first report of the ABR measurements for the hearing capabilities of both Arab infants and children. As it is mentioned somewhere in this research, the aim of the study is to prove whether or not ABR measurements of both Arab infants and children are valid and reliable. A correlational analysis was used to determine the strength of magnitude of the relationship between subjects' performance and the degree of their hearing capacity's seriousness. Descriptive statistics were used to compare the scores of the subjects from both groups (infants' group and children's group) on a tripled scale scores (0-5= serious hearing problems, 6-8= partial hearing problems, and 9-10= no hearing problems at all). Findings of the study indicated that infants and children's ABR measurements are similar in both pre-and-posttests which demonstrate that ABR is both valid and reliable.

The effect on the scores of the two groups did not vary significantly by levels of categorical bands on the tripled scale and neuropsycholinguistic resources except for the few significant cross-level interactions. Such findings support Murray's study (1988). Subjects' ages were associated with the degree

of hearing problems, and no significant difference was registered among all participants neither in their pre-test nor in their posttest ABR measurements. This conclusion agrees with the findings of many other studies<sup>29</sup>.

As a matter of fact, it would be difficult to generalize this study across all the age classes. Practical implications should be taken into account. The study would help clinicians devise strategies for both the infants and children and across different age groups, in order to establish relationships with their brands. Social implications should be also mentioned. The study provides insights into the audio-logical performance of infants and children with respect to their interactions with ABR measurements. It throws light on the change in hearing capabilities' measurements with increasing age and how the basis for relationships formation varies. The paper combines age as well as gender differences and the role of affect and cognition in the clinical context. Ultimately, it is hoped that the results of this study will help guide the development of ABR for the development of measurements for all children.

#### Notes

<sup>1</sup>Murray, 1988, p. 1547.

<sup>2</sup>Kawarai *et alii*, 1999, p. 9.

<sup>3</sup>Werner *et alii*, 2001.

<sup>4</sup>Liu, 2003.

<sup>5</sup>Philibert *et alii*, 2003, p. 2.

<sup>6</sup>Don *et alii*, 2005, p. 279.

<sup>7</sup>Song *et alii*, 2006, p. 2249.

<sup>8</sup>Gaddam *et alii*, 2008, p. 500.

<sup>9</sup>Ribeiro *et alii*, 2008, p. 28.

<sup>10</sup>Grayeli *et alii*, 2008, p. 1098.

<sup>11</sup>Bush *et alii*, 2008, p. 460.

<sup>12</sup>Dort *et alii*, 2009, p. 61.

<sup>13</sup>Swanepoel, 2009, p. 218.

<sup>14</sup>Van Maanen *et alii*, 2010, p. 536.

<sup>15</sup>Qian *et alii*, 2010, p. 826.

<sup>16</sup>Bagatto, 2010, p. 6.

<sup>17</sup>Sinha *et alii*, 2010, p. 398.

<sup>18</sup>Petoe *et alii*, 2010, p. 236.

<sup>19</sup>Coenraad *et alii*, 2010, p. 1532.

<sup>20</sup>Arooj *et alii*, 2010, p. 820.

<sup>21</sup>Yudhana *et alii*, 2010, p. 194.

<sup>22</sup>Patterson *et alii*, 2010, p. 862.

<sup>23</sup>Marcoux, 2011.

<sup>24</sup>Kuse *et alii*, 2011, p. 840.

<sup>25</sup>Ozaki *et alii*, 1996; Cunnick *et alii*, 2009; Alvarado *et alii*, 2012; Church *et alii*, 2012; Liu *et alii*, 2012.

<sup>26</sup>Coenraad *et alii*, 2011, p. 2249.

<sup>27</sup>Naves *et alii*, 2012, p. 522-523.

<sup>28</sup>Gannon, 2012.

<sup>29</sup>Kawarai *et alii*, 1999; Johnson *et alii*, 2005; Hornickel *et alii*, 2012; Silva *et alii*, 2012; Ozturk *et alii*, 2012.

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## Glossary

**ABR** (Auditory Brainstem Response) is a neurologic test of auditory brainstem function in response to auditory (click) stimuli. First described by Jewett and Williston in 1971, ABR audiometry is the most common application of auditory evoked responses. The resulting recording is a series of vertex positive waves of which I through V are evaluated. These waves, labeled with roman numerals in Jewett and Williston convention, occur in the first 10 milliseconds after onset of an auditory stimulus. ABR is a helpful tool in determining a child's ability to hear. The test uses a special computer to measure the way the child's hearing nerve responds to different sounds (Eggermont *et alii*, 2007, p. 3).

**ASSR** (Auditory Steady-State Response) is an objective test used for evaluation of hearing ability in children too young for traditional audiometric testing. ABR is an electro-physiologic response to rapid auditory stimuli. The goal of ASSR is to create an estimated audiogram from which questions regarding hearing, hearing loss, and aural rehabilitation can be answered. Most children are referred for ASSR after a newborn hearing screen in the hospital indicates the possibility of hearing loss. ASSR is similar to the ABR in some respects. For example, ASSR and ABR record bioelectric activity from electrodes arranged in similar recording arrays. ASSR and ABR are both auditory evoked potentials. ASSR and ABR use acoustic stimuli delivered through inserts (preferably). ASSR and ABR have important differences, too. Rather than depending on amplitude and latency, ASSR across a spectrum, rather than peak detection across a time versus amplitude waveform. ASSR is evoked using repeated sound stimuli presented at a high repetition rate, whereas ABR is evoked using brief sounds presented at a relatively low repetition rate (Beck *et alii*, 2007, p. 34-37).

**EEG** (Electroencephalography) is a neurological test that uses an electronic monitoring device to measure and record electrical activity in the brain. EEG is the recording of electrical activity along the scalp. It measures voltage fluctuations resulting from ionic current flows within the neurons of the brain. The EEG is a key tool in the diagnosis and management of epilepsy and other seizure disorders (Niedermeyer *et alii*, 2004, p. 4).

**MRI** (Magnetic Resonance Imaging) is a test that uses a magnetic field and pulses of radio wave energy to make pictures of organs and structures inside the body (Sheil, 2012, p. 3).

**SLTs** (Speech-Language Therapists) are specialized in communication disorders as well as swallowing disorders. They are also called Speech Pathologists (Block *et alii*, 1993, p. 23).

# MOLDAVIAN AND ROMANIAN FEMININE PERSONAL NAMES WITH LATIN ORIGIN, CANONIZED BY THE ORTHODOX CHURCH

Gergana Atanassova Petkova

## Abstract

The research object of the present text is Moldavian and Romanian feminine personal names Latin by origin, canonized by the Orthodox Church. The observation is implemented on the corpus of twenty-four anthroponyms, feminine by gender, and their variants.

Every one of those twenty-four Moldavian and Romanian feminine personal names is derived from another personal name and that is why they are classified according to the main characteristics of the anthroponym, used as a basis during the process of derivation, i. e. if it is masculine or feminine by gender, if it is Latin or Moldavian/Romanian by origin.

**Keywords:** Moldavian/Romanian feminine personal name, Latin origin, canonized.

The research object of the present text are Moldavian and Romanian feminine personal names Latin by origin, canonized by the Orthodox Church.

The observation is implemented on the corpus of twenty-four anthroponyms, feminine by gender, and their variants. As a main source of information are used "Dicționar onomastic românesc" ("Romanian Dictionary of Onomastics") by N. A. Constantinescu and the sites [www.kurufin.ru](http://www.kurufin.ru) and [www.behindthename.com](http://www.behindthename.com). All additional sources of information, used in order the research, presented in that text, to be complete, are presented at the very end, in *References*, and are cited in the footnotes.

Every one of those twenty-four Moldavian and Romanian feminine personal names is derived from another personal name and that is why they are classified according to the main characteristics of the anthroponym, used as a basis during the process of derivation, i. e. if it is masculine or feminine by gender, if it is Latin or Moldavian/Romanian by origin:

(1) Moldavian and Romanian feminine personal names derived from a Roman feminine name:

- *Agripina* (*Agrăpina*, *Agrifina*, *Agripină*, *Agritina*<sup>1</sup>) < *Agrippina* < *Agrippinus* (Roman cognomen, derived from the Roman personal name *Agrippa*, used also as a cognomen)<sup>2</sup>;
- *Diana*<sup>3</sup> < *Diana* (the name of the Roman goddess of the moon, hunting, woods and birth-giving, the Roman equivalent of the Greek goddess *Artemis*; meaning unknown<sup>4</sup>);
- *Lucia* (*Lucica*)<sup>5</sup> < *Lucia* < *Lucius*<sup>6</sup> (Roman personal name, derived from the Latin noun *lux*, *lucis*, *f* - "light")<sup>7</sup>;
- *Natalia* (*Natalița*<sup>8</sup>, *Nătălița*<sup>9</sup>)<sup>10</sup> (< *Natalia* (Medieval Latin name, derived from the Latin *Natale Domini* - "Christmas Day"<sup>11</sup>, from (*dies*) *Natalis* - "Birthday; connected with the birth-giving"<sup>12</sup>, or from *natalis*, *e* - "of birth, natal"<sup>13</sup>);
- *Petronela*<sup>14</sup> (< *Petronilla* (a diminutive of the Roman feminine name *Petronia*<sup>15</sup>) < *Petronius* (Roman family name, derived probably from the Latin noun *petro*, *petronis*, *m* - "yokel<sup>16</sup>; old ram<sup>17</sup>" or from the Greek *πέτρα* (*ἰον.*)/*πέτρος* - "stone; rock<sup>18</sup>");
- *Tatiana*<sup>19</sup> (< *Tatiana* < *Tatianus* (Roman cognomen, derived probably from the name of the legendary Sabine king *Titus Tatius*<sup>20</sup> or from the Greek verb *τάσσω* - "affirm"<sup>21</sup>).

(2) Moldavian and Romanian feminine personal names derived from a Moldavian/Romanian masculine personal name, Latin by origin:

- *Antonina* (< *Antonin* < *Antoninus*<sup>22</sup> (Roman family name, used also as a cognomen, derived from the Roman family name *Antonius*)<sup>23</sup>);
- *Claudia*<sup>24</sup> (< *Claudiu* < *Claudius* (Roman family name, derived from the Latin adjective *claudus* (lame<sup>25</sup>) or from *claudius* (locked<sup>26</sup>);
- *Domnica* (*Dominica*<sup>27</sup>, *Domnița*, *Dumnica*, *Dumnița*<sup>28</sup>) (< *Dominic* < *Dominicus* (Medieval Latin, derived from the Latin adjective *dominicus* (the Lord's, possessed by God<sup>29</sup>) or from the Latin *dominica*, *ae, f* (*Sunday*<sup>30</sup>, *mistress*<sup>31</sup>));
- *Emilia* (*Emilica*) (< *Emil* (*Emilică*) < *Aemilius* (Roman family name, derived from the Latin noun *aemulus*, *i, m* (enemy)<sup>32</sup>);
- *Flaviana* (< *Flavian* < *Flavianus* (Roman family name, derived from the Latin adjective *flavus* (*yellow, golden*<sup>33</sup>) or from another Roman family name *Flavius*)<sup>34</sup>);
- *Iulia* (*Iulica*) (< *Iuliu* (*Iulică*) < *Iulius/Julius*<sup>35</sup> (Roman family name, derived from the Greek adjective *ἰβυλος* (*curly, hairy*<sup>36</sup>) or from the name of the Roman god *Iuppiter/Jupiter*<sup>37</sup>);
- *Iustina* (*Iiustina*<sup>38</sup>) (< *Iustin* < *Iustinus/Justinus* (Roman cognomen, derived from another Roman cognomen *Iustus/Justus*)<sup>39</sup>);
- *Marcela* (< *Marcel* < *Marcellus* (Roman cognomen, used in *gens Claudia*, derived from the Roman personal name *Marcus*<sup>40</sup> or from the Latin noun *marcellus*, *i, m* (*little hummer*<sup>41</sup>);
- *Mariana* (< *Marian* < *Marianus* (Roman cognomen, derived from the Roman family name *Marius*)<sup>42</sup>);
- *Marina* (*Marena*, *Marenca*, *Marinca*, *Mărena*, *Mărenca*, *Mărina*, *Mărină*, *Mărinca*, *Mărincea*, *Măronca*<sup>43</sup>) (< *Marin* (*Marinel*, *Marinică*) (< *Marinus*<sup>44</sup>, a Roman cognomen, derived from the Latin adjective *marinus* (sea, possessed by the sea<sup>45</sup>) or from the Roman family name *Marius*<sup>46</sup>) or directly from the feminine form (i. e. *marina*) of the Latin adjective *marinus* (sea, possessed by the sea<sup>47</sup>);
- *Martina*<sup>48</sup> (< *Martin* < *Martinus* (Roman cognomen, derived from the form for Gen. sg. *Martis* of the name of the Roman god of war *Mars*)<sup>49</sup>);
- *Paula* (*Paulica*) (< *Paul* (*Pavel*, *Pavelică*, *Păvălaș*, *Pava*, *Pavu*, *Paulica*) < *Paullus/Paulus* (Roman personal name, used also as a cognomen in *gens Aemilia*, derived from the Latin adjective *paulus* (*little, modest*)<sup>50</sup>);
- *Sabina* (*Sabinuța*)<sup>51</sup> < *Sabin* < *Sabinus*, a Roman cognomen, used in *gens Calvisia* and *gens Claudia*, derived from the Latin word *Sabinus* (*Sabine*, a member of a tribe of the Sabines<sup>52</sup>), from the Greek word *Σάββα* (*Saturday*) or from a Hebrew word meaning *an old man*<sup>53</sup>;
- *Valentina* (*Ualentina*<sup>54</sup>) < *Valentin* < *Valentinus*, a Roman cognomen, derived from another Roman cognomen *Valens*<sup>55</sup> or directly from the Latin *valentines* (*the one, who is healthy, sound*<sup>56</sup>) or directly from the feminine form (i. e. *valentina*) of the Latin *valentines* (*the one, who is healthy, sound*)<sup>57</sup>);
- *Valeria*<sup>58</sup> < *Valeriu* < *Valerius* (a Roman family name, derived from the Latin verb *valeo* (*to be strong, to be healthy*)<sup>59</sup>) or from the Latin present participle *valens*, *valentis* (*strong, healthy*)<sup>60</sup>).

(3) Moldavian and Romanian feminine personal names derived from a Moldavian/Romanian feminine personal name Latin by origin:

- *Cristina* (*Christina*, *Hristina*) < *Cristiana* (*Christiana*) < *Cristian* or *Christian* (a Moldavian/Romanian masculine personal name Latin by origin) <

*Christianus* (a Medieval Latin name, derived from the Latin noun *christianus*, *i, m* (christian)<sup>61</sup>).

(4) Moldavian and Romanian feminine personal names derived directly from a Roman masculine name:

(4.1.) a family name:

- *Cecilia* (*Cecilica*)<sup>62</sup> < *Caecilius*, derived from the Latin adjective *caecus* (blind<sup>63</sup>) or from the Latin verb *cado* (fall<sup>64</sup>);

(4.2.) a Medieval Latin name:

- *Laura* (*Laurica*) < *Laurus* < *laurus*, *i, f* (laurel)<sup>65</sup>.

The biggest is the group of the Moldavian and Romanian feminine personal names that are derived from Moldavian and Romanian masculine personal names, Latin by origin (15). The less is the number of the observed feminine anthroponyms, derived from another Moldavian and Romanian feminine personal name – only one example (*Cristina* < *Cristiana*).

Number of the names, derived from a masculine name (17), is bigger than that of the names, derived from another feminine anthroponym (7).

Sixteen of the observed names in the present research are derived from another Moldavian or Romanian name, while only eight are derived directly from a Roman name (six from a feminine Roman name and two from a masculine one).

All the Moldavian and Romanian feminine personal names with Latin origin, observed in the present text, are canonized by the both Churches, i. e. the Orthodox and the Catholic one.

## Notes

<sup>1</sup>Constantinescu, 1963.

<sup>2</sup>Dzyatkovskaya *et alii*, 1986; [www.kurufin.ru](http://www.kurufin.ru); [www.leksykony.interia.pl](http://www.leksykony.interia.pl)

<sup>3</sup>The name became popular during the Renaissance (see [www.behindthename.com](http://www.behindthename.com)).

<sup>4</sup>It is possible the name to be derived from pre-Indo-European word *\*deivos* – “god” ([www.kurufin.ru](http://www.kurufin.ru)), from an Indo-European root meaning “heavenly, divine” (Voinov *et alii*, 1990; [www.behindthename.com](http://www.behindthename.com)), from the Latin *deus*, *i, m* – “god” (Dzyatkovskaya *et alii*; Knappová, 1986), from the feminine form (i. e. *diviana*) of the Latin *divianus* – “the one, who is divine” (Kovachev, 1995) or from the Latin *dies*, *diei, m/f* – “day” (<http://slovník.dovrečka.sk/etymologický-slovník-mien>).

<sup>5</sup>The saint is a patron of merchants, glaziers, and writers; and of the Italian towns *Perugia* and *Syracuse* as well ([www.kurufin.ru](http://www.kurufin.ru)). She is also a protector of the blind people because the saint herself was blind ([www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru)).

<sup>6</sup>Dzyatkovskaya *et alii*, 1986; Kol *et alii*, 2011; [www.kurufin.ru](http://www.kurufin.ru); [www.leksykony.interia.pl](http://www.leksykony.interia.pl)

<sup>7</sup>Knappová, 1986; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru); [www.leksykony.interia.pl](http://www.leksykony.interia.pl); <http://slovník.dovrečka.sk/etymologický-slovník-mien>

<sup>8</sup>Constantinescu, 1963.

<sup>9</sup>[www.kurufin.ru](http://www.kurufin.ru).

<sup>10</sup>According to the Orthodox tradition the saint is a patron of the happy marriage ([www.kurufin.ru](http://www.kurufin.ru)).

<sup>11</sup>Doichinovich, 2010; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru); <http://slovník.dovrečka.sk/etymologický-slovník-mien>

- <sup>12</sup>Constantinescu, 1963; Garkovich, 1966; Kol *et alii*, 2011; [www.ksiegaimion.com](http://www.ksiegaimion.com); [www.leksykony.interia.pl](http://www.leksykony.interia.pl); <http://slovník.dovrecka.sk/etymologicky-slovník-mien>
- <sup>13</sup>Dzyatkovskaya *et alii*, 1986; Ilchev, 1959; Knappová, 1986; Kol *et alii*, 2011; Kovachev, 1995.
- <sup>14</sup>The saint is a protector of the people, travelling through the woods. In the French court she is thought to be the patron of the Dauphin. People believe that she helps high temperature and fever to be healed ([www.kurufin.ru](http://www.kurufin.ru)). It is believed that she is a daughter of St. Peter (Ilchev, 1959; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru)).
- <sup>15</sup>Ilchev, 1959; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru).
- <sup>16</sup>Knappová, 1986; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru).
- <sup>17</sup>Doichinovich, 2010; Dvoretzky, 1976; Knappová, 1986; Kol *et alii*, 2011; Kovachev, 1995; Voinov *et alii*, 1990.
- <sup>18</sup>Knappová, 1986; Kol *et alii*, 2011; [www.leksykony.interia.pl](http://www.leksykony.interia.pl); <http://slovník.dovrecka.sk/etymologicky-slovník-mien>.
- <sup>19</sup>In Russia the saint is believed to be the protector of all students because the decision for the creation of The Moscow University (the first university in Russia) is taken by the Empress Elisabeth on the 12<sup>th</sup> of January, 1755, or the day celebrated as St. Tatiana's day ([www.kurufin.ru](http://www.kurufin.ru)).
- <sup>20</sup>Ilchev, 1959; Petrovsky, 1955; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru).
- <sup>21</sup>[www.kurufin.ru](http://www.kurufin.ru).
- <sup>22</sup>Constantinescu, 1963.
- <sup>23</sup>Dzyatkovskaya *et alii*, 1986; Knappová, 1986; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru).
- <sup>24</sup>The name became popular after the 16<sup>th</sup> c. Before that it is rarely used ([www.behindthename.com](http://www.behindthename.com)).
- <sup>25</sup>Constantinescu, 1963; Doichinovich, 2010; Dzyatkovskaya *et alii*, 1986; Ilchev, 1959; Knappová, 1986; Kol *et alii*, 2011; Petrovsky, 1955; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru); [www.leksykony.interia.pl](http://www.leksykony.interia.pl); <http://slovník.dovrecka.sk/etymologicky-slovník-mien>.
- <sup>26</sup>Kovachev, 1995.
- <sup>27</sup>[www.kurufin.ru](http://www.kurufin.ru).
- <sup>28</sup>Constantinescu, 1963.
- <sup>29</sup>Constantinescu, 1963; Kovachev, 1995; [www.behindthename.com](http://www.behindthename.com); [www.dzietki.org](http://www.dzietki.org); [www.kurufin.ru](http://www.kurufin.ru); [www.leksykony.interia.pl](http://www.leksykony.interia.pl); <http://slovník.dovrecka.sk/etymologicky-slovník-mien>.
- <sup>30</sup>Ilchev, 1959.
- <sup>31</sup>Dzyatkovskaya *et alii*, 1986; Petrovsky, 1955; [www.ksiegaimion.com](http://www.ksiegaimion.com).
- <sup>32</sup>Dzyatkovskaya *et alii*, 1986; Kol *et alii*, 2011; Petrovsky, 1955; [www.behindthename.com](http://www.behindthename.com); [www.ksiegaimion.com](http://www.ksiegaimion.com); [www.kurufin.ru](http://www.kurufin.ru); [www.leksykony.interia.pl](http://www.leksykony.interia.pl); <http://slovník.dovrecka.sk/etymologicky-slovník-mien>.
- <sup>33</sup>[www.kurufin.ru](http://www.kurufin.ru).
- <sup>34</sup>Dzyatkovskaya *et alii*, 1986; Petrovsky, 1955; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru); <http://slovník.dovrecka.sk/etymologicky-slovník-mien>.
- <sup>35</sup>Constantinescu, 1963.
- <sup>36</sup>Batakliiev, 1979; Kol *et alii*, 2011; Kovachev, 1995; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru).
- <sup>37</sup>[www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru).
- <sup>38</sup>Constantinescu, 1963.

<sup>39</sup>Constantinescu, 1963; Doichinovich, 2010; Dzyatkovskaya *et alii*, 1986; Ilchev, 1959; Knappová, 1986; Kol *et alii*, 2011; Petrovsky, 1955; [www.kurufin.ru](http://www.kurufin.ru).

<sup>40</sup>Voinov *et alii*, 1990; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru); <http://slovník.dovrecka.sk/etymologicky-slovník-mien>.

<sup>41</sup>Dzyatkovskaya *et alii*, 1986; Knappová, 1986; Petrovsky, 1955.

<sup>42</sup>Constantinescu, 1963; Ilchev, 1959; Knappová, 1986; Kovachev, 1995; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru).

<sup>43</sup>*Constantinescu, 1963.*

<sup>44</sup>*ibidem.*

<sup>45</sup>Knappová, 1986; Kol *et alii*, 2011; Kovachev, 1995; Petrovsky, 1955; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru).

<sup>46</sup>*ibidem.*

<sup>47</sup>Dzyatkovskaya *et alii*, 1986; Ilchev, 1959; Kol *et alii*, 2011; Kovachev, 1995; <http://slovník.dovrecka.sk/etymologicky-slovník-mien>.

<sup>48</sup>The saint is one of the patrons of Rome ([www.behindthename.com](http://www.behindthename.com)).

<sup>49</sup>Constantinescu, 1963; Dzyatkovskaya *et alii*, 1986; Ilchev, 1959; Knappová, 1986; Kol *et alii*, 2011; Kovachev, 1995; [www.behindthename.com](http://www.behindthename.com); [www.ksiegaimion.com](http://www.ksiegaimion.com); [www.kurufin.ru](http://www.kurufin.ru); <http://slovník.dovrecka.sk/etymologicky-slovník-mien>.

<sup>50</sup>Constantinescu, 1963; Doichinovich, 2010; Dzyatkovskaya *et alii*, 1986; Knappová, 1986; Kol *et alii*, 2011; Kovachev, 1995; [www.behindthename.com](http://www.behindthename.com); [www.ksiegaimion.com](http://www.ksiegaimion.com); [www.kurufin.ru](http://www.kurufin.ru); [www.leksykony.interia.pl](http://www.leksykony.interia.pl); <http://slovník.dovrecka.sk/etymologicky-slovník-mien>.

<sup>51</sup>The saint is a patron of housewives ([www.kurufin.ru](http://www.kurufin.ru)).

<sup>52</sup>Kovachev, 1995; Petrovsky, 1955; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru).

<sup>53</sup>Ilchev, 1959.

<sup>54</sup>Constantinescu, 1963.

<sup>55</sup>Constantinescu, 1963; Doichinovich, 2010; Ilchev, 1959; Knappová, 1986; Kol *et alii*, 2011; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru); <http://slovník.dovrecka.sk/etymologicky-slovník-mien>.

<sup>56</sup>Kovachev, 1995.

<sup>57</sup>*ibidem.*

<sup>58</sup>The saint is a patron of Tibodo town (Luisiana, U.S.A.) ([www.kurufin.ru](http://www.kurufin.ru)).

<sup>59</sup>Dzyatkovskaya *et alii*, 1986; Ilchev, 1959; Kovachev, 1995; Voinov *et alii*, 1990; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru).

<sup>60</sup><http://slovník.dovrecka.sk/etymologicky-slovník-mien>.

<sup>61</sup>Collins, 1997; Knappová, 1986; Kovachev, 1995; Petrovsky, 1955; [www.behindthename.com](http://www.behindthename.com); [www.kurufin.ru](http://www.kurufin.ru);

<http://slovník.dovrecka.sk/etymologicky-slovník-mien>.

<sup>62</sup>The saint is a patron of music, musicians, composers, singers and poets; and also of the French town Alby and The National Music Academy "Santa Cecilia" in Rome ([www.kurufin.ru](http://www.kurufin.ru)).

<sup>63</sup>Knappová, 1986; Kovachev, 1995; Petrovsky, 1955; Voinov *et alii*, 1990; [www.behindthename.com](http://www.behindthename.com); [www.ksiegaimion.com](http://www.ksiegaimion.com); [www.kurufin.ru](http://www.kurufin.ru); [www.leksykony.interia.pl](http://www.leksykony.interia.pl); <http://slovník.dovrecka.sk/etymologicky-slovník-mien>.

<sup>64</sup>Kovachev, 1995.

<sup>65</sup>Dzyatkovskaya *et alii*, 1986; Ilchev, 1959; Kovachev, 1995; Petrovsky, 1955; [www.behindthename.com](http://www.behindthename.com); [www.ksiegaimion.com](http://www.ksiegaimion.com); [www.kurufin.ru](http://www.kurufin.ru); <http://slovník.dovrecka.sk/etymologicky-slovník-mien>.



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# INTERPRETATION OF SPOKEN FRENCH IN CHAD FROM SOCIOLINGUISTIC AND CULTURAL POINTS OF VIEW

Voudina Ngarsou

## Abstract

The study is about the interpretation of spoken French built on themes: coded message, relative, delinquency, hospitality, meeting, corruption, superstition, syntax, phonetics, etc. which give some ideas of a double set of sociolinguistic and cultural context of words and expressions in French. By applying the variational and systemic approaches, it is possible to explain why language changes in meaning from one part of the world to another. It is hoped that this study will permit non Chadians to understand what could be described as "specific French" spoken in Chad compared with "global French" which is known as standard French.

**Keywords:** spoken French, interpretation, sociolinguistics, cultural context, themes.

## 1. Introduction

In Chad French is a language for administration and education and it was brought in this country through French colonization which began in 1900. The French established schools, and used their language as a means of assimilating Chadians into their culture. The French colonialists also created the Arab-French secondary school in the kingdom of Ouaddaï (Lycée National Franco-Arabe d'Abéché).

The sociolinguistics which can be defined as "the study of language in relation to society"<sup>1</sup> also implies different interpretation of languages in relation to culture. In addition, the standard French which is said to be one of the official languages of Chad as stated in the Constitution: "les langues officielles sont le Français et l'Arabe" (the official languages are French and Arabic) (Article 9), there are several other languages and dialects which reflect the rich variety of culture and ethnic composition of the country.

We formulated two null hypotheses as follows:

- (1) Chadians will not have any problem with spoken French regardless of their ethnic composition.
- (2) Chadian cultures will not have influence on French language.

## 2. Methodology

The study is undertaken from the double concept of the systemic and variational approaches. By this is meant the way language varies. The variational approach which, according to L. Hewson and J. Martin<sup>2</sup>, is applicable to translations of texts coming from different fields should also be taken at lexical, syntactic, phonetic, register levels, etc. This reflects the point of view of Akmajian *et alii*<sup>3</sup>: "No human language is fixed, uniform, or unvarying; all languages show internal variation. Actual usage varies from group to group, and speaker to speaker, in terms of the pronunciation of a language, the choice of words and the meaning of those words, and even the use of syntactic constructions".

The systemic approach is increasingly being recognized as providing a very useful descriptive framework for viewing language as a strategic, meaning-

making resource<sup>4</sup>. The systemic approach to language is functional in two main respects: “because it asks functional questions about language: systemicists ask how do people use language? Because it interprets the linguistic system functionally: systemicists ask how is language structured for use?”<sup>5</sup>.

In order to collect data, we used random sampling method to select 15 spoken French words and expressions in five Chadian towns: N’Djamena, Bongor, Kelo, Moundou and Doba. Through observation and conversation on various topics with different categories of people, we were able to identify words and expressions that do not have their usual meanings.

### 3. Sample presentation, analysis of data and results

#### 3.1. The coded message

(a) Some young people in Chad use coded words when conversing among themselves in the presence of their parents. They usually use these words so that their parents don’t know whom they are talking about:

«Mon *vieux* est très sévère. Ma *vieille* me comprend. Mes *petits* sont à l’école».

For instance, *vieux* refers to father, *vieille* stands for mother, and *petits* refers to junior brothers.

«Je *mets* (allume) la radio Tchad».

«J’ai *tapé* (obtenu, eu) une très bonne note en anglais».

(b) In Chad, culturally speaking, the child of your aunt or uncle is said to be your sister or brother. The reason behind this is that Chadians believe in extended family:

«La fille de ma tante est ma *soeur*».

(c) In Chad, the coded message can be used to refer to:

- the delinquency:

“C’est un *colombien*”.

*Colombien* here is not the inhabitant of Colombia, but someone who is addicted to drugs and steals.

- the hospitality:

«*Avancez*, nous sommes à table».

*Avancez* used during mealtime simply means join us for dinner.

“Ton cheval est rapide”.

This expression is usually used during mealtime. When you say to a friend or a visitor that *ton cheval est rapide*, you mean he is not a lazy man. So he can join you for a meal.

“Tu as fait mon *étranger* aujourd’hui”.

This is purely a literal translation of Chadian languages and dialects. *Étranger* meaning *stranger* should be taken in the sense of *welcome, kind behavior towards visitors* involving eating and drinking.

- the corruption:

“Le ministre *mange*, je *mange* aussi”.

*Mange* (eat(s)) here means *embezzlement*. The verb is used where corruption by politicians or people who work for the government is being practiced.

- the prostitution:

«Toutes ces jeunes filles debout devant le bar font la *bordelerie*».

The word *bordelerie* does not exist in French. This is simply the transformation of *bordel* meaning *brothel* in English. Therefore, *bordelerie* is not the house where men pay to have sex with women, but prostitution.

- a superstition:

«Mon ami, tu es malade? Je pense que ce serait un *lancement*».

It has always been believed that misfortune, accident or illness do not just happen like that. They are said to be manipulated by wicked spirits, witches or person who possess demonic powers. So, *lancement* refers to spell or even poisoning.

- a meeting:

“C’est l’heure africaine”.

Chadians have the habit of attending meetings late. L’heure africaine literally means African time. This expression is opposite in meaning to time is money in English, and therefore, denotes Lateness. This attitude is also manifest in the Chadian administration.

### 3.2. The particular syntax and spelling

In Chad, the Francophone people use sometimes a special syntax, for example:

- (1) «Je l’ ai dit de venir me voir ce soir».

*Dire* is a transitive verb which can take a direct object or an indirect object. In this sentence, *lui* or *leur* would have been used before the verb *dire* in the perfect indicative instead of *l’* because the verb takes an indirect object. With *l’*, the sentence is meaningless.

- (2) “Je *leurs* ai dit de faire attention”.

The use of *leurs* is correct, but the *s* would have been taken away. It seems as if the speaker does not distinguish between the invariable personal pronoun *leur* and the variable possessive pronoun *leur* which can take *s* before a plural noun. It should be noted that *leur* never takes *s* before a verb. This common error is even noticed among highly educated people.

«C’est moi qui *a* lu la lettre» (pour «C’est moi qui *ai* lu la lettre»).

«C'est moi qui *est* parti au marché hier» (pour «C'est moi qui *suis* parti au marché hier»).

«Ce sont des choses qu'il faut *les* faire» (pour «Ce sont des choses qu'il faut faire»).

«L'ami *que* j'ai fait l'accident *avec* lui est à l'hôpital» (pour «L'ami *avec* qui j'ai fait l'accident est à l'hôpital»).

### 3.3. The particular pronunciation

Words containing the French phonemes /f/, /v/, /ɜ/, /ʃ/ and /y/ pose problems of pronunciation for some ethnic groups in rural areas as shown in the following examples:

“Ma *pame* est allée au champ à *bello*».

In this sentence, the speaker has a problem associated with the pronunciation of *femme* (*wife* or *woman*). He substitutes the initial phoneme /f/ for /p/. That is why *femme* sounds like *pame*. This pronunciation difficulty is common to non educated Ngambaye, Sara and Mongo people in the southern Chad. The initial sound of *velo* is articulated as /b/ as in *bello* meaning that they cannot make the sound /v/.

“Zé porte une *semise*”.

Similarly, in this example, the phoneme /ɜ/ has been substituted for /z/, as in the pronoun *je*, and /ʃ/ is pronounced as /s/ as in the word *chemise*. Therefore, the Marba speakers in Mayo Kebbi also have difficulties in pronouncing /ɜ/ and /ʃ/. Marba belongs to Massa group which is a Chadic language.

«Les *chaussires* coûtent cher cette année».

Making the sound /i/ instead of the French sound /y/ as in the pronunciation of *chaussure* is typical for Goran and Zaghawa communities in Northern Chad.

### 4. Conclusion

In no way is this paper intends to be an entire study of spoken French in Chad as the scope of the study is the range of five towns only. Given that the examples are in French, we wished to translate them into English for the English-speaking readers, but the limited number of pages will not allow us to do so. However, this study is expected to help in understanding about the use of spoken French in Chad taken in terms of sociolinguistics and culture. And this type of spoken French could be called “specific French” which may not be understood by native speakers.

#### Notes

<sup>1</sup>Hudson, 1996, p. 1.

<sup>2</sup>Hewson *et alii*, 1991.

<sup>3</sup>Akmajian *et alii*, 2007, p. 275.

<sup>4</sup>Eggins, 2000.

<sup>5</sup>Eggins, 2000, p. 1.

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## **(LITERARY) LANGUAGE AND SOCIAL CONDITIONING**

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## SUBVERSION OF AUTHORITY IN "ALICE'S ADVENTURES IN WONDERLAND"

Cătălina Bălinișteanu

### Abstract

*The majority of children's books are written by adults, thus, they inevitably show the image adults have in their mind about children/ childhood or how children should be like. The first part of our paper reveals the adult's wish to educate, manipulate or instruct children through these books. However, the outcome of this manipulation mirrors the child's possibility for achieving some form of autonomy in the worlds created by the adults. Consequently, we will analyse how these narratives increase the children's agency and their self-awareness in a manner that subverts the adults' authority.*

**Keywords:** *subversion, transgression of borders, withdrawal into the imaginary.*

During the last decades, the discussion concerning children's literature evolved around the construction of the fictional children and their relation to the adult. Most critics<sup>1</sup> consider the children's books as a tool through which the adults indoctrinate the children, but, at the same time, other voices<sup>2</sup> point out the subversive character of this kind of literature since these texts deal with themes that transgress gender stereotypes, social structures or cultural taboos. The subversive reading of these texts comes as a result of their transgressing nature. Our analysis focuses on such a book ("Alice's Adventures in Wonderland"), where the child is allowed to play more with its imagination, to liberate its playful spirit, to flee to imaginary worlds and to meet supernatural creatures.

In our paper we will first refer to the relations established between adults and children and to the education the young received through books and different institutions (schools, churches). Then, most of our paper analyzes the ways through the fictional child tries to subvert the adult's authority in its search for identity.

### **1. Distorted/coercive communication between adult and the child as the reason for the subversion of adult's authority**

Maria Lassén-Seger<sup>3</sup> argues that childhood should not be regarded only as a biological stage, and she points out the influence of socio-cultural life upon a child. Children usually distinguish themselves from adults through their innocence, but this feature eventually makes them objects into the adults' hands as parents often project their dreams onto their children. Jacqueline Rose<sup>4</sup> makes it clear that children's literature (or the animated films) can no longer be regarded as a passive reflection of society; instead it develops cultural concepts into the reader's subconscious. She further presents the relationship between the child and the adult as an impossible power relation in which the child is marginalised and considered powerless, thus, the adults suggest in their books what a child ought to be, what values and images it should accept. For example Brothers Grimm's readers should take up the roles suggested by the female protagonists from fairy tales such as "Snow White" or "Cinde-

rella", not copy the antagonists' behaviour lest they should suffer unpleasant consequences. Some stories have suffered metamorphoses and changes just to adapt themselves to the new generation's interests and tastes<sup>5</sup>. Fairy tales and children's books are shaped by or even generate social and cultural ideas of their time. To a greater degree than books, the animated movies contain elements from the contemporary life (even if the plot concerned a different century), just to teach children adapt to the new conditions. It seems the impact of visual representation of the fairy tales makes children believe that Disney's version is the real story and the exposure to these images alters the children's belief system. Thus, the children's books and animated films function as a socializing tool used to make children assume the society's dominant ideas about class, race and gender.

Going beyond the theory that finds children's literature more didactic than the fiction written for adults, Torben Weinreich<sup>6</sup> defines this fiction as "a type of literature which has clear communicative features [...] because the narratees, in other words the children, to a much greater degree than is the case in any other literature, are embedded in the author's creative process itself". Harald Weinreich's theory is also shared by Roger D. Sell<sup>7</sup> who suggests that all literature may be perceived as a form of communication, since it reveals the writer's desire to interact with his/her audience. Sell also implies that there are two types of communication: undistorted and coercive, where the undistorted communication between the writer and reader means that both respect each other's autonomy. The coercive communication interests the critics more because it needs a great force of persuasion over the reader. This coercive function of the children's literature helps the adults use the texts for children for educational purposes, and even the generation gap between adults and children can be bridged through the telling of stories. The powerful bond between Charles Dodgson and a little girl, Alice Liddell, in the second half of the 19<sup>th</sup> century must have been generated by the stories (the *Alice* books) invented during some rowing trips on the river Thames in which most of the Victorian values and restrictions are embedded.

In the 19<sup>th</sup> century the schools tended to make pupils learn through the memorization of information rather than of understanding it. If adults do not pay special attention to the understanding of information transmitted to children, the whole process of learning, of education is degraded to a plain strategy of asserting the teacher's/the adult's authority over the child. Jan Susina remarks that the children's "education is shown to have little to do with understanding a subject but rather with making one feel superior to someone else"<sup>8</sup>. That is the reason why many adult characters from children's literature (the step-mothers, the Red and White Queen, the witches) are considered bullies; children are forced to behave properly and to give the right answers in front of these persons. For this reason, Lewis Carroll shows a great concern with Alice's education, or Brothers Grimm pay attention to

the instructions that their female characters have to undergo, all these show the writers' concern with authority as experienced by the children (especially by girls). David Bourgeois<sup>9</sup> points out in his thesis the close relationship between language, education and issues of power and authority; Bourgeois insists upon the fact that all authoritarian acts in *Alice* books are committed mostly through language. Even in songs and puns there are threats or indications of physical violence – even if they were just “words”, still the child/girl is inflicted with the idea of what might happen to her unless she listens to the adults' commands. Not only in Alice's dream worlds, but also in other fantasy places from other narratives, most adult characters use language as a way of asserting their authority over the female heroines. Our intention in other subchapters of this paper is to demonstrate not only that Alice faces the authoritarian use of language, but also to explore the ways through which this heroine knows or even learns how to resist this authority. What we have observed is the fact that the heroines find places where authority breaks down (Alice finds this in the Wonderland, Snow White in the dwarfs' cottage from the woods, Ariel – the little mermaid – seeks help in the bad witch's cave).

## 2. Forms of Subversion

### 2.1. Subverting the gender stereotypes

The main goal of the fairy tales and of the fiction for children is to educate or to instruct them. The 19<sup>th</sup> century texts allow the readers to analyse the representations of the child and make the readers understand that the child is presented as the Other – we find similarities between women's condition and that of the children, because both categories are constructed in literary works as the Other, who ultimately is colonized by male adults. The advantage of the children over women's condition lies in the fact that childhood is considered a transient stage in someone's life involving physical and mental change as an evolution towards adolescence and youth, whereas women are forced to accept their condition not only as a biological process, but also as a historical and cultural product.

The children's books aimed at educating children about the 'proper' gender roles and about the responsibilities they had to apprehend from an early age. The Victorian society in which Lewis Carroll wrote his famous books about Alice oscillated between exaggerated Puritan morality and financial prospects; however, it hypocritically concealed certain immoral affairs and conformed to the traditional gender roles. Carroll was aware that children's books introduced their readers into the gender stereotypes due to their didactic nature: there existed specific stories for boys (full of journeys, adventures, crimes and fights) and those created specially for girls (which insisted upon friendship, loyalty, romantic love or on the domestic atmosphere). Both types of stories had as result the children's evolution but in two different directions: boys were taught to be strong, honest and fearless, whereas girls learned their

lessons of domesticity, politeness and modesty. The dichotomy from these narratives is translated into the opposition between “the angel in the house”<sup>10</sup> and the vulgar prostitute. Unlike the ideal female archetype, in fairy tales the female protagonist is given more freedom and space in the beginning (many female protagonists rebel against the adults and try to allude the constraints imposed by the society), but later she is confined to the domestic sphere just as the Victorian woman is. The Victorian evil female characters no longer use charms and spells to harm their rivals, but instead they act by themselves using their bodies and minds: the prostitute, the mad woman, the criminal, *la femme fatale*. With “Alice’s Adventures in Wonderland” Lewis Carroll revolutionized the genre and at the same time the female cultural types used in narratives. He did not mention any vulgar, sensual woman, in order not to distract the child from setting free his/her imagination, instead, from time to time, Alice reminds herself to behave properly as a true Victorian lady as she was taught at home. Another radical change brought by Lewis Carroll was the fact that his heroine has the advantage other Victorian female characters did not enjoy: a journey full of adventures to unknown territories. The domestic sphere is derided during the episode in the Duchess’ kitchen, there is no romantic relation depicted in the whole book, so, the writer succeeded in subverting the known traditional conventions. If fairy tales and their heroes/heroines fit the pattern or the traditional archetypes, Carroll’s *Alice* modernizes the genre and its characters.

## 2.2. Subversion of authority through language

Even when they communicate, women’s conversations disclose deficiencies and are not part of a public discourse. Most of the discussions between Alice and the creatures from Wonderland do not serve as ideal conversations because they generate confusion, inefficiency, deception, anger and quarrels. Besides these bizarre conversations, Alice receives all kinds of orders and commands from the royal figures (“Everybody says ‘come on!’ here”, thought Alice... “I never was so ordered about before, in all my life, never!” (“Alice’s Adventures in Wonderland”, p. 95) or ambiguous instructions which lead to disastrous results if they were misinterpreted (“Drink me”, “Eat me”, p. 42-43). The readers do not know the purpose or the reasons of these messages. The discourses from the Wonderland also consist of various songs, puns and riddles uttered by all sorts of animals or maddening figures. The characters’ irresponsible behaviour can be translated as a subversion of their authority. The responses given by the residents from Wonderland are genuine, but without any justification. Alice is always trying to get some straight answers to her questions; she expects the others to behave like the adults from the real world, forgetting that the patriarchal rules do not apply to Wonderland. In the real world, children (especially the girls) feel frustrated for not being taken into consideration by the adults, because their voice is not listened to by their parents, whereas in Wonderland the Victorian girl feels again frustrated.

Communication implies the presence of a sender, of a message and of a receiver; this process is complete when the receiver understands the sender's message. In Wonderland Alice is allowed to talk, to assume the role of a sender, but eventually she lacks eligible receivers; it seems that her messages are only transmitted, but never fully understood by the listeners, hence the communication process is never completed. Throughout the book the reader observes how Alice has a 'voice' (she is not silenced by the author), but her discourse is not worth being taken into consideration, she is as inferior to others as she feels in the real world. Her value in the eyes of others is the product of traditional conventions and stereotypes, and of the reflection of people's judgements. Because she disrupts the course of action in Wonderland, Alice is perceived as an outsider, a foreigner, as the Other. The creatures from Wonderland look at her contemptuously and suspiciously because she is not part of the general class, therefore, she cannot be valued or assigned any status. The reader traces Alice's efforts to find her identity, to get people's attention or to be known for what/who she is. Wonderland is a world of violence, of fear<sup>11</sup> but it resembles the real world since children are equally intimidated in both spaces.

If language represents a means of displaying one's authority, then the process of constructing one's identity is affected by language as well, since it begins with the act of naming. In the book we notice that names are associated with different entities and in the verbal interaction every name represents the special attributes of that particular thing. The act of naming is believed to be the result of our wish/need to classify, to make distinctions, to control the ones around us. If the name-giver extends his/her power on the objects named, names also have power over us. Lewis Carroll's heroine is puzzled after her first change of size, therefore, she asks herself several times who she really is, whether she is still the same person she was before: "I'm sure I am not Ada, [...] for her hair goes in such long ringlets, and mine doesn't go in ringlets at all; and I'm sure I can't be Mabel, for I know all sorts of things, and she, oh, she knows such a very little!" (p. 37). She is even given a different name by another authority figure: the White Rabbit calls her Mary Ann. However, these names conferred to her have no meaning unless she accepts this situation - by accepting a different name/identity, Alice accepts the name-giver to exercise power over her: she listens to the White Rabbit's orders when he mistakenly takes her for his servant. Alice resists to any attempt through which she is imposed a new identity or to any attempt to deconstruct her identity.

### **2.3. Subversion of authority through the transgression of borders**

#### **2.3. a. Transgressing the spatio-temporal border**

We have mentioned earlier in this paper that children often try to subvert the adults' authority and one of the methods used is their withdrawal into the imaginary, into an unreal world, into dreams. Before the 19<sup>th</sup> century this desire appears in some fairy tales: the little mermaid longs for the humans'

world; Cinderella (especially in the Disney version) prefers the world of magic and that of the animals because she interacts better with mice, dogs and birds. Snow White finds her temporary happiness in the dwarfs' cottage (somebody on her own size and power) because the adults' world does not accept her. All these heroines are shown as being dissatisfied with their condition, therefore, they disdain the old traditions and rituals, transgressing social and cultural borders. Seeking refuge in a different space represents the women's method of escaping the patriarchal order, of avoiding frustrations, depression and hysteria, of breaking their habitual passivity. We cannot say that there are more girls preferring the life in an unreal world than boys since Peter Pan and Harry Potter are famous for being alienated heroes in the real world. In "Alice's Adventures in Wonderland", beyond the sophisticated problems of semantics, logic, physics and metaphysics, the reader should not ignore the fact that Carroll offered the (young) readers the adventures into the Underworld, choosing a female child protagonist, not a male one where Alice evades into the Wonderland being bored of the real world.

The book depicted the female protagonist's chance to travel outside the confinement of her houses, of her boudoirs, and to ignore her condition as passive, meek and silent human being. The subversive nature of her adventures was implied by a series of factors: on the one hand, Alice travels alone (until the 20<sup>th</sup> century, decent women were not allowed to embark into a journey without a male companion by their side, otherwise this gesture would cost their reputation. The woman's exercise of free will risked to be considered something promiscuous, if not vulgar). On the other hand, Alice, being considered a typical middle-class Victorian child<sup>12</sup>, represented the Victorian mentality, ideology and behaviour, thus, she has the obligation to mould to the typology offered by society: placidity, naivety, purity, grace specific to all educated/civilized women. She should be shaped according to Coventry Patmore's concept of "angel in the house", leaving the public<sup>13</sup> scene to men. Women wanted to quench their thirst for travelling to distant places, for adventure, for leaving their homes, hence their interest in fantasy literature, because this genre reconciled their hidden desires with their apparent decency and submissiveness. Fantasy met the people's need to transgress the limits imposed by society. Restricted by strict rules and morals, people were inspired to create a free world with no borders or limitations activated by their imagination. Alice opened the way to other female child protagonists in fantasy literature, such as Lyman Frank Baum's Dorothy in "The Wonderful Wizard of Oz" (1900) or James Matthew Barrie's Wendy in "Peter Pan" (1904), both of them leaving the real world for the realm of fantasy and supernatural creatures. For these girls the reality of confinement is replaced by imaginative Wonderland, the Looking Glass, Land of Oz or Never-Never Land. Alice, Dorothy and Wendy are given the opportunity to experience fantastic adventures (which would never take place within the limits of the house) and to defy the typical "angel in the house".

Critics have examined Alice's destabilized identity, which is according to Gilles Deleuze's "The Logic of Sense" (1990) "becoming-homeless" and according to Catherine Driscoll's "The Little Girl" "becoming-woman"; both positions reveal the girl's intense desire of becoming a 'subject', of getting power, of freeing herself from the repressed identity ascribed to any Victorian woman. Alice's journey implies the phenomenon of "desubjectification": in her desperate attempts to evade domesticity (greatly acclaimed by the educated Western civilization), Alice embraces the nomad mentality (inspired by the anomalies specific to primitive tribes or to the Eastern civilization) in which people identify with animal, vegetal or mineral elements. According to Gilles Deleuze (in "The Ethics of Travel: from Marco Polo to Kafka" - 1996) and Syed Manzurul Islam travel can be divided into two categories: nomadic travel and sedentary travel. Islam suggests that a nomadic traveller will always choose the free, wild spaces specific to nomads who try to escape the present, whereas the sedentary traveller prefers to be restrained by rigid borders over a limited period of time. Wonderland threatens and dissolves the unities of space and time, defying reality through its lack of centre and margins, through its interchangeable nature and with its unlimited time. Alice's journey in Wonderland differs from her experiences in the world above which are particular to the woman's sedentary life. Wonderland with its fluid time and unbounded spaces forces Alice to become a nomadic traveller, granting her the perfect frame to escape the routine of reality. Then, Alice slides from being a sedentary traveller to a nomadic one; she leaves behind her confinement imposed by the Victorian society, a confinement imposed by her cultural breeding and education in order to accept the initiation into the new process of becoming. Syed Islam argues that as a sedentary traveller, Alice does not really move from the boundaries imposed by her position, she feels enclosed by invisible fences and walls built by Victorian culture. Practically, once the girl enters the world of dream, she finds herself in front of a crossroad: she has to choose between becoming a nomadic traveller and lying in the state of sedentary traveller. Although the appearances suggest that Alice totally adopts the nomadic journey, in the end of the book she rejects this state, by waking up to the real world and by resisting the attacks in the court of justice. Her violent reaction towards the deck of cards from Wonderland indicates her reluctance to integrate into this world and to fully accept Wonderland's creatures as her mates. After having analysed both Deleuze and Islam's theory on nomadology and becoming, we can establish the mixed nature of Alice's adventures which combine the features of both nomadic and sedentary travels as she oscillates between the two positions. As a conclusion, Alice seems always to head to a certain direction, always to be driven by curiosity to discover new places and meet new beings, but never fully assuming her status as a traveller.

### 2.3. b. Transgressing the bodily borders

The negotiation of power between adult and child comprises also the motif of metamorphosis, which may constitute a threat or a gender transformation, or the subversion of someone's power. Most of metamorphoses refer to magical changes in physical size and age (as in Lewis Carroll's "Alice's Adventures in Wonderland" - 1865). Besides the cases when children shrink or grow, the authors have offered stories when children turn into other/mature persons, get supernatural powers, become beautiful or ugly, etc. The richness of the motif of metamorphosis is illustrated through the tales where animals are transformed into human beings (Hans Andersen's "The Little Mermaid" - 1837) or toys come to life (Carlo Collodi's "The Adventures of Pinocchio: Tale of a Puppet" - 1883).

Analysing the animated films which were inspired by different fairy tales or children's narratives, we have noticed that most of Disney's heroines do not want to trespass the boundaries imposed by patriarchal system; the Disney team sensed that even if in fairy tales the heroines were allowed to make a choice, their options were limited, therefore, the authors preferred to confine their heroines in different houses, castles, etc. An interesting approach to this motif of confinement is offered by both Hans Christian Andersen and Lewis Carroll. Andersen chooses to trap his female protagonist in her own body. The little mermaid falls into the Sea-witch's temptation and submits her body to a metamorphosis. Ultimately, she realizes that, in order to gain the prince's love, she has to surpass the limits of her body, she needs to express herself beyond the imprisonment of the human body. Lewis Carroll confines Alice into the White Rabbit's house; the interesting detail in this scene is the fact that Alice's body occupies the whole space, almost destroying it. The body that occupies the whole dwelling is revealed in Disney's "The Little Mermaid", as well, with Ursula (the evil witch) transgressing the boundaries, therefore, her victims are reduced in size and appear emasculated just to give her enough space to express her personality.

Alice in Lewis Carroll's book submits her body to various transformations just to prove to herself that in her imaginary world she can express her independence, or gain her autonomy, something quite impossible to achieve in the 19<sup>th</sup> century England. As many other Victorian girls, she is marginalised, silenced or intimidated by the adults, hence her desire to equal the adults' position. However, when Alice gets her full size again, she expresses her desire not to be part of the imaginary world, since she has experienced the disadvantages of transgressing the boundaries of her own body. In the end she realizes that the creatures from Wonderland will not accept her status either she is short or tall. These experiences help her understand that no matter how tall she might be (equalling the adult's size) she gets the same attention as any other normal Victorian woman would receive in the real world. Alice's imaginary world offers her the necessary somatic transforma-



tions, but the atmosphere from the Wonderland did not come up to her expectations, she realizes the discrepancy between theory and practice, between dreams/games and reality. While she is growing and shrinking in physical terms, she does not change into a mature person. She longed for these physical transformations hoping to gain some authority; she noticed that in the real world taller persons (the adults) control everything, hence her hidden desire to be as tall as an adult. But she commits the mistake of believing that the same rules apply to Wonderland, as well. The reader also notices how Alice has already been indoctrinated with the Victorian principles, which she tries to apply in Wonderland. In the imaginary world everything is reversed, hence the traditional conventions from the Victorian society have no value.

### 3. Conclusions

Our paper tried to analyze the subversive strategies employed by Lewis Carroll in his book which granted his child character an escape from the adults' control and manipulation. Some of the constraints imposed by society referred to the patriarchal order which Lewis Carroll eluded by providing his female character with the means to liberate herself from the well-known gender stereotypes. These means of eluding the adult authority are: setting the background within the frames of a magic travel (fantasy is a literary strategy frequently used in children's literature which allowed the children to experience adventures outside the shelter provided by their parents and at the same time to ignore the constraints imposed by adults), providing a 'voice' to his female character (Alice is not silenced by the author as other heroines are in different fairy tales; on the contrary, Alice is assertive considering that she tries to express her opinions as much as she could), transgression of different borders (spatial, temporal, bodily). In all these ways the girl was able to enjoy autonomy and to undermine the adult authority.

### Notes

<sup>1</sup>Rose, 1984; Zornado, 2001; Zipes 1987.

<sup>2</sup>White, 1982; Lassén Seger, 2003.

<sup>3</sup>Lassén-Seger, 2006, p. 10.

<sup>4</sup>Rose, 1984.

<sup>5</sup>"In each historical epoch fairy tales were generally transformed by the narrator and the audience in an active manner through improvisation and interchange to produce a version which could relate to the social conditions of the time" (Zipes, 1975, p. 125).

<sup>6</sup>Weinreich, 2000, p. 123.

<sup>7</sup>Sell, 2002, p. 1-26.

<sup>8</sup>Susina, 1989, p. 4.

<sup>9</sup>Bourgeois, 2002, p. 3.

<sup>10</sup>The four-part poem, "The Angel in the House", written by Coventry Kersey Dighton Patmore, celebrates his wife known for her charming and unselfish nature. The term is later used to embody the Victorian feminine ideal because these women were "willing to be dependent on men and submissive to them, and she would have

a preference for a life restricted to the confines of home. She would be innocent, pure, gentle and self-sacrificing" (Gorham, 1982, p. 4).

<sup>11</sup>Liston, 2009, p. 53.

<sup>12</sup>Auerbach, 1973, p. 31.

<sup>13</sup>Deborah Gorham (1982, p. 4) emphasized the difference between public and private sphere, where men could consolidate their position as active, powerful and rational human beings through business, profession and politics, whereas women had to express their love and emotions in private spaces accepting the yoke of docility and domesticity.

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**(DE)STABILIZING PATRIARCHAL POWER  
THROUGH REPRESENTATIONS OF WOMEN'S HAIR  
IN CHARLES DICKENS'S NOVEL "DOMBEY AND SON"**

**Ioana Boghian**

**Abstract**

*In Victorian male fiction hair occurs as a recurrent synecdoche, as a part of the object which represented female sexuality. Women's hair related problems were seen as indicators of pathologies challenging not only domestic relationships but also social order and political stability. Hair became a criterion of classification, and hairiness suggested sexual abnormality, madness and weak-mindedness, a belief also supported and promoted by scientists. By a semiotic approach to images of female hair in Charles Dickens's novel "Dombey and Son", this paper aims at identifying the way in which women's hair representations functioned as indicators for the (de)stabilization of patriarchal power in the Victorian age.*

**Keywords:** *Victorian male fiction, female hair, (de)stabilization, the patriarchal power.*

**1. Introduction**

Hair is regarded by many as an important element contributing to the construction of an individual's identity, relationships, thoughts, moods, motivation and attitudes (Chandler, 2007; Cobby, 2005; Danesi, 2004, Van Leeuwen, 2005; Auer, 2007). Hairstyles are part of the body language witting and unwitting system of body signals and signs, together with gestures, postures, clothing<sup>1</sup>. Whereas involuntary signals such as facial expressions of happiness, surprise, anger or disgust are usually understood by people in all cultures as they indicate human basic emotions, laughing, crying and shrugging the shoulders are mixed, or both voluntary and involuntary signals that may originate in human basic ways of responding to everyday life situations but that are shaped by culture, time and use. But gestures such a thumbs up, a military salute belong to the learned, voluntary signals and their meaning varies across cultures. Also, alterations of the human body, for example routine hair service, convey certain messages<sup>2</sup>. Social identity is constructed and communicated through a person's activities/work, his/her manner of speaking, way of clothing, hairstyles, eating habits, domestic environments and possessions, modes of travelling and use of leisure time<sup>3</sup>. Hairstyles are also a key element in building and expressing religious identity<sup>4</sup>, age, gender, race, belonging to a group as well as social class<sup>5</sup>. A special role is played by hair and gestures involving the hair in courtship rituals: by playing with her hair or by tucking the hair behind her ear to expose the neck, a female involuntarily send such messages as romantic, sexual availability.

Victorian scientific documents promoted the understanding of women in terms of physical, psychological, mental and moral childishness, the childlikeness of women being regarded as a mark of inferiority: anthropologists compared the female skeleton to a child's; the female brain was and would always remain in a more or less infantile condition; a weak-willed, impulsive, rather imitative than original, timid and dependent, craving for sympathy; more

prone to sin than men<sup>6</sup>. Even more suggestive of women's inferiority were the ideas that resembled women to savages: it was circulated the idea that women's alleged insensibility to pain (trauma or surgery, for example) was a mark of their primitiveness on the grounds that tolerance of physical stress was a residue of the power of lower animals to restore a lost organ<sup>7</sup>. This insensibility was seen by the Victorian to be still lingering in the lower human races, in the lower classes of society, in women and in children.

This view upon women as inferior to men was reflected on a social level in three ways:

- 1) upper-class women were less affected by such stereotypes because of the control they had over their money which allowed them to avoid accepting subordinate roles; also, by undertaking male activities, such as hunting, upper-class women promoted an image that destabilized the ideal of female physical fragility;
- 2) middle class women were usually expected to "cultivate themselves as ornaments", and to comply with the Victorian age standards for a "perfect lady" that should be leisured, ornamental and dependent<sup>8</sup>; a lady should not comb and arrange her own hair as this task was left to the lady's maid, the highest in rank among Victorian servants<sup>9</sup>;
- 3) for working-class women there was usually no other option than work.

The following section of the paper shall approach the way in which representations of women's hair in "Dombey and Son" convey the destabilization, or rather the denial of the destabilization of patriarchal power.

## 2. Challenging patriarchal power

Victorian times could rightly be called the 'Golden Age of Patriarchalism', with males dominating and controlling every aspect of society and particularly their families. They were owners and masters of their homes and of all within it, pets, servants and members of the family alike.

Regarding the representations of hairstyles of female characters, we may argue that the heroines' hair functions as a signifying system which, in the case of Charles Dickens's novels, indicates a woman's social and moral identity. Charles Darwin concluded that "in regard to the general hairiness of the body, the women in all races are less hairy than the men", the superfluity of hair being a sign of, together with brilliancy of color, activity of the scent glands, to the essence of maleness which was activity<sup>10</sup>. The male organism was katabolic and destructive, whereas the female organism was passive, constructive and anabolic. When it comes to hair, Dickens himself was left paranoid about having his hair cut after experiencing the price of fame in a mass culture in the States, namely, the 'reward' of barbers selling locks of his hair for profit<sup>11</sup>.

Taking into consideration the ideas mentioned in the introductory part of this paper, we shall try to identify the way in which untamed women's hair is used to signify the usurping of domesticity and of male dominance in the Victorian era. In semiotic terms, we may refer to hair and hairstyles as icons

for the various social classes; as an index, we may say that hair and images of hair instructs and informs the viewer/reader with respect to the way in which a person treats, arranges (or ignores), displays and makes use of his/her hair; the way in which hair is perceived by an other and the response it triggers is also meaningful; as symbols, hairstyles (regarded as the effect and product of conventions and requirements) embody the idea of belonging to a certain group/culture/religion. We shall further focus upon the index function of hair and hairstyles as we shall try to analyze the way in which the literary use of hair images generates meaning, from the perspective of the relationships established between Victorian men and women.

As an extension of the human body, hair may be seen as a sign that stands for personality, social status and overall character of the owner. The semiotic questions that apply to the code of clothes, namely, *how*, *what* and *why* something signifies, may be applied to hair as well<sup>12</sup>. The features that Danesi<sup>13</sup> uses to interpret the code of clothes may be used to interpret the code of hair, too. The characteristics describing the hair code are that it is gendered, it is a social requirement and a sign of selfhood in a cultural context, also having a biological, protective role. Hair may also constitute a tool by means of which one may lie about himself/herself, especially in terms of social status, as an element of the overall impression created by means of clothes.

In "Dombey and Son", hair is described with almost all characters to be involved in indicating:

- 4) the character's social status and activities (middle- and upper-class men would have their hair curled for special occasions such as balls or weddings);
- 5) the character's mood (hair is used to mirror the character's inner struggles, fears, madness, rebellious attitude etc.);
- 6) gender, gender roles and clashes related to gender roles (for example, Miss Blimber is perceived by Paul Dombey Junior as having the hair done like a boy);
- 7) described almost like a character in itself, hair is an extension of the individual that is to be arranged, patted, disturbed, cut and sold, curled, twisted and closely tied, pulled at, ignored, hidden or displayed.

### 2.1. The 'Rapunzel' of "Dombey and Son"

In Victorian male fiction a domestic woman would have a tamed, neatly arranged hair. As struggles for women's rights intensified in the later half of the nineteenth-century, fictional representations of women's hair began to point to, consciously or unconsciously, the idea of change challenging gender roles. In her authentic study on representations of hair in Victorian literature and culture, Galia Ofek suggests that Dickens deployed the image of Rapunzel's streaming hair "within the Victorian Medusa-Rapunzel dichotomous paradigm which has been shown to categorize women as either Medusas (sexually mature, 'fallen', threatening heroines) or Rapunzels (innocent, helpless and pure heroines)"<sup>14</sup>.

Starting from Ofek's approach to Dickens's literary construction of women's hair, we shall attempt to highlight the way in which this writer used the hair trope to (attempt to) circumscribe his heroines to conventional feminine roles and to "lock them in a cage of domesticity." Although Dickens criticized hair fetishism he began nevertheless to use hair as an indispensable element to character construction.

The space of the heroine-princess locked in a castle is shown by Dickens's description of, in the case of the novel that constitutes our point of interest, Dombey's house which is explicitly connected to the "enchanted houses", fitted with "dragon sentries" and "Gorgon-like" walls<sup>16</sup>, of romance, where heroines are imprisoned by Gothic villains. The fact that several of Dickens's plots resemble those of the traditional fairy story from beginning to end is obvious, with the terrifying appearance of Magwitch in the churchyard ("Great Expectations"), or the luring of Florence Dombey by good Mrs Brown ("Dombey and Son"). Touches of fairy-like incidents are clearly connected with Florence as, for example, when Walter helps her put on her shoe, picking it up and putting it "on the little foot as the Prince in the story might have fitted Cinderella's slipper on"<sup>17</sup>.

Following Ofek's reasoning, we may note that Florence is, in the example above, referred to as Cinderella: she was no Cinderella in terms of social position but she was a Cinderella in terms of Dombey's lack of affection towards her. The scene when Florence is kidnapped by Good Mrs Brown who wants to cut her luxuriant hair is illustrative for our approach to Florence as the 'Rapunzel' of this novel: "Good Mrs Brown whipped out a large pair of scissors, and fell into an unaccountable state of excitement... I'd have every lock of it"<sup>18</sup>. The cutting of the hair, which Florence escapes because while looking at the girl's hair Mrs Brown remembers the hair of her lost daughter, stands for loss of freedom. From a trap, the hair turns into an amulet, being freed from under the bonnet in a later, already mentioned fairy-tale like scene, in the presence of Walter, Florence's future husband: "her miserable bonnet falling off, her hair came tumbling down about her face" causing "speechless admiration" and "commiseration"<sup>19</sup> among the lookers. The revealing and freeing of Florence's hair stands not only as a sign of her being freed from the hands of Mrs Brown but also as an act of restoring Florence to the social class that she belonged to. This idea may be supported by the scene in which Florence encounters a "very poor" father and daughter from Chapter 24. Besides revealing Dickens's ambiguity and ambivalence in terms of his attitude towards children, which sometimes indicates suspicion and distancing, and sometimes empathy and compassion - an attitude representative for the entire age - this scene also supports the idea that physical beauty belongs to the middle - and upper classes and less to the poor. The relationship between this poor father and his little girl is exactly the opposite of that of Florence and her father, Dombey. Although Martha, the poor girl, is described as

sullen, capricious, impatient, selfish, ungrateful and repulsive in appearance, we are made to feel no sympathy for her as a socially and economically marginalized child. Instead, we are made to feel sorry for Florence as an emotionally neglected child who feels that Martha is not entitled to her father's love, being such a bad and ugly child as she is. Florence, on the other hand, is described as pretty, kind and warm-hearted. It seems that "poverty breeds deformity"<sup>20</sup> and, we may add, richness breeds beauty. By escaping from having her hair cut Florence also escapes from being turned into a sexual object: Mrs Brown had formerly cut Alice Marwood's hair and then sold her to prostitution. From this perspective, hair is used with Alice, Florence and Edith as a synecdoche of female sexuality. The danger that Florence faces is hinted at by the act of replacing the girl's expensive clothes with rags and covering her hair with a torn and soiled bonnet, revealing of the depravity lurking outside, in the streets where Florence had got lost. By exploiting a Victorian reality, the prospering market of women's hair, through Mrs Brown's 'greed' for hair, Dickens portrays the accumulation of and idolization of matter in a "materialistic, exploitative and depraved society, where the quest for power, greed and hoarding of money, demonstrated by Mr Dombey and Mr Carker, corresponds to the trade in women, and both are figured in the compulsive and criminal hoarding of hair"<sup>21</sup>.

The final chapter of "Dombey and Son" depicts Dombey, now repeatedly referred to as the white-haired gentleman, taking pride "only in his daughter and her husband"<sup>22</sup> and particularly in his granddaughter, also called Florence, whom he does not "bear to see ... apart"<sup>23</sup>. There are no more ambitious projects troubling him and it is a girl, his granddaughter, and not his grandson Paul, that he loves the most, although he cares about the boy, too. Now relying upon the financial support of his daughter and son-in-law, Mr Dombey's self-sufficiency from Chapter 1 - "the earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light"<sup>24</sup>, his estimation of his own daughter in such terms as "a piece of base coin that couldn't be invested - a bad boy - nothing more" has, by the end of the novel, turned into his stealing "away to look at her in her sleep"<sup>25</sup>. Dombey, the stern, proud, implacable and emotionless head of the home department and firm has now been transformed into a (childish) white-haired gentleman financially and emotionally dependent on his daughter and granddaughter.

In the complex interplay of class, sex and trade, Florence's status - as discussed by S. Perera<sup>26</sup> - is defined by her position as Dombey's daughter. Dombey miscalculates Florence's worth and this is a personal but also a business failure. Dombey's refusal to accommodate Florence within the economy of the family business denies her a role in the domestic economy, and this has been suggested by her being constantly represented through images of her rich, luxuriant, streaming hair.

## 2.2. The 'Medusa' of "Dombey and Son"

Like Florence, Edith's hair is also represented mainly through images of rich, dark, streaming locks. This section of the paper will attempt to approach Edith Granger, Dombey's second wife by identifying her with the classical image of the Medusa, an image suggesting women's power to (physically, emotionally and financially) paralyse and kill men. Dombey's marriage with Edith is inevitably destructive because, although she objectifies herself, and this is what Dombey recognizes and appreciates, she will not be manipulated. Her hair points to her rebellion against male patriarchalism. In the character of Dombey, Dickens draws together the authoritarian, latent violence of the domineering male and the chilling dedication of mercenary ambition. "Dombey and Son" employs a vocabulary of private and public, domestic and foreign words participating in a discourse of trade and empire which simultaneously addresses the issues of home, family and women. Another marker which is part of Dombey's patriarchal discourse is his perspective on female beauty. Introduced to the aristocratic Edith, Dombey acquires her hastily then loses no time in displaying his bargain to a guest list of sundry eastern magnates. He is first dissatisfied with his wife when she does not receive enthusiastically enough the director of an East India company. By refusing to perform for the assembled bankers and magnates, Edith rejects her chief function in the contract between the couple – a contract openly alluded to in the unfortunate anecdote told at their first dinner party: "She is regularly bought, and you may take your oath he is as regularly sold!"<sup>27</sup> Edith's beauty has always been recognized as a commodity by her mother who has devoted herself to developing it for a future consumer.

The image of the Medusa was chosen by Freud in 1922 as a symbol of masculine castration anxiety: "To decapitate=to castrate. The terror of Medusa is thus a terror of castration that is linked to the sight of something ... The hair upon Medusa's head is frequently represented in works of art ... she becomes the woman who is unapproachable and repels all sexual desires"<sup>28</sup>.

Edith, who may be regarded as Alice Marwood's double, seems to become a snaky gorgon after being prompted by the mother into an unhappy mercenary marriage which she tries to escape by an illicit liaison, all of which make her a "beautiful Medusa"<sup>29</sup>. Hair speaks instead of Edith when, for example, overhearing a complementary remark addressed by Mrs Skewton at the sight of her and Mr Dombey, what would have been discernible as tone of voice is made visible through the hair: "Edith, overhearing, looked round, and flushed indignant scarlet to her hair"<sup>30</sup>. When Edith is considering to leave Dombey, her hair is streaming down and, at one point, Florence's and Edith's locks of hair intermingle, suggesting their similarity in terms of Dombey's lack of affection towards them: "'Is it late?' asked Edith, fondly putting back the curls that mingled with her own dark hair, and strayed upon her face"<sup>31</sup>. The hair of both Florence and Edith is represented as "streaming" freely, a mark of these two women's refusal to undertake the



domestic roles that a male (Mr Dombey) would assign to them, especially in the absence of affection.

Chapter 47 in which Edith and Dombey have their last quarrel before Edith runs away with Carker, reveals images of hair as a live presence in the conversation of the two, as replicating, emphasizing and dramatizing Edith's words. The conclusion that they should be separated, Edith's response to Dombey's attempts in subduing her to his will, is accompanied by Edith's gesture of proudly and forcefully plucking the diamonds tiara from her head, freeing her hair from the symbol of male dominance which tumbles down as if to reveal the full power of her desires: "She lifted her hand to the tiara of bright jewels radiant on her head, and, plucking it off with a force that dragged and strained her rich black hair with heedless cruelty, and brought it tumbling wildly on her shoulders, cast the gems upon the ground"<sup>32</sup>.

In this scene, Edith embodies all Victorian women with a will of their own, refusing to be mere domestic roles in the house of a proud Victorian man, disdaining to behave as movable objects used to display wealth and as social entertainers for the husband's business partners. Hair becomes a synecdoche not only of female sexuality but also of female will and mental, intellectual abilities. The importance of hair as a substitute for the female mind, as an extension of women's inner thoughts, is also suggested in the scene when Florence is kidnapped by Mrs Brown: "Florence was so relieved to find that it was only her hair and not her head that Mrs Brown coveted"<sup>33</sup>.

### 3. Conclusions

The essence of a Victorian wife in terms of hair is expressed by Susan Nipper, Florence's nurse: "if I hadn't more manliness than that insipidest of his sex, I'd never take pride in my hair again, but turn it up behind my ears, and wear coarse caps, without a bit of border, until death released me from my insignificance. I may not be a Amazon, Miss Floy, and wouldn't so demean myself by such disfigurement, but anyways I'm not a giver up, I hope"<sup>34</sup>.

Victorian wives were expected to have their hair turned up behind their ears and hidden under a bonnet as a sign of their domestic, submissive, humble role. Our paper constituted an attempt to highlight the way in which images of rich streaming hair render the idea of the destabilization of Victorian patriarchalism. Especially in the absence of affection and love from the part of men (Mr Dombey), women (Florence and Edith) are illustrated as wearing their rich hair loose, streaming, as a sign of their refusal to comply with Victorian male standards and expectations regarding a woman's worth, role and duties. Our purpose did not include the effect of women wearing their hair loose upon the women themselves, but the effect it produced upon men, namely, financial and emotional collapse.

#### Notes

<sup>1</sup>Danesi, 2004, p. 53.

<sup>2</sup>Cobley, 2005, p. 21.

<sup>3</sup>Chandler, 2007, p. 153.

<sup>4</sup>Van Leeuwen, 2005, p. 40.

<sup>5</sup>Auer, 2007, p. 364.

<sup>6</sup>Russett, 1991, p. 54.

<sup>7</sup>*ibidem*, p. 56.

<sup>8</sup>Brown, 1985, p. 72.

<sup>9</sup>Pool, 1993, p. 231.

<sup>10</sup>*ibidem*, p. 78.

<sup>11</sup>Paroissien, 2008, p. 154.

<sup>12</sup>Boghian, 2010, p. 189.

<sup>13</sup>*ibidem*.

<sup>14</sup>Ofek, 2009, p. 104.

<sup>15</sup>*ibidem*.

<sup>16</sup>Dickens, 2002, p. 295-296.

<sup>17</sup>*ibidem*, p. 75.

<sup>18</sup>*ibidem*, p. 72.

<sup>19</sup>*ibidem*, p. 75.

<sup>20</sup>Benziman, 2012, p. 157.

<sup>21</sup>Ofek, 2009, p. 107.

<sup>22</sup>Dickens, 2002, p. 803.

<sup>23</sup>*ibidem*, p. 808.

<sup>24</sup>*ibidem*, p. 6.

<sup>25</sup>*ibidem*, p. 808.

<sup>26</sup>Regan, 2001, p. 285-286.

<sup>27</sup>Dickens, 2002, p. 474.

<sup>28</sup>*apud* Ofek, 2009, p. 111.

<sup>29</sup>Dickens, 2002, p. 601.

<sup>30</sup>*ibidem*, p. 360.

<sup>31</sup>*ibidem*, p. 565.

<sup>32</sup>*ibidem*, p. 610.

<sup>33</sup>*ibidem*, p. 72.

<sup>34</sup>*ibidem*, p. 301.

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# FRAME CATEGORIZATION OF CONVERSATIONAL INTIMACY

Lyubov Kit

## Abstract

*The article deals with the notion of intimacy. The frame of intimacy is studied on the basis of the linguistic parameters, analysis of text extracts and universal knowledge about intimacy. Frame analysis helped to establish the categorization of types and nominators of intimate speech genres, their construction in static and dynamic aspects.*

**Keywords:** *intimacy, parameter, analysis, text.*

## 1. Introduction

The study of language in cognitive aspects is important for understanding not only the processing of the world perception, but also the processes of comprehension and categorization of the world. Conceptualization of information is carried out in the form of frames. The frame, being the unit of cognitive and semantic language modeling, enables to study the correlation between the semantic dimension of language (*language meaning*) and information structures of cognitive dimension. The frame theory was developed by such scientists as Minsky (1979), Dijk (1989), Lakoff (1987), Langacker (1987), Zhabotinska (1999), Fillmore (1982), etc. Frames are used to represent stereotyped situations. "Frames are not randomly extracted "pieces" of knowledge. Firstly, they are units organized "around" certain concept. Besides, it is most likely that they are of more or less conventional nature and, thus, can define and describe what is "characteristic" or "typical" for a particular society. It is a conceptual frame (also called "scenario") that organizes our behavior and allows to interpret the conduct of others, which is revealed in particular types of situations like issuing a check or purchasing goods in a store"<sup>1</sup>.

In this paper the frame analysis is involved to categorize the notion of conversational intimacy. Some forms of conversational intimacy have already been researched by linguists, but speech genres that are typical for intimate conversation have not been established. The importance of successful human intimate interactions makes the exploration of them topical. The categorization of the information about conversational intimacy is especially important for revealing and understanding the role of different linguistic units in such speech genres.

Speech genres were first defined by Bakhtin (1986) as typical forms of utterances. Now speech genres are considered to be "the most important categories of communication in contemporary linguistics, certain attractors, which systemize and stabilize the spontaneousness of the interpersonal, group and other interaction types. There is a clear tendency to analyze them as frame "systems" of social, cultural and linguistic behavior of interlocutors that are acquired and perfected in the socialization of a personality"<sup>2</sup>.

## 2. Parameters of intimacy

In psychological definitions of intimacy three aspects are distinguished, such as intimate relationships, intimate interactions and intimate experiences. Psychologist Prager (1995) believes that intimacy clearly overlaps with concepts such as love, closeness, self-disclosure, support, bonding, attachment, and sexuality. According to this psychologist instances of intimacy are “a rush of warmth and love (emotion), a tender physical contact, sharing private information, two people married (a relationship), describes how well people know each other, fishing in silence, how people occupy space together”<sup>3</sup>. Prager (1995) also argues that the superordinate concept of intimacy should be parceled into such two basic concepts as intimate interactions and intimate relationships. Intimate interactions... are dialogues between people that have certain specific characteristics (to be discussed momentarily), and intimate relationships involve multiple dialogues over time. Relationships exist in a much broader, more abstract space-and-time framework. Intimate context, time of day, nature of occasion, psychological surroundings may effect interaction, but have minimal effect on a relationship. The following prototypes of intimacy are suggested by Helgeson, Shaver and Dyer (1987): partners appreciate each other and their relationship, have mutual interests and desire to spend time together, talk about personal things and have physical contact. Cahn (1992) points out that intimate couple must meet three criteria: have experienced a close personal relationship in the recent past or at present; be mutually dependent and engaged in joint actions. Therefore, “like romantic partners in a developing relationship, dissatisfied spouses who seek marital counseling and spouses engaged in divorce mediation may be viewed as intimate partners even when they are temporarily or permanently separated, because of their close personal relationship in the immediate past”<sup>4</sup>. To be intimate with another is to have access to, and to comprehend his/her inmost character. It means different things at different times: “Intimacy occurs as certain catalytic qualities of experience are discovered when individuals participate in knowing another as they know themselves”<sup>5</sup>. Intimate relationships are often differentiated from other personal relationships by the presence of intimate experiences and, more importantly, confiding interactions between the partners.

Thus, there are different types of relationships in which people are involved: friendships, marital, cohabiting, parent-child, therapist-client, student teacher/mentor, supervisor-employee, romantic. All of these relationships can be characterized by intimacy. We only deal with conversational intimacy in close personal relationships like intimate friends, intimate family and intimate romance relationships. Only a fraction of all interactions in such relationships is intimate.

As analysis of text extracts shows, in intimate communication the following are important: common perception background, as well as the ability of the Addresser to produce intimate genres, Addressee's capacity to interpret them correctly, psychological state of communicants and the existence of intimate relationships. The example (1) is a vivid display of the communication style of the man, who avoids intimate communication, does not know how to be sincere, straightforward and cordial or will not confide to others his real thoughts and feelings:

- (1) "He sloughed off praise and criticism with equal ease, using his cynical brand of humour to appear open and gregarious, while in fact revealing little about himself that wasn't already in the public arena"<sup>6</sup>.

In the next example (2) the stepmother tries to talk intimately with her would-be stepdaughter about their future life together. Not being an intimate friend of Molly, she aims to have an intimate conversation with her about private things:

- (2) "- Ah! That's just it, love. He'll always be handsome; some people always are. And he is so fond of you, dear. - Molly's color flashed into her face. She did not want an assurance of her own father's love from this strange woman. She could not help being angry; all she could do was to keep silent. - You don't know how he speaks of you; 'his little treasure', as he calls you. I'm almost jealous sometimes. Molly took her hand away, and her heart began to harden; these speeches were so discordant to her"<sup>7</sup>.

Even though intimate relationships entail intimate interactions, the amount of time they know each other is not essential for intimate interactions. Neither is the relation people are in. People that are closely related or in a long-lasting friendship may not interact heart-to-heart, confide to each other about something private and personal, confess love and admiration:

- (3) "- Yes! The Squire is a good deal changed; but he's better than he was. There's an unspoken estrangement between him and Osborn; one can see it in the silence and constraint of their manners; but outwardly they are friendly - civil at any rate..."<sup>8</sup>.

The above illustration (3) is an observation of the Addresser about father-son relationship and he remarks that it is characterized by estrangement, which is revealed in silence (i.e. absence of intimate talks) and constraint.

### 3. Frame analysis

So basing on linguistic parameters of intimacy revealed as a result of the analysis of text extracts and the above discussed prototypes of this concept, we will represent it in a form of a frame structure, which represents its two main aspects: intimate relationship and intimate interaction. Next, special attention is paid to the super-frame of intimate interactions, dynamic and static frames of speech genres of intimate interaction. Firstly, the top levels

of the frame *intimacy* represent two super-frames: *intimate relationship* and *intimate interaction*. Secondly, the lower levels have many terminals or “slots” that are filled with nominators in infinitive form of the basic parameters suggested by Helgeson, Shever and Dyer (1987) that concern intimate relationship and intimate interaction.

The super-frame *intimate relationship* has the following terminals *think, feel, have*. This semantic continuum of intimate relationships is differentiated further in terminal levels by discrete lexical units. Terminal *have* is marked by sub-frames *physical contact, common interests, desire to spend time together*; terminal *feel* by *appretiation, love, liking*; terminal *think about* by sub-frame *relationship*.

The super-frame *intimate interaction* represents the frame to *talk about* and sub-frames that:

- (1) nominate the nature of speech genre: *personal things, intimate experiences, relationships, feeling of love, liking*;
- (2) specify the nominated speech genre: *discuss personal things, entrust with personal thoughts/feelings/intimate experiences, confess, talk in relational terms, attract intimate attention*;
- (3) nominate speech genres: *intimate conversation, confiding/heart-to-heart talk, confession, conversation about relationship, flirt*;
- (4) represent particular lexical and semantic units that nominate speech genres: *to have intimate conversation/private talk, talk intimately; to confide/talk confidentially/make confidences about, to bear one's soul, to have heart-to-heart talk, say out openly; discuss/talk about relationships; confess love, propose; express admiration, compliment, attract, offer help, invite*.

#### 4. Discussion

The concept of intimacy is represented in a form of a network of nodes and relations. Top levels of a frame are fixed and represent things that are always true about intimacy. The lower levels have four terminals or slots that are filled by specific data. Each terminal specifies conditions its sub-frames must meet. Simple conditions are specified by markers that require a terminal assignment to be a person, reason, an object, an action or a pointer to a sub-frame of a certain kind. Next we shall construct the content of the intimate speech genres by modeling their frames in static and dynamic aspects. Static frame determines the choice of strategies and tactics in the evolvment of the dynamic frame. The dynamic frame determines the choice of the functional style, communicative form, linguistic and extra-linguistic means of speech genre expression

The analysis of the lexical meaning of the nominator of the speech genre “intimate conversation” enables to present the following performative formula of this genre:

*Partners talk about personal things = "We talk intimately with you about our private life, something secret and personal, because we are in intimate relationship, which we appreciate, have mutual interests and desire to spend time together".*

This formula helps to design the frame of the speech genre "intimate conversation" by marking the main conceptual senses of the linguistic and cultural scenario of the communicative situation "intimate conversation". Statically this frame is represented in the following way:

*"Talk intimately", "Who?/intimates, "About what?/Private things, "Why?/partners are in intimate relationships", "Where?/in intimate atmosphere, "How?/fondly intimate.*

The following sequence of speech acts represents the dynamic frame of the speech genre "intimate conversation": *address; initialization of intimate conversation (the use of private jokes, request to give permission to ask about/discuss private things); **inducement to be straightforward (reminding about personal and intimate things)**; intimate talk (expressive statement of personal information, straightforward expression of opinion about the idea/fact).*

Performative formula of the speech genre "confiding":

*I confide in (to) you = «I entrust you with my thoughts/feelings/experiences which are not intended for public knowledge, because I trust you and believe you are capable of understanding me".*

Thus, the top slots of the static frame of this genre are the following:

*"Confide", "Who?/confider, "To whom?/confidant/alter ago, soul mate, kindered soul", "About what?/thoughts, feelings, experiences, "Why?/one experiences communion of souls/elective affinity, "How?/ openly, straightforwardly, forthrightly.*

Consequently, the dynamic frame will have the structure: *address; attraction of attention to unusual thoughts, experiences; confiding; appeal to the Addressee for approval, understanding; expression of approval, support, understanding.*

The informal oral "confession" concerning feelings has the formula:

*«I confess love, deep feelings" = I say I love you because I feel long lasting love and have deep feelings for you and want to tell you the truth about it. I think about our relationship and want to nearer it.*

Statically we can presented like this:

*«Confess/Propose", "Where?/in intimate, romantic atmosphere", "Who?/ Confessant, proposer", "To Whom?/Beloved one, intimate", "About what?/Truth about feelings, desire to nearer the relationship", "Why?/ Confessant feels love, has deep feelings, wants to accelerate intimacy", "How?/ honestly, confidentially.*

Dynamically the frame of speech genre "confession" evolves in the following way: *address; confession of love; marriage proposal; **reaffirmation/reiteration of love in return.***

The speech genre "conversation about relationships" is formulated as:

*"Partners talk about their relationships = Partners discuss ongoing relationships to resolve the conflict, restore, enhance or maintain positive feelings; initiate rekindling or termination of relationship".*



In the communicative situation “conversation about relationships” the ensuing static frame is activated:

*Talk in relational terms Who?* intimate partners *Why?* discuss conflict, rekindle/terminate relationship *Where?* in pleasant context *When?* partners in good mood, *How?* angrily, gravely, wearily, looking askance, lovingly, mildly.

*Where and When* are variant terminal slots.

The respective dynamic frame will develop like this: *address; (optionally) an offer to discuss the relationships; (optionally) expression of positive feelings towards Addressee; reminding about positive moments; (optionally) revealing one's concern about /reasons for discontentment in relationships; (optionally) clarifying the Addressee's emotions, feelings and future plans and the future of the relationships; an offer to change one's behavior, rekindle, terminate the relationships.*

Finally, basing on the analysis of the definitions of flirt, text extracts and the parameters of intimacy, the performative formula of this speech genre can be defined as follows:

«Partners express liking to each other” = I attract your attention by expressing my liking, admiration, offering help, inviting the partner to spend time together, because I like you and think about winning mutual feelings/optimization of relationships/closeness and bonding.

In communicative situation “flirting” the following static frame is actualized:

*Flirt Who?* intimate partner/*With whom?* intimate partner/love interest *When?* partners in good mood *Why?* express attraction, build connection *Where?* in informal/formal context, *How?* laughingly, lightly, playfully.

Linguistically flirt can contain one or several speech acts: *greeting; address; compliment/joke; irony/small talk.*

## 5. Conclusion

This paper focuses on the notion of intimacy, in particular conversational intimacy. The frame analysis helps to establish the categorization of types and nominators of intimate speech genres, their static and dynamic frames. The results are of practical and theoretical value in communicative linguistics, geneology, interpersonal relationships. The possible further research in the area could be dedicated to the peculiarities of expression of intimate speech genres in diachrony.

### Notes

<sup>1</sup>van Dijk, 1989, p. 16-17.

<sup>2</sup>Batsevich, 2005, p. 225.

<sup>3</sup>Prager, 1995, p.18.

<sup>4</sup>Cahn, 1992, p. 2.

<sup>5</sup>Bennett, 2000, p. 5.

<sup>6</sup>Napier, 2007, p. 52.

<sup>7</sup>Gaskell, 1999, p. 132.

<sup>8</sup>Gaskell, 1999, p. 221.

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# SOCIO-ECONOMIC HARDSHIP AND THE FINANCIAL CRISIS OF THE WORKING CLASS IN SUE TOWNSEND'S *THE QUEEN AND I*

Mihaela Culea

## Abstract

*This paper explores the ways in which English writer Sue Townsend, in "The Queen and I" (1992), mirrors the socio-economic concerns of the British population, especially related to the differing lives of two social groups placed at opposite poles of the social hierarchy. The fictional work is all the more interesting as it antagonizes the life of the upper classes, represented here by the Royal Family, and that of the lower class of workers. Townsend satirically imagines the dismantling of the British monarchy and the subsequent predicament that living among the poor generates. The article first offers a brief overview of the socio-economic changes following the Victorian era and then it looks at the patterns of social class which exist in present-day Britain. The central part of the paper investigates Townsend's portrayal of the hardships of destitution, this state of poverty being in fact the social condition which ultimately brings the royals and the lowly people together.*

**Keywords:** *social class, working-class life, The Queen, the Royal Family, poverty.*

## 1. Introduction

As Britain entered the twentieth century, there were signs that things would soon be different from the triumphalist Victorian era. In the twentieth century, Britain was affected by decolonization and the loss of Empire, immigration, regionalism and EU accession, as well as two world wars and economic recession. Among other things, the collapse of the Empire and the decline in industry generated significant social changes, as well. In Susan Bassnett's view<sup>1</sup>, the British phenomenon of nostalgia marked the end of the twentieth century, which was a time of introspection, nostalgia, consolidation, and efforts were made to understand the past. Furthermore, historical changes and developments have turned contemporary Britain into a multinational, multicultural and multi-ethnic society<sup>2</sup>. All of this has been accompanied by the gradual decline of the force of a fundamental pillar of British identity, the institution of monarchy.

Britain has always been regarded as a class-ridden society in which social hierarchies generated the unequal distribution of wealth. Traditionally, the highest point of this social hierarchy was dominated by the social group that had the highest status in society, especially the aristocracy (such as the royal family or the peerage) with their socio-economic and political position, wealth, breeding and privileges. The aristocracy was conventionally known for its long established power and reputation. Next to the upper classes, the middle and working classes defined a pyramidal social structure. Nonetheless, after the Victorian period ended, at the turn of the twentieth century, patterns of social class gradually changed. Even though the position of the aristocracy had been slowly destabilized since the eighteenth century, in the period following industrialism the dominant British classes were no longer divided into upper, middle and lower classes but into middle and working classes<sup>3</sup>.

However, even the working-class concept is now somehow obsolete or has taken a new meaning. When the Conservative government crushed the miners'

strike in 1984, it ended an uneconomic industry and drew a line under one of the strongest myths of the nineteenth and early twentieth centuries, namely the image of the English working man and woman as the backbone of the nation, an image which had underpinned all the social movements for reform for decades, from the move to universal suffrage, universal education, the growth of the trades unions, to the establishment of the National Health Service<sup>4</sup>.

The wartime films presented a vision of England as a working man's nation, but now at the start of the twenty-first century, that myth is extinct. The factories and mills of Lancashire and Yorkshire have been demolished or converted into luxury hotels, shopping centres, or leisure centres. The car plants and machine tool workshops of Coventry and Birmingham have been replaced by new housing estates, cinemas and shopping malls. As a result, Britain is no longer a manufacturing state, but one in which leisure industries play a growing role and education, once the opportunity of a small privileged group, is now a multi-million pound industry<sup>5</sup>.

The Second World War ruined Britain economically, and then the 1950s and 1960s slowly brought prosperity. The 1960s also witnessed a revolution in social manners and behaviour. Nevertheless, these two decades were bad for the British economy and lack of investment and productivity led to the 1970s' 'winter of discontent', a time when petrol supplies were limited and strikes were common<sup>6</sup>.

Margaret Thatcher's prime-ministership (1979–1990) is still remembered as unique from political and socio-economic viewpoints. Britain's economic problems were made much worse as a result of the global recession of the 1970s which followed a rise in oil prices. The 1970s was a period when structural problems became increasingly apparent in labour disputes organized by the trade unions. The failure of the Labour government to deal effectively with these prepared the ground for the Thatcher government's more radical approach based once on the *laissez-faire* economic ideas of the Victorian liberals. Old staple industries were privatized, exposed to market forces or even closed down. The most dramatic incident was the miners' strike of 1984–1985. Faced with large scale closure and privatization, the miners' leaders organized mass protests across the country which, in some cases, turned into violent riots. Between 1980 and 1983, one quarter of Britain's manufacturing industry disappeared. This was matched by a rise in sector service jobs, in banking and finance, shops, offices, etc. In some ways, Thatcherism is a curious mixture of ideas that do not belong together: belief in free markets, financial discipline, monetarism, rolling back the state, disempowering local authorities, firm control over public expenditure, tax cuts, privatization and populism (with increasing emphasis on law, order, and nationalism). Thatcher's goals were the reduction of public spending, the stimulation of private enterprise and an end to the power of unions. With the 1990s, the period when John Major was the British prime minister, we come closer to the society depicted by Townsend in her novel.

## 2. Social classes in contemporary Britain

If we are to look back to the social structure of eighteenth-century England, we observe that the period was a golden age for the British peerage since economic wealth, social power, and political authority were all at their peak<sup>7</sup>. However, since then, aristocracy as a class has declined sharply, with more and more public voices demanding the replacement of inherited position and collective status with individual opportunity and merit. In the twentieth century, education facilitated social mobility (with people moving upwards out of the social class into which they were born) and the upper class fused more and more with the middle class as a result of the loss of aristocratic privilege<sup>8</sup>.

Certain factors are usually considered in order to establish class distinctions, such as: material wealth, the ownership of land and property, control of production means, education, job or professional status, accent and dialect, birth and breeding, even lifestyle<sup>9</sup>. The range of these factors has constantly broadened, thus transgressing old class distinctions defined in terms of birth, property and inherited wealth.

As Halsey<sup>10</sup> showed in the 1980s, the structure of social class in Britain has changed. With upper classes decreasing in number and power, the dominant social classes nowadays are: middle, lower-middle and working classes. The middle class is composed of professional, managerial, administrative occupational groups and higher technicians, or the 'service class'. The lower-middle social group includes non-manual employees, small property owners, self-employed artisans and lower-grade technicians and supervisors of manual workers, the so-called blue-collar elite. The working class is made up of industrial manual workers (quite reduced in number since Britain's industry has declined dramatically) and skilled, semiskilled or unskilled agricultural workers. Due to intensified bureaucratization trends, the development of a middle class of technical and clerical employees has taken shape.

As a result, the British population today largely consists of a middle class (60%) and a working class (40%). In 2009, of the 28.9 million employed people, the large majority worked in the services sector, a smaller proportion in industry, while diminishing numbers were employed in agriculture. According to polls, the British themselves feel they are turning increasingly into a middle class, while the concept of class itself is equally a matter of different social attitudes and a matter of occupation and financial position<sup>11</sup>.

## 3. The Royals living among the poor and the hardships of working-class life

In Townsend's novel, social criticism intersperses with criticism of the British monarchy. What the author suggests through the dramatic demise of the British monarchy is in fact the accomplishment of a troubling concern of the British subjects, namely the annulment of social inequality as a continuing feature of internal life. This dissolution of social differences is meant to ease ideological and social tensions and thus create a climate of equality, that is, identical access to public wealth and political power. In the novel, Republi-

can Prime Minister Jack Barker envisages a classless society of a communist or socialist type where the means of production and subsistence belong to the community as a whole. Moreover, there will be no president to govern the country, so “the British people will be their own figure-head, all fifty-seven million of them” (p. 12)<sup>12</sup>. In Barker’s view, the monarchy has maintained social imbalance which, in its turn, has hindered progress: “What your family has perpetuated (...) is a hierarchy, with you at the top and others, inevitably, below you. Our country is class ridden as a result. Class fear has strangled us, Mr Windsor. Our country has been stagnating at the same rate as your family has been capitalizing on its wealth and power. I am merely bringing this imbalance to an end” (p. 12). As a result of the demotion, the royal family is stripped of its titles and possessions and its members are sent to live under curfew in a poor neighbourhood, Hellebore Close (perhaps suggesting ‘close to hell’), among working-class people<sup>13</sup>.

The Queen now has the occasion to observe and understand the life of her subjects by living among them. All the social problems she knew nothing about are now painfully present in front of her eyes. What is more, she herself comes to experience the social and economic effects of her government’s policies. She realizes that behind palace doors she lived a privileged existence whereas most of the people suffered from poverty, unemployment, lack of education, humiliation, and misery. In fact, Townsend imagines a rather dramatic social situation by mixing members of the highest ranks of society with people from the lowest class who, obviously, have nothing in common.

The living conditions are harsh in council estates and when the Windsors first catch sight of the neighbourhood they are appalled by the small, gloomy, squalid, smelly, cold, and run-down houses. The strange appearance of the people reminds the Queen of the stories she heard as a child about “goblins and witches, of strange lands populated by sinister people” (p. 18).

The former expensive living of the Windsors contrasts sharply with the poverty of the Hell Close (as most people call the estate) residents who got clothes from charity shops and often worried about the financial resources for the next day. The Queen thought the place “*is Hell*”, now that she finally perceived its real state, which was opposite to the one she had formed when, on official occasions “she had visited many council estates – had opened community centres, had driven through the bunting and the cheering crowds, alighted from the car, walked on red carpets, been given a posy by a two-year-old in a ‘Mothercare’ party frock, been greeted by tongue-tied dignitaries, pulled a cord, revealed a plaque, signed the visitors’ book. Then, carpet, car, drive to helicopter and up, up and away” (p. 17). The great gap between the harsh reality and the carefully organised, picture-perfect visits she had taken is shocking for the Queen. It suggests that the reality had been disguised or masked so as to render a sense of order and welfare of the common people. Moreover, it sadly indicates that the monarch is totally cut off from the real life of the people, living “up and away” (p. 17) from the grim existence of common people.

Townsend suggests that what is nothing but the reality seems, for the Queen, odd, strange, out of the ordinary, even impossible. Not only are her government's policies wrong, but she is unaware of the existence of poverty: "She'd seen the odd documentary on BBC2 about urban poverty, heard unattractive poor people talk in broken sentences about their dreadful lives, but she'd regarded such programmes as sociological curiosities, on a par with watching the circumcision ceremonies of Amazonian Indians, so far away that it didn't really matter" (p. 17).

The working-class life is described as low and abject: the women are vulgar, dressed cheaply and vulgarly, their appearance is rough and their living conditions are rugged, almost primitive because of constant money shortage, their manners are rough, their language is incorrect and broken, they have cheap tastes, turbulent love lives, and petty concerns. The estate exudes all of this persistent condition of poverty and uncivilized existence: "It stank. Somebody in the Close was burning car tyres. The acrid smoke drifted sluggishly over a rooftop. Not one house in the Close had its full complement of windows. Fences were broken, or gone. Gardens were full of rubbish, black plastic bags had been split by ravenous dogs, televisions flickered and blared. A man lay under a wreck of a car which was jacked up on bricks. Other men squatted close by, aiming torches and watching, men with outdated haircuts and tattoos, their cigarettes cupped in their hands. A woman in white stilettos ran down the road after a boy toddler, naked apart from his vest. She yanked the child by his fat little arm back into the house" (pp. 17-18).

Hard living has left visible marks on the physical aspect of the people, the roughness of their physical appearance being a mere reflection of their rough lives, just as the look of the royals is indicative of their former luxurious living. Gazing at Princess Diana, Wilf Toby is shocked to see physical delicacy and smoothness for the first time in his life: "he'd never seen such a beautiful woman up close, in the flesh. He'd seen her photograph in the paper every day, but nothing had prepared him for the fresh face, the soft skin, the shy blue eyes, the warm damp lips. All the women Wilf knew had hard, rough-looking faces, *as though life had battered them mercilessly*. (...) He looked at her hands. Pale, long fingers with rosy nails" (my emphasis; p. 51). The immense difference of status and living standard makes Spiggy, the carpet fitter, think of the dissimilarity between him and the royals in terms of the distinction between humans and animals. Fully exposed to the hardships of securing a living for themselves, the hard working low-class members are metaphorically reduced to a bestial condition: "He looked at their hands and compared them to his own. Shamed for a moment, he hid his hands in the pockets of his overalls. He felt himself to be a lumbering beast. Whereas they had a shine on their bodies, sort of like they were covered in glass. Protected, like" (p. 63). On the other hand, the royals had lived far from the difficulties of real life, but this made them live less, or experience life itself less intensely or authentically:

"Spiggy's body was an illustrated map: accidents at work, fights, neglect, poverty, all had left visible reminders that Spiggy *had lived*" (my emphasis; p. 63).

The most important problem for these people is unemployment and job shortage, even for types of jobs which require little qualification and are usually associated with the low classes. Even for the job of chicken slaughterer the number of applicants is quite big and Toby Threadgold does not manage to get the job with 144 applicants in front of him. George Beresford, a skilled worker, had worked as a shop-fitter, but remained out of work because of the economic recession.

The financial situation is equally hard for pensioners, too. The Queen Mother's neighbour, Philomena Toussaint takes great pains with daily expenditure, preferring to put on warm clothes rather than turn the heater on and keeping empty packs of food in her cupboard only to have the impression that there is enough food for decent living. In fact, she hardly manages to get by, saving up food and money though her pension is awfully small. Philomena Toussaint seems to be the Queen Mother's counterpart, and her character emphasises more suggestively the vices of high life. Though poor, she leads a very dignified life and accepts to take care of the old lady on condition that four regulations are respected, namely no drinking, gambling, drug taking or blasphemy (p. 71). The situation also shows that sometimes the highly educated people could be very degenerate, while the poor ordinary people, though lacking erudition, lived according to strict moral standards.

The Queen, Prince Phillip and the Queen Mother receive the same pension as Philomena, which inevitably leads to money shortage, and the Queen herself is eagerly waiting for pension day. Quite spectacularly, the other younger members of the family are also thrown to the lowest point of the social hierarchy and live on state benefits. The pressure of poverty is so painful that the Queen prays to have her pension paid sooner since she "dreaded the weekend ahead. How did one feed oneself, one's husband and one's dog on two pounds and ten pence which was all she had (...)" (pp. 125-126). Her situation is, indeed, incredible for an ex-royal, but it is also illustrative of the typical living standard of the poor.

An argument used by anti-monarchists is that the royals are social parasites. Living on their subjects' work, they are unable to produce anything that could contribute to Britain's progress, except for performing ceremonial and ambassadorial functions. In Townsend's novel, PM Barker encourages them to find jobs so as to secure their living, but most of them prove indeed that they are socially ineffectual and they display no intention to earn their living. Again, it is the Queen who truly understands that work is essential for human life, and she regrets she was not taught to work. In fact, she refers to the ability to do tedious tasks, trivial chores and simple manual work. She realizes that work makes one useful for the community and that, in turn, contributes to identity-formation. She understands that work gives meaning to one's life after listening to George Beresford's 'ode' to work: " 'I'm not happy if I'm



not working. It's not just the money,' he said. (...) 'It's just the feeling of ... it's somebody needin' you ... I mean, what *are* you if you're not workin?'" (p. 225).

Davies<sup>14</sup> comments on the Queen's unfitness for work and the lifestyle of the common people, especially when, as a Princess, she had led a closed, privileged life, separated from the real society of her British subjects: "She had lived the life of a cloistered Princess, surrounded by royalty, residing in palaces and castles, cut off from ordinary people, never mixing or meeting anyone who didn't first bow or curtsy to her. She had never gone shopping, never been to a market, never waited in a queue, never been on a crowded bus, train or underground railway. (...) She had never had to do a day's work, never washed a dish or dusted or cleaned or even made a bed or a cup of tea or coffee, let alone prepare or cook a meal. She had no idea of the value of money for there had never been a need to know".

Hard life is also connected to the ability and skill to deal with many jobs and services on one's own. The commoners are self-trained in many professional activities and even perform medical assistance when needed (like Violet Toby's midwifery skills), or technical support (like Spiggy's plumbing skills). These people are pretty much trained with doing everything in the household, thus avoiding to contract services provided by plumbers, carpenters, mechanics, undertakers or midwives because they could not afford such expenses.

Poverty is even more painful because of bureaucratic arrangements neglectful of the people's needs. Very much like its neighbouring family, the royal family runs out of money and is in a desperate financial situation, whereas the procedure of the Department of Social Security is cumbersome. Accustomed to have easy access to money, the royals are shocked by the time delay even in situations of crisis. The Queen is unaware that there are many claim forms to be completed, and that the time span from request, to approval and delivery of financial assistance is contrary to the common notion of emergency. The royals confront with the absurdity of a system they had once implemented or, at least, led, according to which "starvation was not official policy" (p. 108). The Queen presents her situation to the DSS clerk, conscious that her condition, which is a routine circumstance in her neighbours' life, hit a terrible low point, one close to starvation. She also realizes that poverty is the worst possible social condition: "'We are penniless. I have been forced to borrow from my mother; but now my mother is also penniless. As is my entire family. I have been forced to rely on the charity of neighbours. But I cannot continue to do so. My neighbours are...'. The Queen paused. 'Socially disadvantaged' supplied Dorkin. 'No, they are *poor*,' said the Queen. 'They, like me, lack money'" (p. 106). At the DSS office, even desperate cases are seldom offered emergency payment, and the Queen herself is escorted out of the institution by the security guard because the clerk takes her for a mad woman<sup>15</sup>.

The bureaucratic machinery is very intricate and sometimes works against the interests of the underprivileged whom it should assist. The Department of Social Security offers financial support with great difficulty, and people have

great trouble with filling in the necessary forms. Townsend signals that the system is too elaborate, even absurdly structured, a system which is indifferent and even reluctant to the needs of the people. The ordinary man and the administration of the government seem two irreconcilable forces. The claimants are usually low-class people who cannot handle the language of the documents and the calculations they are asked to do, so many people fill in countless forms again and again, hopeful that they might actually get the desperately needed benefits. Though theoretically many types of benefits are meant to help the population, in practice perhaps only a small number of claimants actually obtains financial support. Even Prince Charles, who is cultured and quite “good at sums” apparently completes the claim forms incorrectly twice, so “he sat down at the kitchen table to try again, but the computations were beyond him. What he did work out was that they could not claim Housing Benefit until their Income Support was known; and they could not claim Income Support until their Housing Benefit was assessed. And then there was Family Credit, which they were yet to benefit from, but which seemed to be included in the total sum. Charles was reminded of Alice in Wonderland as he struggled to make sense of it all. Like her, he was adrift in a surreal landscape. He received letters asking him to telephone but when he did nobody answered. He wrote letters but got no reply. There was nothing he could but to return the third set of forms and wait for the state to give him the benefits it had promised” (p. 141). Meanwhile, there is no other option but to struggle with poverty.

Inevitably, wealth and social standing influence social relationships. Only rich people are treated hospitably by salespersons or shop managers, and the Queen is stunned to see how unsociably she is treated by the butcher – while buying some bones to make broth – as compared to a “well-dressed man” who buys “three pounds of fillet steak” (p. 125).

Demotion, poverty and living among the socially disadvantaged brought chaos into the royal family and even led to its disintegration, while living itself turns into a question of survival: “‘Things are pretty frightful, actually,’ said the Queen. ‘I have no money; British Telecom is threatening me with disconnection; my mother thinks she is living in 1953; my husband is starving himself to death; my daughter has embarked on an affair with my carpet fitter; my son is due in court on Thursday; and my dog has fleas and is turning into a hooligan’” (p. 168). Direst poverty makes the Queen collect fruits and vegetables from the market floor, at the end of the day when the stale food is thrown away by traders.

Much of these people’s adversity was caused by the economic recession of 1991–1992. Brought about by high interest rates, falling house prices and the pound sterling’s weakness, 1992 was a tough year for most British people. Manufacturing was also down, together with construction, trade, or housing. The novel shows the downturn in the economy contributed to dramatic job shortage and the bankruptcy of many shops in town. The Queen herself is amazed by the “proliferation of ‘For Sale’ signs” (p. 176) in town, which implies that economic activity was bad.

It is thus hardly surprising that poverty generates “a constant state of *crisis*” (p. 175) in Hell Close<sup>16</sup>. People are always in a hurry, looking for jobs or errands, calling social assistance offices like the DSS or the Housing Benefit, taking care of their rowdy children, searching for solutions to survive. However, low life is not represented as being completely dark and meagre. There are two things the royals, especially the Queen, come to appreciate about this type of life. First of all, despite their hard living, the slum residents are very helpful, charitable and supportive of each other. They help the royals move in, clean their houses, repair house fittings, but also lend a hand in case of more solemn family events like funerals. Their humane nature is emphasized, and they never expect or accept financial rewards for their work. Secondly, they are open-hearted, direct, straightforward, sincere, an attitude which was unfamiliar to the royals who were self-restrained, cold, self-controlled, ceremonious, conventional and aloof. Here, “one used to speak his mind. It was inconvenient at times, but one felt strangely good afterwards” (p. 130), which coincides with the free expression of the self.

The middle class is also briefly depicted in the novel, represented by Fitzroy Toussaint, having a university degree, living in the suburbs, which provides better living standards than the ghetto, driving his own car, and now working as an insolvency accountant and earning a good salary. He is the only representative of the middle class who actually penetrates the royals’ exclusive group and his interest in cars and fashion quickly enables him to become Princess Diana’s lover.

The novel also illustrates that Britain has transformed from a manufacturing country into one in which leisure industries have become profitable. As a result, there are fewer work places, and the state is interested in services and the entertainment sectors instead of production or investment in infrastructure. For instance, the town streets were hardly paved while the Council invested money in opening an “electronic zoo” (p 117). Changing times engendered changing mores and attitudes, even though the economic situation was deteriorating.

#### 4. Conclusions

Perhaps the social group depicted by Townsend may seem a minority, and the situations presented may appear to be exaggerations of the socio-economic reality, but the fictional exercise signals two aspects. First, by dismantling the monarchy it mirrors the anti-monarchic trend which exists in contemporary Britain and it presents some of its grievances. Second, the novel depicts the hard life of the quite numerous working class, and by reducing and even annulling the social distance between the rich and the poor it promotes a society where social divisions are diminishing. Ultimately, by exposing the harsh living of the lower classes, the novel makes a plea for the rejuvenation of socio-economic conditions in Britain.

## Notes

<sup>1</sup>Bassnett, 2001, p. 24.

<sup>2</sup>Oakland, 2011, p. 56.

<sup>3</sup>Halsey, 1981, p. 23.

<sup>4</sup>Bassnett, 2001, p. 19.

<sup>5</sup>*idem*, p. 20.

<sup>6</sup>Dargie, 2007, p. 198.

<sup>7</sup>Scott, 2008, p. 98.

<sup>8</sup>Oakland, 2011, p. 185.

<sup>9</sup>*ibidem*.

<sup>10</sup>Halsey, 1981, p. 24.

<sup>11</sup>Oakland, 2011, p. 187.

<sup>12</sup>All quotations given in this article are taken from the 2012 edition: TOWNSEND, Sue. *The Queen and I*. With a Foreword by Jo Brand. London: Penguin Books, 2012.

<sup>13</sup>In fact, many of them belong to the so-called underclass which includes the permanently unemployed, the long-term unemployed, and the very poor [Oakland, 2011, p. 185].

<sup>14</sup>Davies, 2000, p. 121.

<sup>15</sup>Townsend also subtly mocks some proverbial characteristics of Britishness, such as the famous and rather eccentric love of the British for dogs. This is what saves the Queen from being totally destitute for she obtains some money only after bitterly complaining that her dog is starving. Instead, claimants without necessary identification documents do not receive financial support, a situation which bitterly suggests that the British love dogs more than they love humans.

<sup>16</sup>However, poverty seems to be extending to the entire spectrum of the English population. In town, sales are down and the poverty of most English people contrasts with the financial potency of the Japanese, who will eventually take over Britain due to its economic might. Sales targets are achieved when the Japanese go shopping in London, as the Princess of Japan does.

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## THE UNIVERSE IN A SHELL

Luiza Şosu

### Abstract

*There is a stylistic device which, regretfully, is undeservedly neglected by some beginners in their stylistic analysis of the text nowadays. There are several reasons for this but the major one, to my mind, is the lack of reading habits. It is a device which really does not catch attention at the first reading – the artistic detail. As shells on the sea shore which are of no much interest for those who have come to the beach to enjoy the sun and the waves, so this device very often escapes students' notice. Yet, the simple shell for a philosopher's eye, as our great linguist, Eugenio Coseriu teaches - is a symbol of the whole universe. Similarly, the artistic detail, inconspicuous, as it may seem, can create the image of a whole through its insignificant trait. The reader may even co-participate in the author's creative process. Moreover, the artistic detail is a key to the subtext. That is why the present article (applying E. Coseriu's theory and V. Kuharenco's practical classification in the analysis of E. Hemingway's story "A Day's Wait") tries to revivify the interest for it.*

**Keywords:** *stylistic analysis, artistic detail, symbol, subtext.*

According to Eugenio Coseriu the most important principle in scientific research lies in the concrete possibility, limited by the specialty. Glancing upon Hegel he liked to reiterate the latter's affirmation that Aristotle was capable of grasping the entire universe by studying a simple shell. Eugenio Coseriu expressed the same idea in the following statement: "One can see the entire man in a single phoneme... I think that this fact is the essence of any science"<sup>1</sup>.

Adapted to the text linguistics this famous quotation refers to nothing else but to the artistic detail, a stylistic device which aims at representing a whole through a part and which is classified between metonymy and symbol.

In his works dedicated to text interpretation E. Coseriu very often touches upon this device: "There exist among the greatest writers of the world two great creators of context with the simplest means possible. These are Plato and Shakespeare. They do not describe the context, they create it. Shakespeare reduces the scene indications to minimum because he creates them via the dialogues. For example, if it is night, the protagonists are behaving accordingly: are close to each other and do not see each other, shout as if they were far, stumble etc. If night is necessary for the scene, Shakespeare makes it. And makes it through the protagonists' (actors') behavior"<sup>2</sup>. Here are some examples of details taken from "Hamlet" by W. Shakespeare. Marcellus says: "It faded on the crowing of the cock"<sup>3</sup> - instead of saying it was midnight. The details of the Holy Night: "The bird of dawning singeth all night long... then the planets strike... No fairy takes, nor witch hath power to charm"<sup>4</sup>.

"With Plato we do not have even this, because actors do not exist. Everything must be involved in the dialogue. After having read two pages from Plato you can see clearly the protagonists, you begin understanding everyone's attitude and foreshadowing (predicting) their further behavior"<sup>5</sup>. For example in "Dialogues", Plato portrays a very significant situation:

Euthyphro is proceeding against his father, while Socrates is a victim of denunciation, i.e. a defendant. From their dialogue we can infer that Euthyphro protects the traditional, old view about piety as an external worship. He is benevolently disposed towards Socrates, though he does not quite understand him. This small detail foreshadows his and other Athenians further behavior during the trial when they will fail to fathom Socrates new views on Gods because they believe only in the outer rituals as the essence of faith. In the same dialogue Plato gives some character details: "What are you saying? Some one has been indicting you, for I can not believe that you are a prosecutor of another" – says Euthyphro to Socrates. And some lines below: "My opinion is that in proceeding against you he is barely aiming a blow at the state in its very hearth"<sup>6</sup>. These two details are enough for the reader to comprehend how highly Socrates was appreciated (it is widely known that he was proclaimed the wisest among men by the oracle of Delphi).

The potentiality of artistic detail in literature was expounded also by the great Russian writer F. Dostoyevsky: "Follow up some fact of real life, even one that is not so vivid at first glance, and if you have the strength and the vision you will find in it a depth denied even to Shakespeare. But the crux of the matter is: who has that vision and capabilities? It is not only in creating and writing works of art that one has to be an artist in one's own way, but in being able to notice the fact" (F. Dostoyevsky, *Diary of a Writer*, p. 18). He himself was a great master of details. For example, in the "White Nights", on the second page there is a predicting detail. It foreshadows that the main character will remain an incurable dreamer. His rage upon finding that his beloved "sweet little house" of a pale pink color has been painted the color of the Celestial Empire, which of course, has nothing to do with the capacity of the dreamers.

Professor Valeria Kuharenko in her book "Text Interpretation" expounds her views on the artistic detail. She states that the artistic detail is very often identified with metonymy, the synecdoche mostly. This happens because of their exterior likeness – both synecdoche and artistic detail present something big through something small, a whole through its part. However, linguistically and functionally they are two different phenomena. In the former there is a transfer of denomination from a part to the whole. In the latter the direct meaning of the word is used. With synecdoche the most vivid or expressive part is used to represent the whole and its main purpose is to create an image through economy of expressive means. On the contrary, with artistic detail the most insignificant feature is used which underlines not the exterior but the inner relationship of phenomena. That is why the artistic detail does not catch so much attention, it is introduced casually so that the reader gets aware of it and grasps the reality scene behind it. In the artistic detail we do not have the replacement of a whole by

a part but an expanding, an unfolding. There is no synonymous equality while decoding an artistic detail. Its implied content may be interpreted by different readers with a various degree of depth, depending on their personal thesaurus, attention, their mood while reading and other qualities and conditions of perception.

Thus, the artistic detail is the representation of the outer characteristic of an object or phenomenon as a basis for further reproducing of the whole and integral picture of the represented by the recipient, i.e. the reader. Valeria Kuharenko gives a classic example of artistic detail we can find in A. Chekov's play "The Seagull", in the fourth act where Treplev says about Trigorine: "A neck of a broken bottle is glittering on his dam and the shadow of the mill's wheel is thickening - here the night full of moonlight is ready"<sup>7</sup>.

The artistic detail is very often treated as a sign of laconic, economical style. However, if we compare Checkov's description with the phrase it projects, "it was a moonlit night", it is obvious that the latter is much more shorter, consequently, more economical. What is more economical - to make a full description of the phenomenon or express it through a detail? In Eugenio Coseriu's works we can find an answer: "The speaker always makes all 'efforts' necessary for the realization of his communicative and expressive finality, and the listener creates ('learns') the language he needs. This principle, for certain, may be interpreted as the principle of 'instrumental economy', i.e. of intelligent utilization and creation of expressive means. So, we have to deal with a finalist principle of the practical intelligence which can involve a smaller 'effort' in efficient utilization of the traditional means... A. Martinet's assertion (in Function) that the linguistic evolution could be apprehended as being 'regulated by the permanent antinomy between the expressive needs of man and his tendency to reduce his mental and physical exertions to a minimum' can not be accepted, as in the case of creative intellectual activities such a tendency has not been positively stated. In this domain to 'economize' does not mean to reduce to minimum"<sup>8</sup>.

The detail economizes the figurative language, crates the image of a whole through its insignificant trait. More than that, it facilitates the reader to share author's creative process, by completing the image which has not been fully represented. A short descriptive phrase really economizes the words, but these automatic words do not create a perceptible imagery. The detail, on the contrary, is the actualization of the lexical unit and a powerful signal of imagery. It arouses in the reader not only the co-participating feeling but his creative aspiration. It is not by chance that the images re-created by different readers from the same artistic detail did not differ in the main orientation and mood but differed tangibly in thoroughness and depth of the portrayal or representation.

Besides a creative impulse the artistic detail bears a feeling of individuality in the image which the reader constructs. The reader, not taking into

consideration that the whole is constructed on the detail (conscientiously chosen by the author), is sure that he is independent of the author's point of view. This apparent self-dependant development of the reader's thought and image gives the narration a tone of detached reality. The detail, due to all these causes, is a very important component of the text. All the great artists give it an earnest and thorough thought.

The functional load of the detail is quite various. Valeria Cuharenko traces several types of detail in accordance with their functions: *figurative*, *specifying*, *implicit* and *character-drawing*. One more detail - a *foreshadowing* or *predicting* detail - should be added to this classification. Two such details are mentioned above in the examples taken one from Plato's dialogue "Euthyphro", predicting the behavior of Athenians at Socrates' trial and the second from Dostoyevsky's "White Nights". There are many cases of such details in fiction. S. Maugham most often uses this kind of detail in his novels. A detail cursorily touched in a chapter becomes the subject-matter of a succeeding one. E. Hemingway's story "A Day's Wait" which we analyze with second year students presents all these details. So the classification proves to be very helpful (in fact, no other English sources contain any classifications, in order to make a comparison).

The *figurative detail* creates the visual image of the description. Most often it is a component part of a scene of nature or person's appearance. Both the scenery and the portrayal are to gain much vividness with the detail. It attaches individuality and concreteness to the described frame of nature or to the portrayal. It is important to underline that the choice of the detail renders author's point of view, because the detail bearing the concentrated imagery, is always emotional, i.e. subjectively marked and allots the description with emotional and evaluative connotations. An example of figurative detail is the last sentence in Ernest Hemingway's story "A Day's Wait": "And the next day it was slack (the hold over him) and he cried very easily at little things that were of no importance". It is about the main character, a nine year-old boy who has been waiting to die for the whole day. The severe nervous strain he has undergone is rendered through the above mentioned detail and we can sympathize with him and share his appeasement.

The main function of the *specifying detail* is to create the impression of trustworthiness via minute touches on the facts or phenomena. This very detail is the privilege of the dialogue or reported speech. An example of a specifying detail in "A Day's Wait" is in the very first sentence: "He came into the room to shut the windows" - it is late autumn and most probably he has caught a cold because the windows were open during the night. Then comes the dialogue between the narrator and the boy at the beginning of the story: "You better go back to bed. - No. I am all right". Some lines beyond: "You go to bed, - I said, - you're sick. - I am all right, he said". The boy is evidently sick, however, he does not wish to obey his father. There is an



estrangement between them – this repeated detail is a proof. Another specifying detail is also repeated – the boy stares blankly at the foot of the bed. It reveals his aloofness, noninvolvement into what is going on.

The *character-drawing detail* moulds the image of the personage not in an indirect way as the figurative and the specifying ones but directly, thus fixing separate features of the described character. It is characteristic of this detail to be found throughout the whole text. The author does not give a complete, concentrating description of the protagonist, instead he sets up marks – details. Shakespeare, for example, does not indicate Hamlet's age in the tragedy. Instead he scatters some details: "I pray thee, stay with us, go not to Wittenberg" (these are queen's words, they reveal he is still a student); The second detail – "I pray thee, do not mock me, fellow-student"<sup>9</sup> – these are Hamlet's words. And the third one: "For nature crescent does not grow alone/It thews and bulk; but, as this temple waxes,/The inward service of the mind and soul/grows wide withal"<sup>10</sup>. These are Laertes words and witness that Hamlet is still young and growing in body and mind.

These details never have the role of the rheme in the communication and are spread casually as something which is known. These kinds of details, scattered throughout the text, aim either at full characteristic of the protagonist or at the repetition of the same main feature. In the first case each separate detail discloses a different trait of the character, while in the second case – all of them contribute step by step to the development of the main feature.

The character – drawing detail creates the impression of the detached author's point of view and that is why it is very often used in modern prose. In the same story, E. Hemingway does not describe the narrator. However from some details which the author scatters throughout the text we can infer that the narrator does not empathize with his son during his illness. The black areas under his son's eyes are not symptoms of influenza, but of insomnia. He notices it but does not give it too much attention. Then he reads for himself, another detail of his not participating in the boy's fears. The comic details that happen during his hunting: "...was difficult to stand or walk on the glassy surface... I fell twice, dropping my gun... it was necessary to jump on the ice-coated mounds of brush... poised unsteadily on the icy, springy brush". They contrast vividly with his son's state of mind, lying in bed, waiting courageously for his death.

The *implicit detail* aims at the outer characteristic of the phenomenon and through which the deep meaning of it can be traced. The main role of this detail, as it is seen from its name is the creation of the implicitness, i.e. the subtext.

The implicit detail in "A Day's Wait" makes a parallel of quite different emotions, opposing ones even, which both son and father experience during the day of description: "I killed two (quail), missed five, and started back pleased to have found a covey close to the house and happy there were so many left to find on *another day*". The above detail deepens the gap which

exists between a happy father who has another day in store for him with all pleasures of hunting and his son waiting for his death this very day. It gives an insight into the author's strong position, into the subtext.

In fact all four types of detail participate in the creation of the subtext, because every one embraces a wider and deeper range of the comprehension of the fact or phenomenon. Yet, every type presupposes its own functional and distributive specificity, what enables us to regard them separately. The figurative detail creates the image of the nature, appearance and it is of a single use. The specifying ones create the image of a thing, situation or circumstance and are distributed in clusters, sometimes 7 or 10 units in a descriptive paragraph. The character-drawing one participates in the molding of a character and is scattered throughout the text:

Type of detail	Distribution in the text	Expressive functions
<i>Figurative</i>	Single use	Creates the impression of physical tangibility of the perceptible object and the co-participating of the reader at its direct perception.
<i>Specifying</i>	Distributed in clusters (7-10 units)	Creates trustworthiness, objectivity of the described events.
<i>Character-drawing</i>	Scattered throughout the text	Involves the reader into the process of co-creation, gives the impression of the author's detachment from the final conclusion.
<i>Implicit</i>	Single and concentrated use	Gives an insight to the inner essence of the phenomenon.

*Figurative words* may be also regarded as details. These words are tugged with additional expressiveness even in isolated form. Most often these are verbs expressing certain action and simultaneously informing about the way it proceeds. For example, *to sprint* (=to run fast); *to gobble* (=to swallow in big lumps). These figurative verbs are not stylistically marked but they are emotionally colored due to the established collective attitude to the certain, qualitative expression of the action.

The verb *to flush* may serve as an example of a figurative word in "A Day's Wait". It is used twice in different contexts: "we flushed a covey of quail" and in the "the boy with his cheeks flushed...". And there is one more implicit detail. Father comes home from his joyful hunting with a game of four quail, supposedly, with his cheeks *flushed* by fresh air and pleasant motion. The color of their flushes is red, the Irish setter is also red. This detail is also important, it signalizes something. But this is already the scope of the symbol.

Thus, it could be concluded with Eugenio Coseriu statement who in “Lingvistica Integrală” emphasizes that “everything that a text suggests is motivated in that text”<sup>11</sup>.

### Notes

<sup>1</sup>Coseriu, 2004, p. 50.

<sup>2</sup>Coșeriu, 1996, p. 127.

<sup>3</sup>Shakespeare, 1985, p. 9.

<sup>4</sup>Shakespeare, 1985, p. 9.

<sup>5</sup>Coșeriu, 1996, p. 127.

<sup>6</sup>Платон, 1986, с. 250; Coseriu, 2004, p. 51.

<sup>7</sup>Кухаренко, 1978, с. 40.

<sup>8</sup>Coșeriu, 1997, p. 178.

<sup>9</sup>Shakespeare, 1985, p. 13.

<sup>10</sup>Shakespeare, 1985, p. 16.

<sup>11</sup>Coseriu, 2004, p. 165.

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ON SOME BASIC CONCEPTS THROUGH FEMALE PERSPECTIVE:  
PRAGMALINGUISTIC INTERPRETATION  
OF THE MODERN BRITISH FICTION

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**Abstract**

*The article deals with the ways women interpret the basic concepts of marriage, friendship, divorce, job, etc. from the emotional load perspective.*

**Keywords:** *pragmalinguistic interpretation, modern British fiction, perspective.*

In the rapidly changing economies, political systems, with the swiftly springing up and developing cultural undercurrents and tendencies people of both sexes often find it difficult to reshuffle the structure of their minds, the ways their cognition works for getting adapted to the processes around. The females, as it was scrutinized and inferred by the psychologists and psycholinguists, sociologists and sociolinguists, prove to be more flexible in the matters of psychological and physical survival. Gender determined interpretation of the ambience the females live and work in influenced the way the latters are mapping the world in terms of basic concepts that constitute their cognitive space. Among them are the concepts of family (parents, wedlock, children, divorce), friendship, personal freedom, responsibility to the close people, positive emotional feedback at work. We ventured to investigate the most uncommon and sometimes even striking ways of interpreting the abovementioned concepts by the female characters of the modern British fiction created by the women-authors. Such an approach let us pinpoint the evolution the concepts undergo in the mental framework of contemporary English women, thus through fictional narration we are given a chance to penetrate into the psyche and mentality of the average British woman who might have become a prototype of the fictional female characters.

It is universally accepted and believed in many cultures that the true and devoted friendship among females is hard to find, even if one manages to do it, he is doomed to failure as this phenomenon is rather short-lived with the representatives of the fair sex. But the female fiction in English (C. Ahern<sup>1</sup>, K. Swan<sup>2</sup>, C. Alliot<sup>3</sup>) challenges this stereotype: "They might all live in different countries and be products of different cultures, but it seemed as though 'sophistication' was an international language that linked her glamorous, urbane friend together. It wasn't as if their day-to-day lives overlapped: Kelly had her own fashion PR consultancy in Manhattan, Suzy was a high-octane wedding planner in London and Anouk was a sought-after jewellery designer in Paris, who refused to sell through boutiques and would only accept new customers if they had contacts with at least three of her existing clients"<sup>4</sup>. Friendship for the female characters becomes an all-consuming business where trust and willingness to ease the life of each other prevail.

Though being opposites in every way they tend to be capable of giving all possible support and help in times of greatest troubles caused, for instance, by the cheating of the husband of one of them and, consequently, by the divorce. In fact, it is friends who take the whole burden of responsibility by making a fateful and rash decision of taking the cheated-on member of their befriended circle out of her ambience and thanks to it rescue her from emotional devastation at finding out the truth of her lawful husband (Gil) having a second family: "Were they the second family - or the first? Was she just the appendage? After all, they had had a child together. They had a blood tie. She just had a gold ring and a legal document. Then again, she'd been married to him first... She tried to debate the dilemma rationally, but six back-to-back gin and tonics made it difficult. Aha! Wait! Her legal document had also been sworn before God. She had God on her side... And the girls"<sup>5</sup>. The mentioning of the latter in the immediate context with omniscient Christ hints at the idea of astonishingly blind trust the protagonist has in her friends as she with all reliance possible lets them change her life drastically: "In the frigid aftermath of her discovery, Gil and Wiz had just watched as Suzy, Kelly and Anouk had sprung into action - whisking her upstairs, pulling her dress over her head and packing a bag for her, finding her passport, pushing her feet into the muck boots by the door, bundling her into the car, even doing up her seat belt for her as she sat shell-shocked, too fractured to pull herself together and fight back, just waiting to be spirited away to her next life"<sup>6</sup>.

The women tend to interpret the state of being left alone after the divorce (K. Swan "Christmas at Tiffany's") or the tragic and untimely death of the beloved spouse (C. Alliot "A Married Man") not as the period given for grief and self-pity, but, on the contrary, as the time of awakening the strongest motivation to keep on living for the sake of children, or of savouring freedom after the disastrous marriage. For the modern woman the notion of being free equals with the reinventing herself becoming even happier, braver and luckier notwithstanding all the misfortunes and adverse life circumstances: "This is absurd, I thought, a few minutes later as I headed down the road to Safeway's, to do the proper shopping. I hadn't behaved like this for years, not since I was about sixteen. And not with Ned, certainly, because he'd chased me. All around Oxford, in fact. So had I ever - I thought back... no, I decided. Never. Never chased a man in my life. So this was what it felt like, eh? I savoured it, rolled it around in my head reflectively. Predatory - definitely. Controlling and powerful, yes, because no one knew. He certainly didn't, and I hadn't told anyone, so no one could belittle it. No one could pour scorn, mock it, spoil it. I was the only one"<sup>7</sup>. Endeavoring to do what used to be tantalizingly alien to them before the women reshuffle the furniture of their minds transforming themselves into the independent,

self-reliable and ready to jeopardize all the chances that are presented to them by life. The females are deprived of any fright to suffer that much once again, they are staunchly determined to face the troubles squarely and, finally, to be prosperous and lucrative in all they do: "She had no idea what she could add to these walls to bring a smile to the children's little faces when they walked in feeling nervous and upset at being taken from their parents. She knew about chaise longues, plasma screens, marble floors and wood of every kind. She could do chic, funky, sophisticated and rooms of splendour and grandeur. But none of these things would excite a child, and she knew she could do better than a few buildings blocks, jigsaw puzzles and beanbags. She knew it would be perfectly within her rights to hire a muralist, ask the on-site painters to do the job or even ask Poppy for some guidance, but Elizabeth liked to be hands-on. She liked to get lost in her work and she didn't want to have to ask for help. Handing the brush over to someone else would be a sign of defeat in her eyes"<sup>8</sup>.

The females seem to be following the principle worded by C. Ahern - 'The mind is the most powerful thing in the body, you know; whatever the mind believes, the body can achieve' - and having his motto in their minds the women are fearless while downshifting in the broad sense of this word: they attempt to change the residence from metropolitan cities to the rural areas (C. Alliott "A Married Man"), from the Scottish Borders to world capitals (K. Swan "Christmas at Tiffany's"); they alter the way of life from extraordinarily independent and powerful to self-sacrificing (C. Ahern "If You Could See Me Now") or from being too family-conscious to restoring some status-obsession and at times even getting power-crazed (K. Swan "Christmas at Tiffany's"). In other words, the females get not a downshifting in their lives, but an upshifting, which is not a pun, as they reach the highest point of independence from the other people's opinions that are no more forced on them, they indulge themselves in the desire to look better, to feel better and, as a result, giving a more positive feedback to the people around, finally, they have new positive emotions provoked and new selfhoods of theirs discovered. By changing the lifestyles females are rightfully critical about their appearance and the role they had in the household: "Then again, she thought, as her body wheezed and ached after the few paltry minutes of exercise, it wasn't as if she was a paragon of physical beauty. Sure, she was slim, but she had no muscles, and what she did have was soft and untuned. She'd nearly fallen over when Kelly had padded round the apartment in her underwear, showing a stomach that was so defined Cassie would have been able to do brass rubbings on it. Absently, Cassie prodded her own tummy. It yielded without resistance. It wasn't fat, just spongy. Neglected. Unloved. Unworked"<sup>9</sup>. Doubtless, the whole marriage life of the protagonist was in the alike way neglected, deprived of any emotional sparkle (except rarely

organized black-tie code receptions). The ambience and the place of residence can change the person's self-esteem, but the clothes can certainly do much more with that: "Two weeks ago she had been in Laura Ashley velvet and Hunter wellies. Now she looked like a rock princess. She guessed it was progress of sorts"<sup>10</sup>.

So, the investigation of the modern British fictional discourse created by women-authors and realized through the female protagonists showed that going through obvious changes (outlook, apparel style, place of dwelling, workplace and even profession changing) the women get a new track of their lives deeply believing that they are capable of fulfilling any task and responding to any challenge the life sets them, and this, consequently, empowers them to interpret the universally accepted concepts through their own independent perspective, at times overloading them with emotional coloring.

### Notes

<sup>1</sup>Ahern, 2006.

<sup>2</sup>Swan, 2011.

<sup>3</sup>Alliott, 2002.

<sup>4</sup>Swan, 2011, p. 8-9.

<sup>5</sup>Swan, 2011, p. 24.

<sup>6</sup>Swan, 2011, p. 25.

<sup>7</sup>Alliott, 2002, p. 56-57.

<sup>8</sup>Ahern, 2006, p. 268-269.

<sup>9</sup>Swan, 2011, p. 38.

<sup>10</sup>Swan, 2011, p. 95.

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