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Modernism and its Metaphors: Rereading *The Voyage Out* by Virginia Woolf and *Women in Love* by D.H. Lawrence

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1 Introduction

To begin at the beginning, it is necessary to start with some definitions. First, 'modernism' can be defined either rhetorically or historically, by which I mean the term can either tie literary texts to a historical period or tie those same texts to a set of stylistic criteria. In historical terms, Modernism is typically associated with the period ranging from 1890 to 1930 (Bradbury and MacFarlane 1991: 1). Moreover, in English literature at least, there was a so-called high Modernism period that began in 1910 – the year 'the world changed' as Virginia Woolf famously said – and ended in 1922 – the year James Joyce published *Ulysses* and T.S. Eliot published 'The Waste Land.' In rhetorical terms, Modernist texts are often said to represent the chaos of modern life through concepts like the split self, the stream of consciousness narrative, and challenging uses of figurative language. With history and rhetoric in mind, then, it is easy to see how two famous 1915 novels like *The Voyage Out* by Virginia Woolf and *Women in Love* by D.H. Lawrence offer prototypical examples of high Modernist fiction. More specifically, both of these novels involve complicated uses of figurative language in general and metaphor in particular. Metaphor, the second term to be defined here, is a cross-domain conceptual mapping from a source domain to a target domain. It is a cognitive process albeit a ubiquitous one in language use. Metaphor is used specifically by Woolf and Lawrence to organize their stories and report vital details about their stories' characters. Thus, a close examination of *The Voyage Out* and *Women in Love* can reveal a great deal about these texts in particular and the metaphors of Modernism in general. This essay offers just such an examination.

2 *The Voyage Out* by Virginia Woolf

From Charles Dickens in *A Tale of Two Cities* in 1859 to Julian Barnes in *Channel Crossing* in 1996, it seems safe to say that many British writers have adhered to the following recipe: Instant transitional moment – just add a Channel crossing. Indeed, images of looking at England from a departing ship populate British fiction. This is especially true in modern British fiction, where images of departure are particularly intriguing, prompted as they are by figurative expressions such as metaphor. Many modern British novelists, including Woolf, create symbolic transitional moments in their stories by depicting the view of what the characters see as they depart from either England in general or London in particular. Those moments, filled as they are with images, are ripe with figurative language. Consider briefly these four examples.

First, very early on in *Heart of Darkness*, Joseph Conrad writes:

> Imagine him [a Roman] here – the very end of the world, a sea the colour of lead, a sky the colour of smoke [. . .] and going up this river with stores, or

> orders, or what you like. Sandbanks, marshes, forests, savages – precious little to eat for a civilised man, nothing but Thames water to drink
>
> (Conrad 1996: 20)

Second, a decade later in *Tono-Bungay*, H.G. Wells would describe Edward Ponderovo's impressions of floating down the Thames as follows:

> And out you come at last with the sun behind you into the eastern sea. You speed up and tear the oily water louder and faster. . . and the hills of Kent. . . fall away on the right hand and Essex on the left. . . . And now behind us is blue mystery and the phantom flash of unseen lights, and presently even these are gone, and I and my destroyer tear out to the unknown across a great grey space. We tear into the great spaces of the future and the turbines fall to talking in unfamiliar tongues. Out to the open we go, to windy freedom and trackless ways. Light after light goes down. England and the Kingdom, Britain and the Empire, the old prides and the old devotions, glide abeam, astern, sink down upon the horizon, pass – pass. The river passes – London passes, England passes. . .
>
> (Wells 1978: 316)

Third, Lawrence a few years later would also vividly describe departing England in *Women in Love*. In the Dover to Ostend crossing in the chapter, 'Continental,' Lawrence writes:

> And now, at last, as she [Ursula] stood in the stern of the ship, in a pitch-dark, rather blowy night, feeling the motion of the sea, and watching the small, rather desolate little lights that twinkled on the shores of England, as on the shores of nowhere, watched them sinking smaller and smaller on the profound and living darkness, she felt her soul stirring to awake from its anaesthetic sleep.
>
> (Lawrence 1995: 439)

Fourth, Lawrence would later represent the Folkestone to Boulogne crossing as follows in his 1920 novel, *The Lost Girl*:

> So they turned to walk to the stern of the boat. And Alvina's heart suddenly contracted. She caught Ciccio's arm, as the boat rolled gently. For there behind, behind all the sunshine, was England. England, beyond the water, rising with ash-grey, corpse-grey cliffs, and streaks of snow on the downs above. England, like a long, ash-grey coffin slowly submerging. She watched it, fascinated and terrified. It seemed to repudiate the sunshine, to remain unilluminated, long and ash-grey and dead, with streaks of snow like cerements. That was England! […]
>
> Her heart died within her. Never had she felt so utterly strange and far-off. Ciccio at her side was as nothing, as spell-bound she watched, away off,

> behind all the sunshine and the sea, the grey, snow-streaked substance of England slowly receding and sinking, submerging. She felt she could not believe it. It was like looking at something else. What? It was like a long ash-grey coffin, winter, slowly submerging in the sea. England?
>
> (Lawrence 1981: 294)

As the four passages above suggest, Conrad, Wells, and Lawrence use figurative language to describe the view of London and/or England from a departing ship deck. Specifically, the figure involved is metaphor. For Conrad, the world is a path whose 'end' is London itself. For Wells, London and England are objects that 'sink down upon the horizon,' a 'blue mystery' that 'passes' as Ponderovo's destroyer heads out into the North Sea. For Lawrence, England – with its lights 'sinking smaller and smaller on the profound and living darkness' in *Women in Love* – becomes 'a long, ash-grey coffin' the colour of a 'corpse' in *The Lost Girl*. These metaphors, from road's end to submerging casket, refer to England or London in very negative terms. Their function, clearly, is to mark critical moments of transition in each of the novels and to report to us directly the feelings of the characters as they leave Britain behind.

In many cases, the psychological shifts taking place within the minds of the characters involved are expressed metaphorically by reliance on an important transitional point during the course of a physical voyage. Now, to symbolize the mental in terms of the physical is not necessarily newsworthy. Eliot nearly said just as much when defining the 'objective correlative.' However, what is striking is that so many modern British novelists adhere to the same method of metaphor for conveying rich images of departure. Despite her uniqueness, Woolf is similar to Conrad, Wells, and Lawrence in this fashion. She uses figures of departure in *The Voyage Out* in order to provide us with vivid images that symbolize transitional moments in her story.

To see how Woolf marks these moments, let us focus on three passages from *The Voyage Out*. The novel opens with unflattering descriptions of London, as Ridley and Helen Ambrose make their way to the Thames to board the *Euphrosyne*. When Ridley and Helen get rowed out to the ship, we encounter our first view of the city from the Thames when Woolf writes:

> With some hesitation they trusted themselves to him, took their places, and were soon waving up and down upon the water, London having shrunk to two lines of buildings on either side of them, square buildings and oblong buildings placed in rows like a child's avenue of bricks.
>
> (Woolf 1948: 13)

Woolf's figurative expression here transforms London and its building rows into 'a child's avenue of bricks.' Associated with a toy, Woolf's simile builds on the descriptions of London as a place 'where beauty goes unregarded' (9), where the West End is 'a small golden tassel on the edge of a vast black cloak' (12), and where the Embankment is a narrow 'lane steaming with smells' (13). In this context, the images

we produce as we read Woolf's text persuade us that the city's significance is reduced or restricted. When combined with the feeling that the city has 'shrunk,' what I call the *London as toy* conceptual metaphor here further diminishes the city. In this scene, which marks the first transition in the text as the action moves from London to the *Euphrosyne* before the arrival at Santa Marina in chapter 7, Woolf puts her figure to a particular use. She represents London in negative terms, which helps explain why her characters are desperate to leave. More specifically, since *The Voyage Out* is a *bildungsroman*, Woolf's metaphors prefigure the fact that Rachel in particular is leaving her youth behind her on her journey abroad towards womanhood.

Given the current view in cognitive science that simile and metaphor are fundamentally similar in conceptual terms, when analysed in more detail we recognize that Woolf's *London as toy* figure is what cognitive linguists call an 'image metaphor' (Lakoff and Turner 1989: 89-96). As reading minds map information from a source domain onto a target domain, figures like Woolf's prompt readers to map an image of children's blocks (from the source domain) onto the image of London's riverside buildings (in the target domain). An image metaphor like this that juxtaposes two specific items in very selective ways involves 'resemblance' (Grady 1999: 11). That is, Woolf's figure works effectively because there is resemblance between the source and target (hence the vivid image that results from the metaphorical process). For Woolf, resemblance is based on the congruence in physical shape between buildings and toy blocks. What makes Woolf's simile so salient, therefore, is that the toy block image is a highly productive one in communicating a subjective view of London from a position on the river. It also makes sense contextually: Helen's ruminations over leaving her two young boys behind take place when the toy image makes its first appearance in the text. Thus, the *London as toy* image metaphor is fitting given the story's context. It shapes our impressions of Woolf's prose, and it functions rhetorically to persuade us to imagine London in childish terms. In contrast, the perspective of distance here gets reversed later in the novel when the *Euphrosyne* pulls into Santa Marina's bay and, as Woolf's narrator informs us, 'the progress of the ship acted upon the view like a field-glass of increasing power' (87).

Back in London, once aboard the departing ship, Helen and Rachel leave Ridley and Mr. Pepper to their boring conversation – a scene, we are told, resembling something of 1875 Cambridge (18). But what Helen and Rachel see gives us our second river view of London:

> Winding veils round their heads, the women walked on deck [….] London was a swarm of lights with a pale yellow canopy drooping above it. There were the lights of the great theatres, the lights of the long streets, lights that indicated huge squares of domestic comfort, lights that hung high in the air. No darkness would ever settle upon those lamps, as no darkness had settled upon them for hundreds of years. It seemed dreadful that the town should blaze for ever in the same spot; dreadful least to people going away to adventure upon the sea, and beholding it as a circumscribed mound,

> eternally burnt, eternally scarred. From the deck of the ship the great city appeared a crouched and cowardly figure, a sedentary miser.
>
> (Woolf 1948: 17-18)

This passage marks another transition in the text. The women withdraw from the men to make their way to the small sitting room that is to be their own on-board meeting place for the remainder of the trip, a move that reflects in spatial terms one of the novel's mental divides between the genders. Like Wells and Lawrence, Woolf here mentions the lights on shore, but the personification of London that closes the passage seems unique to Woolf when compared to other Modernist writers.

Because we understand one thing in terms of another with metaphor, Woolf's London is understood as meagre and stooped. This interpretation is reached when we rely on a source domain of personification to depict the target domain that is London. That is to say, as we read through Woolf's text we map onto the city certain traits that we usually only attribute to people such as posture, economic habits, personal character, and so on. Given its defensive posture and its immobility, the metaphor of *London personified* is a negative one. Because we tend to think that things which are up-and-running are better off than things which are immobile and stooped, Woolf argues that a city which is 'a circumscribed mound, eternally burnt, eternally scarred' is worse off than one having the opposite traits. In this light, Woolf demonstrates some metaphoric continuity here. First, she depicts London as less than important because it looks so small. Second, she depicts London as lowly because it seems so shabby. As for Helen and Rachel, 'people going away to adventure upon the sea,' why they wish to leave London seems obvious. Most intriguing, however, is that Woolf's personification metaphor follows from conventional conceptualisations of cities in terms of people. Far from being arbitrary, *London personified* is a local manifestation of a pervasive 'conceptual metaphor' (Lakoff and Johnson 1980: 4) that we might call *Cities are people*. This conceptual metaphor is very common, deeply entrenched, and highly conventionalised since we often think of cities as having hearts, arteries, nerve centres, minds, and so on. With regards to Woolf, this reflects two core beliefs in current cognitive science: metaphors are ubiquitous to everyday reasoning and discourse (Gibbs 1994), and novel metaphors can often be categorized as instantiations of more abstract, conceptual metaphors (Ortony 1993). This is as true for the everyday mind as it is for a mind encountering Woolf's fascinating prose.

Before the *Euphrosyne* heads out into the open Atlantic, there are views of Portugal and the British battleships of the Mediterranean Fleet in chapter 4. However, in chapter 2, Woolf presents us with this final image from the western Channel:

> They followed her [Helen] on to the deck. All the smoke and the houses had disappeared, and the ship was out in a wide space of sea very fresh and clear though pale in the early light. They had left London sitting on its mud. A very thin line of shadow tapered on the horizon, scarcely thick enough to stand the burden of Paris, which nevertheless rested upon it. They were free

> of roads, free of mankind, and the same exhilaration at their freedom ran through them all.
>
> (Woolf 1948: 27)

The reference to roads follows Mr. Pepper's diatribe against shoddy road-mending practices in London. While the city itself is still personified ('left…sitting on its mud'), in the above passage we come to sense that England is a prison to be escaped by travel. This interpretation is due to the repetition of 'free.' The implications of such an interpretation, interestingly enough, are rather important. In what I would call an *England as prison* metaphor, the tourists aboard the *Euphrosyne* would be the counterparts to escapees, and those left behind in England would be prisoners. To reach this conclusion is not to misread Woolf. On the contrary, real disgust with England is communicated quite clearly by another image when Helen states later in the novel, 'Directly you met an English person of the middle classes, you were conscious of an indefinable sensation of loathing; directly you saw the brown crescent of houses above Dover, the same thing came over you' (308). With evidence like this from the text, it seem fair to say that Woolf's view of England as a prison to be left behind is not at all far fetched.

Where, we might ask, does this leave us? In Modernist novels critical of British society, it should not be surprising to see unflattering phrases such as those presented up to this point. However, my main point here is to suggest that the modern authors mentioned up to now critique society specifically through their use of metaphors, metaphors that construe the target domains of London or England in highly negative terms. If a 'prison' were the point of departure for Woolf's characters, then any destination would have to seem like a better place. Perhaps that is Woolf's argument. If so, then she succeeds in making it by her refined use of figurative language. To think that travelling to Santa Marina is escaping from England relates fully to our understanding of Rachel's hindered personal development throughout the novel. That is to say, just as metaphors get used by Woolf to critique London and England, so too do we as readers use metaphors to interpret the text, organize our reading of it, and leave with some fundamental awareness of the what the story represents. In other words, to finish Woolf's text with *England as prison* in mind is to utilize metaphor as a heuristic for textual explication and for what the linguist Vyv Evans (1998) calls 'theory-construction.' That is, to grasp the fact that the trip away from England is symbolic of Rachel's struggle for freedom is to think of the novel as implying that England is a prison escaped by travel, and also allows the use of that metaphor to construct a theory about this novel.

As a survey of the criticism suggests, this travel metaphor does seem heuristically useful for the purposes of textual interpretation. According to Harrenta Richter (1970: 25), 'The word 'out' in the title is merely the physical direction of the voyage […] The journey is inward'. Likewise, Louise DeSalvo (1991: xi) holds that while 'Woolf has used the ancient symbol of the sea journey for the soul's journey […] she has subverted its age-old meaning'. As for Elizabeth Abel, she holds that death is Rachel's only real 'escape' from a 'confining social world' (qtd. in Henke 1994: 106). More generally,

Percy Adams (1983: 283-4) views the travel motif as 'the most significant [motif], whether geographical, spiritual, psychological, or intellectual' in many Modernist novels. What ideas like these express is that to think of travel as escape, as journey, or as psychological process of becoming ultimately lead to conceptualising the 'self' metaphorically (Lakoff 1996: 91-123). What this means is that most readings or interpretations of Modernist texts like Woolf's follow a pattern. They are in fact more principled than we might realize because we often conceptualise life as a journey (Lakoff and Turner 1989: 61), both in the everyday world and in the worlds we imaginatively construct as we read literature. Thus, to think of Rachel's trip (from London to the depths of Santa Marina) as an escape from the prison of England and a journey to self-discovery is fundamentally to view the novel in terms of one of its defining metaphors: *life is a journey*. More than a mere cliché, *life is a journey* as a conceptual metaphor accounts for many of our most basic ways of understanding life (e.g. when using the word 'depart' to mean 'die'). This is as true in literature as it is in everyday life.

To see marriage as a 'destination' that Rachel never reaches is to use *life is a journey* as an organizing metaphor when critically interpreting Woolf's text.[1] Many modernist novels, from Conrad's *Heart of Darkness* to Lawrence's *Women in Love* (Hamilton 2001) to Woolf's *The Voyage Out*, fully embody the *life is a journey* metaphor. These authors encourage us to relate this metaphor in general to the characters in each story in particular, making each target domain a frame of reference constructed by relating two distinct domains together through a cognitive process called mapping. Why do so many modernists set their stories abroad? We can now offer the following answer to this question: the physical journeys are metaphors for psychological 'journeys.' In Woolf's case, her choice of setting permits characters to critique England harshly from a distance. But there is simultaneously a sense of 'spatial dislocation' (Bernstein 1996: 40) in the novel as well as a sense that travel is futile by the end of it. For example, at one point Ridley gripes, ''Stay at home […] I often wished I had! Everyone ought to stay at home. But, of course, they won't'' (Woolf 1948: 121). Additionally, Flushing complains, ''That's the worst of these places [e.g., Santa Marina]. People will behave as though they were in England, and they're not' (359).

These comments reveal that just as travel requires hurdling obstacles, so too does reaching personal maturity. As Susan Stanford Friedman has it, 'Rachel's emergence from the suffocation of Richmond leads her not so much away from London as into its repetition in the British community of Santa Marina' (1996: 120). Because the English abroad act just as they would in England, the restrictions back home change little in Santa Marina: the prison cannot easily be left behind; the successful physical journey does not necessarily parallel the unsuccessful mental one. Moreover, because tourism itself is part of the 'process of cultural imperialism' (Buzard 1988: 170), the travel motif produces complications when the journey to the self requires passing through the land of the other. A harsh rejection of England thus cannot spare writers like Woolf from ambiguous feelings about overseas travel.[2] So while we may read the novel in postcolonial terms as part of the 'emergent critique of Empire' (Cummins 1996: 205)

sparked by Woolf and her contemporaries, that interpretation might be too easy to reach in earnest. It would be more fruitful I think to reread texts like Lawrence's *Women in Love* in order to better understand how a Modernist text functions given the metaphors that hold the text together. It is for this reason that we shall now turn our attention to metaphors in *Women in Love.*

3 *Women in Love* by D.H. Lawrence

Were he to film *Women in Love*, James Cameron – the director of *Titanic* – would no doubt make the bow scene from the 'Continental' chapter central to his movie. In the crucial Channel crossing moment, Birkin and Ursula cross from Dover to Ostend in *Women in Love*. While Lawrence would reinvent this scene in *The Lost Girl* in 1920 when Alvina and Ciccio depart from Folkestone (*LG* 293), he used figurative language in an effective way to depict this scene in *Women in Love*. When Birkin tells Ursula, 'Let us go forward, shall we?' (*WL* 387), at least two meanings are implied. Literally, he wants to move from aft to fore on the ship. Figuratively, he wants his relationship with Ursula to evolve into a more desirable one than is presently the case. Lawrence, however, puts this scene only in chapter 29 of his 32-chapter long novel whereas we might imagine Cameron giving it central importance in his hypothetical film adaptation of the novel. Nevertheless, the importance of Birkin's remark is that it reveals how a conceptual metaphor like *life is a journey* (Lakoff and Turner 1989: 3-4) can organize a novel like *Women in Love*, where life for the characters takes on the form of a physical and emotional journey.[3] Birkin's expression also reminds us of figurative language's ubiquity in *Women in Love*. On any given page, several examples of it can be found. Why should this be the case?

For starters, we get a lot of mileage out of figurative language. We can communicate a great deal in few words when speaking figuratively. The cognitive 'costs' involved with processing figurative expressions (i.e., they take longer to read and understand in psycholinguistic experiments) are nevertheless worth the semantic 'benefits' when statements like Birkin's do their double duty. Moreover, understanding more abstract things in terms of more concrete things also motivates figurative language. By understanding love (abstract) in terms of a journey (concrete), and bringing the idea to life by calling one chapter 'Threshold' in *Women in Love*, Lawrence shows a deep awareness of the power of metaphor. That his style is highly figurative relates to the inevitability of figurative language. As William Davis Jr. recently noted, 'Lawrence's juxtaposing of feelings that are conveyed using a metaphorical code and referential behaviour' (1990: 70) is in fact a necessary juxtaposition given the nature of thought and language. Davis Jr. was discussing the 'Prologue' in particular, but his thoughts relate nicely to the entire novel in general. The abstract must be set against the concrete in order for us to understand the abstract. While we are more attuned to figurative language in literature than in other forms of discourse (Steen 1994: 1), this type of language is not only found in literature. Our everyday language, not just Lawrence's, is extremely figurative. Metaphors, not only instantiated in linguistic expressions, are also revelations into our thinking. We talk the way we do because we think the way we do. If

we think metaphorically, if we always think of one thing in terms of another given our cognitive architecture, then our language should reflect this by being itself deeply metaphorical. Years of research in cognitive linguistics have shown that this indeed seems true.[4] Therefore, figures of speech need not be distinguished from figures of thought: the two are similar. As such, examples of a few conceptual metaphors in *Women in Love* should be found locally in many different places while still exhibiting an 'extrême cohesion' within the text (Pirenet 1969: 139). As it turns out, many of Lawrence's specific expressions are extensions from more general conceptual metaphors. This explains their coherence. Examples at the linguistic level make metaphors analysable at a conceptual level, where the source and target domains cohere both generally (i.e., conceptually) and specifically (i.e., linguistically). With few literal means at his disposal to depict personalities or emotions, Lawrence naturally turned to figurative language for his task. Two conceptual metaphors in particular, *people are animals* and *the centre is good*, turn out to be crucial to the story of *Women in Love*.

4 People Are Animals, The Centre is Good, and *Women in Love*

One of Lawrence's habits in *Women in Love* is to define almost all of his characters, at one point or another, in terms of animals. The sheer number of animals that he evokes could populate a zoo. For example, the groom at the wedding at the start of the novel chases his bride 'like a hound' up the church steps (*WL* 19). The swimmers in 'Breadably' are 'great lizards,' 'sea-lions,' and 'a shoal of seals' (*WL* 101), whereas the Italian countess behaves 'like a weasel' (*WL* 99). In 'Sketch Book,' we are told that Ursula drifts 'unconscious like the butterflies' (*WL* 119). Diane is referred to as a 'young monkey' when Gerald's realizes she's drowned (*WL* 179). Hermione likewise appears to Ursula to have 'a horse-face,' meaning that 'she runs between blinkers' and moves artificially 'like [neither] a fish in the water, [n]or a weasel in the grass' (*WL* 292). The man Birkin and Ursula give the chair to at the market moves his eyes 'like a quick, live rat' (*WL* 360). For Gudrun, Loerke seems to be a 'rabbit or a bat or a brown seal' when he begins to talk to her (*WL* 427). In Gerald's eyes, however, Gudrun seems 'like a bird, gaping ready to fall down its throat' (*WL* 454). The 'its' in that last phrase refers to that 'little dry snake' also known as Loerke. And Mrs. Crich, called a wolf, a tiger, and a hawk (*WL* 15, 216, 213, 215), seems to have given birth to a predator in Gerald as well.

Throughout the novel, in fact, Gerald is portrayed as many different animals. Upon first seeing him in 'Sisters,' Gudrun thinks, 'His totem is the wolf' because his 'gleaming beauty' nevertheless revealed an 'unsubdued temper' (*WL* 14). In front of Pussum in Halliday's flat, we are told of Gerald that 'Every one of his limbs was turgid with electric force, and his back was tense like a tiger's, with slumbering fire. He was proud' (*WL* 75). In 'Water-Party,' Gudrun thought that Gerald swam 'like a water-rat' but that, as he neared the boat, he 'looked like a seal' (*WL* 181). With one arm in a sling, he can only make his way into the boat 'with the blind clambering notions of an amphibious beast, clumsy' (*WL* 182). 'He was breathing hoarsely too,' the narrator states, 'like an

animal that is suffering [….] his head blunt and blind like a seal's' (*WL* 183). To indicate this so-called blindness once again, Gudrun in 'Snow' finds Gerald to be 'blind as a wolf' when looking at her (*WL* 414). However, this is not the same Gerald she sees in 'Snowed-Up.' Even if Loerke 'had understanding where Gerald was a calf' (*WL* 451), when confronting Gerald later on Gudrun 'knew by the light in his eyes that she was in his power–the wolf' (*WL* 455). And although he is called 'as weak as a cat' (*WL* 327) by his mother once his father dies, we come full circle in seeing Gerald as a wolf at the end of the novel since that is in fact how he is portrayed to us in the beginning.

As for Gudrun, she is contrasted in many ways with Gerald. She feels 'like a beetle, toiling in the dust' (*WL* 11) as she walks with Ursula under the watch of Beldover's lowly citizens. When she observes Winifred's governess in 'Rabbit,' we are told 'She was aware of Mademoiselle standing near, like a little French beetle, observant and calculative' (*WL* 239). At the same time, Gerald compares Mademoiselle to Gudrun, finding that Gudrun is dressed 'like a macaw, when the family was in mourning' over Mr. Crich, whereas the French governess 'was perfectly correct' in her dress and bearing (*WL* 239). Birkin refers to Gudrun as 'a restless bird' in 'Breadalby,' warning Gerald that 'she's a bird of paradise' destined to leave Beldover once again before long (*WL* 94). Whereas Birkin is more generic in calling Gudrun a bird, Gerald is more specific in thinking of her as a macaw.

Not to be forgotten is Birkin, who has his animal traits too. Early on the narrator informs us that Birkin 'resembled a deer, that throws one ear back upon the trail behind and one ear forward, to know what is ahead' (*WL* 24). This curiosity to 'know what is ahead,' prefigures the Birkin we shall come know later in the novel, the Birkin who constantly desires motion. In 'An Island,' Ursula finds that Birkin 'looked busy, like a wild animal active and intent' when he works on the punt near Willey Water (*WL* 123). After his argument and reconciliation with Ursula in 'Excurse,' Birkin 'drove on in a strange new wakefulness, the tension of his consciousness broken. He seemed to be conscious all over, all his body awake with a simple, glimmering awareness, as if he had just come awake, like a thing that is born, like a bird when it comes out of an egg, into a new universe' (*WL* 312). There are probably even more examples for Birkin that we could find, but all these tokens from Lawrence's zoo are enough to tell us something fundamental about the novel's style. One thing we can conclude from all these examples is that Lawrence uses animals to convey to us a tremendous amount of information about his characters. He often uses simile for this purpose since his similes highlight specific elements from the animal domain that characterize specific elements in the human domain. For instance, Gudrun is most 'like a macaw' in Gerald's eyes because of her dress, not her voice.

Intuitively, metaphors seem 'stronger' than similes because the common *A is B* form of a metaphor produces a more rigid categorization than does the common *A is like B* form of a simile.[5] However, a much subtler categorization arises in Lawrence's analogies, where characters are related to animals in an oblique manner. For example, after the famous scene with Gerald and the mare at the railroad crossing in 'Coal-Dust,' the analogy to women in 'Carpeting' – 'And woman is the same as horses: two wills act in

opposition inside her' (*WL* 141) – directly relates to Gudrun's emotional reaction to Gerald's treatment of the mare. Gerald's (A) relation to the mare (B) is in fact analogical to his relation (C) to Gudrun (D). This implicit *A is to B as C is to D* form of Lawrence's analogies, known as 'la quatrième proportionnelle' by French neogrammarians (Harris 2001: 28), will reappear even when only one of the analogy's terms involves an animal and the other three terms involve characters. Of course, with two terms usually referring to the same character, Lawrence can avoid painfully spelling out for his the analogy he aims to construe. This is true, for example, when Gudrun identifies with Bismarck the rabbit, which is manhandled by Gerald after severely scratching her. Livid at Gerald's harshness, Gudrun says, 'God be praised we aren't rabbits,' but Gerald finds this hard to believe: ''Not rabbits?' he said, looking at her fixedly' (*WL* 243). As Gerald (A) behaves with the rabbit (B), so shall he (C) behave with Gudrun (D). Later, in 'Mino,' the intimate scene between the two cats of opposite sex is analogical to Ursula and Birkin's situation. Thus, when Birkin says of the stray cat that she is 'wild' because she 'has come in from the woods' (*WL* 149), we identify the stray female cat with Ursula and the male cat with Birkin since Ursula has come into Birkin's place. Ditto for 'Woman to Woman' where, at tea, Ursula sees Hermione's control over Birkin's male cat as symbolic of her influence over Birkin (*WL* 300). This analogy changes a few pages later, however, when Ursula tells Birkin that he's bound to return to Hermione 'like a dog to his vomit' (*WL* 306) for their relationship shows no signs of ending. For Ursula to equate Birkin with a dog, and Hermione with a dog's vomit, there is no mistaking her intense disgust over the love triangle. When, in the same scene, she calls Birkin 'a scavenger dog' and 'eater of corpses' (*WL* 307), her contempt could not be clearer.

All these similes and analogies lead us to ask why Lawrence deployed them. Critics like William Hall have claimed that 'the Lawrentian wolf is clearly representative of destructive gluttony as the creature of Nordic myth, it is further and more closely related to the abstractions: power, force, and will' (1969: 273). That is one way to construe source and targets. But as to why Lawrence should use the wolf image at all, Hall settles for Nordic myth, intertextual links with Shakespeare's *Troilus and Cressida*, and the literary history of the wolf image dating back to Dante and earlier (Hall 1969: 274). Conclusions like these are fine, but they are made when we mystify figurative language and take it to be completely unique from everyday language. However, that dichotomy, as Andrew Harrison has argued in a more recent article on metaphorical connections between electricity and emotions in *Women in Love*, is a false dichotomy (2000: 11). To see it as such reveals other possible motivations behind Lawrence's figures. For instance, literal alternatives could not have provided the same semantic benefits for readers. Animal figures are precisely effective because they tell us a tremendous amount about the characters in just a few words. For example, Gerald seems a wolf thrice in the novel not because he is hairy and a pack member but because he is Gudrun's predator. Likewise Birkin seems a deer because he is light of build and keenly aware of his surroundings, not because he walks quietly on four legs or has a tail.

Critics like F.R. Leavis sensed just how valuable figurative language could be for Lawrence. However, Leavis decided not to show, for example, 'in detail how completely (and significantly) Gudrun and Ursula are differentiated' (1968: 201) by Lawrence. Had he paid very close attention to Lawrence's figurative language, Leavis could have done so easily. Ursula is rarely described in animal terms, while Gudrun frequently is. Thus, figurative language contributes to their perceived differences. We grasp personality traits easily when animals, and their observable behaviours, serve as source domains for people. After all, to think of people as animals is rather conventional. In everyday language we refer to people as birds, cats, dogs, fish, lions, rats, pigs, and so on. By doing so, we conceptualise those we think and talk about as sharing characteristics with the animal in question. The tendency for negativity, however, outweighs positive meanings. When Gerald refers to Loerke as 'a flea' (*WL* 455), the effect is far different from someone in French, for example, saying 'bichette' to a lover or 'canard' to a baby. Indeed, overtly positive propositions like those in these French examples are very hard to find in *Women in Love* since Lawrence's figures constantly prompt us to see the animal traits of his characters. When Birkin states, 'Nothing is so detestable as the maudlin attributing of human feelings and consciousness to animals' (*WL* 139), his argument reinforces what we already know from reading the novel: conceptual mappings work *from* animals *to* humans in Lawrence's figurative expressions. In other words, Lawrence's tropes target his characters, not the animals referred to, in severely critical ways.[6]

Another reason for Lawrence to use animal figures is to help us evaluate the characters. Because of the values we assign animals, we tend to think it better to be a hawk (a solitary predator) than a flea (a parasite). For Gudrun to feel like prey no doubt influences our feelings about her given these values. Also, if even lice are smart enough to leave their hosts upon death, as Birkin's famous analogy suggests (*WL* 396), then the characters are right to escape England. Of course, the word 'even' in the last sentence implies that, relative to lice, human beings are smarter. That some animals seem more admirable than others is due to our 'Great Chain of Being' cultural model (Lakoff and Turner 1989: 160-213), whereby we position animals relative to ourselves on a scale according to the traits we attribute to them. When our conventional knowledge of this model meets with Lawrence's creative examples, we see why his figures quickly communicate tomes to us about his characters. In this manner, Lawrence creatively extends the *people are animals* conceptual metaphor throughout the entire novel. But 'general conceptual metaphors' like these, according to Rosa Sánchez, are 'not the unique creation of individual poets but are rather part of the way members of a culture have of conceptualising their experience. Poets, as members of their cultures, naturally make use of these basic conceptual metaphors to communicate with other members, their audience' (1999: 4). If we include novelists in Sánchez's category of poets, then why Lawrence did what he did with his figures is not at all mysterious.

One implication of such a radical re-examination of Lawrence's language is to demystify the interpretive process. Leavis was misguided in his claim that 'to suggest that the rabbit and the cattle [in 'Water-Party'] 'stand for' this and that would be to suggest much simpler ways of constructing and conveying significance and much

simpler significances than we actually have' (1968: 203). Leavis might have had in mind statements like those mentioned earlier by Hall (1969), who says that the wolf stands for 'destructive gluttony' and 'power, force, and will' rather than saying that the wolf stands for Gerald full stop. Of course, because the processes involved in making meaning are far from simple to describe for cognitive scientists, it is not fair to Leavis to imply that such descriptions regarding poetics are not worth the effort. A look at the aisles of books dedicated to the subject in any university library is enough to realize this. However, just because the processes themselves are not easy to describe, does not mean that we conclude that the processes are themselves beyond elaboration or so mystical (as Leavis would have it) that they cannot be analysed. After all, the facts here are really rather simple. We read *Women in Love*. There is a scene, for example, with an angry rabbit in it. Two of the protagonists are in the same scene. Their relationship has only just begun. The man roughly handles the rabbit after it scratches the woman. In turn, the woman is overwhelmed for she identifies with the prey (rabbit) captured by the predator (Gerald) who is acting 'like a hawk' (*WL* 241). Any reader who does not assume the rabbit to be Gudrun's analogue, who does not suspect that Gerald's treatment of the rabbit prefigures his treatment of Gudrun, will take Lawrence's long scene here to be merely gratuitous and of no importance whatsoever to the story as a whole. Such a reader, of course, would not exhibit what Jonathan Culler (1975: 115) famously called 'literary competence' over twenty years ago. Even Leavis will admit that 'the episode is charged with significance' (1968: 202), so describing the analogy [i.e., Gerald : rabbit :: Gerald : Gudrun] and its value in the novel is in no way meant to suggest that the process of analogy itself is a simple one. Rather, it is precisely because meanings are complicated that their origins demand explaining. Mapping across domains with corresponding elements in order to construe a target, or running a 'conceptual integration network' (Turner and Fauconnier 1998: 133), are two ways of accounting, in cognitive terms, for the meanings inspired by Lawrence's figures. *Language can never not signify* no matter what some critics would have us believe. Thus, we ought to treat as relevant for making meaning what novels inspire us to think about. To do otherwise is to take for granted the very things cognitive poetics is meant to explain.

Apart from animals, expressing abstract emotions in concrete spatial language is rather common in the novel. Indeed, another habit of Lawrence's in *Women in Love* is arguing that centres are good while peripheries are bad. The general principle involved in such configurations relates to a centre-periphery image schema. According to Mark Turner,

> [I]mage schemas are extremely skeletal images that we use in cognitive operations. Many of our most important and pervasive image schemas are those underlying our bodily sense of spatiality. They include our image schema of verticality, of a path leading from a source to a goal, of forward motion, of a container (or more accurately of a bounded space with an interior and an exterior, of contact, and of such orientations as up-down, front-back, and centre-periphery.
>
> (Turner 1991: 57)

For Lawrence, the centre-periphery image schema configures depictions of feelings of separateness. In many places in the novel, characters who feel isolated or alone imagine those abstract feelings in concrete spatial terms. In turn, we depend on a centre-periphery image schema when mapping Lawrence's emotional-spatial metaphors in order to produce their meanings. For instance, 'there seemed a magic circle drawn about the place' at the very start at Breadalby (*WL* 85), but the magic wears off when it becomes exclusive to those not already initiated into its social world. In this case, as in most others we shall see here, an evaluation suggested by the figure prompts us to think of the *centre as good* and the *periphery as bad*. When Birkin thinks of Hermione as 'witless,' his immediate impression is that she is witless since she is 'decentralised' (*WL* 89). If the centre is valuable, the periphery is less so.

The centre-periphery image schema is highly productive for Lawrence's metaphors in a variety of situations. Consider Gerald and Gudrun. While swimming in 'Diver,' Gerald 'exulted in his isolation' but Gudrun only watched since 'she felt herself as if damned, out there on the high road' (*WL* 47). That is, she is unable to join Gerald because of social codes that dictate what women can and cannot do. Not surprisingly, her frustration is expressed in concrete spatial terms. In London, Pussum first says to Gerald, 'You're not an artist, then?' and she does so 'in a tone that placed him an outsider' (*WL* 64). Much later in the novel, Loerke (another artist), will think the same thing: 'Gerald was one of the outsiders' (*WL* 451). Of course, Gerald is not always an outsider for he too can exclude others. At Breadalby, he has an epiphany with Gudrun when he realizes that the others there 'were all outsiders, instinctively, whatever they might be socially' (*WL* 102). And yet, once he has completely transformed his large mining company, Gerald is still unhappy. We are told, 'It was as if his centres of feeling were drying up' (*WL* 232). And then, as he watches his father die, Gerald convinces himself that he 'was outside this death and this dying' (*WL* 322) so as to distance himself from his father. While in Gudrun and Winifred's studio, Gerald felt like an 'outsider' or 'intruder' (*WL* 336), but in the cemetery at night he finally realizes 'Here was one centre then, here in the complete darkness beside the unseen, raw grave' (*WL* 339). As for Gudrun, she feels she is on the periphery less often than Gerald does. Once in the Alps she realizes, 'This was the centre, the knot, the navel of the world, where earth belonged to the skies, pure, unapproachable, impassable' (*WL* 401). While she celebrates this predicament in 'Snow,' Gerald 'saw the blind valley, the great cul de sac of snow and mountain peaks, under the heaven. And there was no way out' (*WL* 401). Of course, Gerald fears 'being shut up, locked up anywhere' (*WL* 67) so his troubles with Gudrun in the Alps are predictable based on their opposite impressions to this alpine 'centre.'

The same metaphor based on a centre-periphery image schema is also at work for Birkin and Ursula. For Birkin, life's 'centre and core' are reachable by love, so he asks Gerald in the train, 'wherein does life centre, for you?' (*WL* 58). Gerald worries that 'it doesn't centre at all,' and Birkin agrees that this is a problem (*WL* 58). The notion of the centre as reachable, or as the site of emotional equilibrium, is deeply linked to the physical image schema. At Breadalby, Birkin copies a Chinese drawing, saying that doing so

leads him to 'know what centres they [i.e., the Chinese] live from – what they perceive and feel' (*WL* 89). This link between the centre and feelings, between inclusion and exclusion, between the emotional and the physical, surfaces elsewhere. In 'Water-Party,' we are told that 'Ursula seemed so peaceful […] strong and unquestioned at the centre of her own universe' (*WL* 165), and that she and Birkin 'stood together in one luminous union, close together and ringed round with light, all the rest excluded' (*WL* 175). The centre is apparently where one wants to be if, as we assume, being outside on the periphery is no fun at all. However, such feelings for the centre are fleeting for Ursula. Whenever Hermione, Birkin, and Ursula are together, Ursula 'felt that she was an outsider [….] And she, Ursula, was an intruder. So they always made her feel' (*WL* 300). Her struggle for Birkin is a struggle to become an insider, to become central rather than peripheral to his life. Birkin, for his part, believes it is terrible to be 'dominated from the outside' (*WL* 357), which is why he desires a union with Ursula that works from the inside. Eventually, we are told that 'she enjoyed him fully. But they were never *quite* together, at the same moment, one was always a little left out' (*WL* 436). Since feeling 'left out' is terrible, a 'quête incessante' for Birkin and Ursula takes place as they search for love and a centre (Pichardie 1989: 16).

It is in moments like these that Lawrence's metaphorical schema is most effective. In order to convey the emotions of his characters, the figurative language from the spatial domain becomes highly salient for the emotional domain. We have profound insights into our experiences with the spatial world, which makes it useful to turn to when wanting to discuss our emotions. When we try to communicate in a literal fashion, we can communicate distance quite easily, but love less so. Try thinking of love right now in terms that are *not* metaphorical. Can't do it? Exactly. The same goes for disdain or any other emotion. For example, Ursula is thought by Gudrun to be 'such an insufferable outsider, rushing in where angels would fear to tread' (*WL* 431) after critiquing Loerke's sculpture. For Gudrun's feelings to be known, Lawrence naturally turns to a metaphor based on an embodied centre-periphery image schema. In 'Death and Love,' when Gudrun watches Gerald sleep, she concludes, 'They would never be together. Ah, this awful, inhuman distance, which would always be interposed between her and the other being' (*WL* 346). Because closeness is positive but distance is negative, Gudrun's feelings get expressed in these figurative spatial terms. Meanwhile, Birkin's attempt to destroy the moon's reflection in 'Moony' fails because 'at the centre, the heart of it all, was still a vivid, incandescent quivering of a white moon not quite destroyed' (*WL* 247). To depict the moon's resistance, Lawrence argues that it is the image's centre which cannot be destroyed. To convey the same thing here by writing about the image's periphery, outside, or outskirts, would hardly be as rhetorically effective. Moreover, it would not cohere with Lawrence's sense of the centre as positive.

To wind up this discussion of Lawrence, we have seen various metaphors appear in a principled way throughout his novel. However, many metaphors can be categorized as instantiations of *people are animals* or *the centre is good*. Categorizing them as such helps us see the figurative essence of Lawrence's style. The metaphors involving a

centre function according to centre-periphery image schemas. Past critics may have overlooked this when thinking about the act of interpretation but it is still important. Indeed, the schema is so entrenched that critics like Eric Levy have explained that Lawrence's 'psychology of love' in the novel as based on 'two types of character: one with a personal centre and one without' (1991: 5). Why Ursula and Birkin are 'centred characters,' but Gerald and Gudrun are not (Levy 1991:16), is an interpretation we can arrive at only when we understand the novel in the terms that I have been spelling out so far. Clearly, figurative language in the novel leads to interpretations like Levy's.

That a critic's own remarkable insights coincide with Lawrence's spatial language may suggest how embedded the centre-periphery image schema has become for interpretations of the novel, even decades after its composition. The same could be said about the *body is a container* metaphor that runs throughout the novel and deeply influences Gerald Doherty's recent interpretation of Lawrence's text (2000: 31). At any rate, we can appreciate Lawrence's figurative language for its power to communicate *Women in Love* to us so unforgettably. That figurative language is memorable language means it helps us to recall important scenes from a story. Some of the scenes I have written about here are memorable because they are portrayed figuratively. To view the language of *Women in Love* as organizing the story (and influencing our responses to it) is one way to usefully ground hermeneutics in poetics. At the very least, the approach pinpoints those aspects of prose style in *Women in Love* that relate to the wider metaphorical concepts of personalities and emotions that Lawrence investigated. And what is true of Lawrence is true of Modernism.

As far as Woolf goes, reconsidering interpretations of her texts helps us see how a metaphor like *life is a journey* shapes the theories we build of *The Voyage Out*. The images accompanying the metaphor, in turn, help us to review the role of Channel crossing in British literature and the disgust that leaving England or London by ship always seems to inspire. At a time when a duty-free shop at Heathrow is the last thing most of us see when leaving England, the modernist views from departing ship decks may seem to be locked in time. However, as we have seen with the examples from Woolf's novel, we are still able to process that powerful trope known as metaphor in order to arrive at some of modernism's most vivid images.

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Notes

1 Susan Stanford Friedman (1996: 123) argues that Woolf's decision to have Rachel die and not marry thwarts the woman's *bildungsroman* marriage plot.

2 When Birkin states in *Women in Love*, 'They say the lice crawl off a dying body . . . So I leave England' (Lawrence 1995: 449), one wonders if a harsher analogy of this rejection of England is possible.

3 The manifestations of *life is a journey* in *Women in Love* have been studied already by Hamilton (2001).

4 Gibbs (1994, 1997), Lakoff and Johnson (1980, 1999), Lakoff and Turner (1989), Lakoff (1987), Johnson (1987), Turner (1991, 1996), and Grady (1999), among others, all support this claim.

5 The view that metaphor is an act of categorization while simile is an act of characteristic attribution is the view of Glucksberg and McGlone (1999), whose rival hypothesis to the one on offer by Lakoff and company has yet to be answered.

6 The attribution of human feelings to animals is, of course, something we do rather easily. This phenomenon is known in cognitive science as *the intentional stance* (the title of a 1987 book by Daniel Dennett) that we take towards objects like animals in the world.

All the World's a Subworld:
Direct Speech and Subworld Creation in 'After' by Norman MacCaig

Ernestine Lahey

1 Introduction

In recent years, a response to developments in applying Possible Worlds theories to literary texts has resulted in the emergence of a new stylistic tool for text analysis and comprehension, known as text world theory. This theory has to date been presented most exhaustively in the work of Paul Werth (1999) and has begun to influence the way in which we understand and interpret notions of text. Werth's own analyses using text world theory rely heavily on examinations of literary narratives, and in light of this the main aim of this paper is to explore the flexibility of the theory by attempting to apply its principles to one poetic text, 'After' by the Scottish poet Norman MacCaig.

'After'

Let's choose a pretty word, say, *evening*,
And climb through it into the past,
Or stand on a towering If, surveying
The rosy kingdoms we have lost.

From every corner creep a thousand
Boredoms saying, *Greet us, We're life*.
Let's round the sunset up and milk it
Into a jug and drink it off.

Or in the hawthorn let us tangle
Our dreary look like gossamer
To shudder with that sparrow's chirping
And when the dew falls be on fire.

Or drag the distance home and chain it
There in the corner of the room
To charm us with its savage howling
And beg for fragments of our dream.

There's a clue somewhere. Can you find it?
Can you say it over and over again
'Love', till its incantation makes us
Forget how much we are alone?

(MacCaig 1985: 32)

2 Applying text world theory

In attempting to analyse the above poem according to the methods suggested by Werthian text world theory (1999), the analyst runs into at least one major problem. The presence of the first person imperative 'Let's' in the first line means that the poem can be read in one of several competing ways. First, it could be argued that the poem reveals the internal thoughts of the fictional poetic persona through interior monologue. A second, similar but distinct interpretation sees the poetic persona as verbalising this monologue through direct speech. A third, alternative interpretation might be that the poetic persona is engaged in a one-sided dialogue with another character in his/her text world. The final interpretation could suggest that text again sees the poetic persona as speaking to an addressee, but this time that addressee is the reader.

The presence of the imperative suggests a speaker who we can refer to simply as the poetic persona. This means then that at least one character inhabits the text world of 'After'. But the presence of a speaker further implies the presence of an addressee. There is, however a decision to be made about who this addressee is. In her article on reader involvement and second-person narrative structures, Monika Fludernik (1995: 106) notes that pronouns of address can be supplemented by the imperative form to create the same effect. Both the use of the second-pronoun 'you' and the use of the imperative form work to involve the reader in the character-initiated discourse. 'You, even if it turns out to refer to a fictional protagonist, initially always seems to involve the actual reader' (Fludernik 1995: 106). Fludernik goes on to note that the intended addressee of the 'you' form can be one of several, often overlapping, types: the use of second-person could be the 'you' of a directive address to the self, i.e. to the speaker him/herself; the speaker could be addressing a general audience through 'a pretense of gnomic truth applicable to the current reader' (Fludernik 1995: 107); finally, the addressee may be another fictional character in the speaker's text world.

As a fictional text progresses, the reader will usually uncover some details of plot or circumstance (for example, the character's intended addressee is revealed to be the opposite sex to that of the actual reader), which will cause the reader to begin to distance him/herself from the identity of the intended addressee of the text, and in effect, to view the 'you' as referring to another character much like the third person narrative structures of proper names and third person pronouns would in a fictional text written in third-person mode (Fludernik 1995: 107). A useful example for illustrating this effect is that of Italo Calvino's (1981) novel *If on a Winter's Night a Traveller*. Fludernik notes that the text begins by addressing what seems to be the actual reader 'You are about to begin reading Italo Calvino's new novel If on a winter's night a traveller', we later find out that a fictional character, aptly named 'Reader' is being addressed. As 'Reader' acts and is acted upon by various external forces in the fictional text world which amount to plot details dissimilar to the details of the events surrounding the actual reader of Calvino's novel, the actual reader effectively sees 'Reader' as a fictional character whose domain of existence is firmly within the text world jointly constructed by him/herself and Calvino.

Paul Werth (1999) does not provide any advice for dealing with the use of second-person techniques in his system. The best source is perhaps Elena Semino (1992), who suggests that the presence of imperative forms or second-person pronouns will always imply the presence of a fictional addressee, even if that addressee happens to be a silent (i.e. unparticipating) one. She assigns interior monologue and speech which is directed to oneself (from the character viewpoint) to texts with reference to no explicit addressee. In such cases, she says, ' . . . [t]he poetic *persona* can be imagined either as a thinking mind or as a speaker talking to himself in a solitary environment' (Semino 1992: 137; Semino's italics). However, in a later book Semino cautions that even the most *situated* poems may still be interpreted as addressing the reader if we as readers choose a 'universal reading'(Semino 1997: 42). By 'situated' I mean here poems that appear to provide exactly the kinds of 'plot details' that Fludernik suggests release the reader of second-person fiction from obligation to identify with the fictional 'you' of the narrative. An example of this would be a poem that is very explicitly deictically anchored for (minimally) time, space, entities and relationships. The example Semino provides to illustrate the tension between the specific reading and the universal reading, that of Owen's 'Anthem for Doomed Youth' is an ideal example, having the potential to be contextualised against the specific backdrop of World War I, or alternatively, understood as a comment on war in general (Semino 1997: 42). In a universal reading, for this or any other poem for which such a reading is possible, the reader can be seen as involved in the text in a way that is akin to the involvement of Fludernik's generalised 'you', regardless of whether or not any second-person structures exist in the text, for the cognitive effect of involvement is similar, if not identical. Indeed, the relative kinship of Fludernik's and Semino's views on reader involvement as presented here may actually point to a potential to explore the relationship between second-person narrative and poetry further, a potential which space does not permit me to explore here.

The decision about whether to interpret the speaker of 'After' as addressing a specific addressee or a generalised 'you', i.e. the reader, necessarily hinges on whether or not we provide a specific reading or a universal reading or 'After'. Both readings are possible because the 'plot details', or in text world theory terms the 'world builders' of the text are minimal, and where present, largely abstract. What this means for the reader is that although the poetic persona of 'After' might be addressing a specific, fictional addressee who exists in his or her text world, it is just as possible that the poetic persona is addressing the collective readerly audience, including of course, the specific reader of the text at any given time, simply because nothing in the text prompts us to disassociate ourselves from the role of addressee. For the purposes of the analysis presented in this discussion, I will choose to focus on a specific reading whereby the poem addresses a specific, fictional addressee. However, what is important here is that, for the purposes of undertaking a text-world theory analysis of the poem, it does not matter which reading is chosen. In Werth's tri-level structure of discourse world, text world, and subworld, there are strict top-down accessibility relations at work:

> ... [A] participant has access to another participant, a character in the text world he or she has created and to a sub-character in a participant-accessible

> sub-world, but not to a sub-character in a character-accessible sub-world, or to any entity more than two levels removed. A character has access to another character, and to a sub-character in either a participant-accessible subworld or a character-accessible subworld. *No entity has any upward access.*
>
> (Werth 1999: 215; my italics)

The reason it does not matter how we read 'After' for the purposes of deciding who speaks and who hears is that, even if the speaker in the poem is addressing the reader, that reader cannot possibly be the same reader who exists in the discourse world also inhabited by Norman MacCaig and which serves to negotiate the construction of the very text world in which the poetic persona exists. Because it is impossible, according to the principles of text world theory, for the poetic persona of 'After' to access the discourse world of the reader, the only way we could account for the universal line in which the reader is being addressed is to concede that this reader is a reader-counterpart, or an imaginary reader constructed by the discourse participants and perhaps loosely based on the notion of the actual reader.

The notion of a counterpart is usually used in relation to deictic subworlds. A character who initiates a flashback subworld, for example, constructs a world wherein a younger version of himself exists (Stockwell 2002: 94; see also Emmott 1992, 1997). This subworld version of a character whose existence for the purposes of the discourse is firmly rooted in the text world, represents that character's subworld counterpart. However, Stockwell (2002) also notes that counterparts can exist between different 'fictional discourse worlds' (i.e. text worlds) and between texts worlds and the actual world (Stockwell 2002: 94). The example he provides is the trans-world identity mapped out between Dickens' London and the actual London. It follows from this that if the poetic persona of 'After' speaks directly to the reader, that reader, like Dickens' London, is a fictional counterpart of the actual reader, and a *construct* just like the speaking poetic persona, and must exist only in the text world, not in the discourse world where the actual reader exists. In short, if I interpret 'After' using a universal reading, I may imagine a reader very much like myself existing in the text world and being addressed by the speaker, and I may rely on my imagination to construct this reader as a character in this text world, but I can under no circumstances be mistaken into thinking that the reader is actually 'me' as I exist at the moment of reading the poem, in the context of the discourse world.

3 Direct speech, subworld creation and absence of text world

Having chosen to represent the text as a dialogue between the poetic persona and a silent addressee, we must consider Werth (1999), who says the following of direct speech:

> [Direct speech] is not normally thought of as a temporal variation at all, but its main function is to change the basic time signature of the text world, for

> example by inserting some Present Tense utterances into a Past Tense narrative. This takes us, as it were, into the character's discourse world.
>
> (Werth 1999: 221)

For Werth, direct speech creates a temporal shift with relation to the matrix world (or main text world), and is thus represented as a participant-accessible subworld in relation to that matrix world (Werth 1999: 221). The problem for us here lies in the example given by Werth whereby direct speech in the Present Tense is *inserted* into a Past Tense narrative. In the case of 'After', the entire text world is constructed using utterances which are all examples of direct speech; the use of the imperative in all but the final stanza suggests this. I argue, therefore, that the only way to represent the text world of 'After' is to consider the whole of it as constructing a participant-accessible subworld through its use of direct speech. It is in this sense then that all the world of 'After' is indeed a subworld.

Stockwell (2002: 146) notes that where the first line of a poem, or indeed any text, immediately cues the construction of a subworld, the notion of the text world as existing a level below that subworld becomes problematic. The problem here is the notion that since characters within a text world are responsible for the creation of subworlds, there must certainly be a text world in the first place which these characters inhabit. Stockwell does seem to argue however that there are cases whereby a text world is never constructed. In analysing one poem using text world theory he notes that '... [O]ver eleven and a half lines we never flash out to a text world, because we never built one in the first place' (Stockwell 2002: 146). On the face of it, this notion of not building a text world before building subworlds seems reasonable. Both the Keats poem analysed by Stockwell and the MacCaig poem presented here seem to confirm that it is possible to 'skip' the text world level if you will, and move directly into the subworlds; that in fact, as Stockwell suggests, rather than a restricted top-down notion of world construction, it is perhaps better to discuss the notion of 'world-switches' generally, either up or down the hierarchy, thereby accounting for the fact that the 'way in' to a particular world may not be as straightforward as Werth's model suggests (Stockwell 2002: 147; Gavins 2001).

Having said this however, we must not be led into thinking that the text world can ever be omitted entirely, and any text world theory reading which seems to do this should certainly suggest a problem in the application of the model. As Werth notes, '*there is always both a discourse world AND a text world* (Werth 199: 87; Werth's italics). It holds then that in the case of 'After' where the direct speech of the poetic persona prompts us into immediately building a subworld within the first line of the poem, the text world must be constructed later in the poem, where a cue to world-switch prompts us to move back to text world level, or it must be *inferred*. Of these two options, only the latter is possible, since, as analysis following will show, as the reader proceeds through 'After' he or she continues to receive cues from the text to build sub-world upon subworld, but never to build a matrix world from which these subworld must necessarily originate. To solve this problem, we must remember the structure of the

discourse world as described by Werth: 'The discourse world minimally contains the participants and what they can see, hear, etc. However, it must also contain *what the participants can work out from their perceptions* (Werth 1999: 83; Werth's italics). Inference is an essential element of the discourse world, brought to the discourse world by the discourse participants. Here, in analysing 'After' inference is of the utmost importance because, as we meet with a text that prompts us to build a subworld immediately, inference allows us to simultaneously assume the existence of a textworld. Indeed, we are not only able to infer a textworld for 'After', we are required to, as a result of a process of inference that, for 'After', proceeds as follows: we know that the majority of the text is written in the imperative moood, which implied the existence of a speaking voice. If there is a speaking voice then it follows that this speaking voice must be embodied, and if there is an embodied sentient being then that being must be located in spatio-temporal context, i.e., a text world.

The inferred text world of 'After' negotiated by the discourse participants will necessarily contain only the characters suggested by the text, and they are the speaker, or poetic persona, and the (silent) addressee. It is unclear as to whether or not the addressee is present in the same physical space as the poetic persona at the time of speech, but we can place him/her as an entity in the text world frame nonetheless since he or she is still bound to the matrix world via her inferred relationship with the poetic persona. The main text world frame, as described above, can therefore be represented notationally as follows:

WB:	**t:** ? **l:** ? **c:** poetic persona, addressee **o:** ?
FA:	

Fig 1: 'After' text world

What we have above is an example of what I am calling an 'empty' text world. In short, the text world negotiated by the discourse participants is minimally populated (here there are only two characters present), and the function advancing propositions must be inferred, since they are not made explicit. Here we must infer 'Persona says . . .' as the only function-advancing proposition present in the text. We must do this so that the participant accessible subworld initiated by the ensuing direct speech can be shown to originate in the text world. Unlike texts which are narrated in the Past Tense with some forays into the Present Tense through direct speech, this text gives us no additional information about the text world the characters inhabit. It is, in effect, deictically empty. A reworking of the notation can now be made:

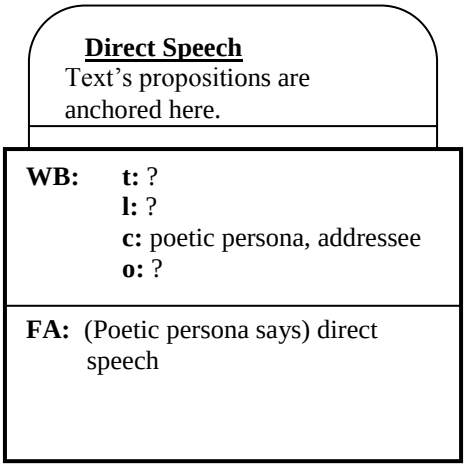

Fig 2: 'After' text world and direct speech subworld

I have chosen to represent the subworld initiated by the direct speech of the poetic persona as overlapping as much as possible with the main TW frame in my notation. This is because the time at which we must infer the poetic persona to be speaking in text world must coincide with the time at which the propositions are realized in the subworlds. Hence the text world and the subworlds are layered representations of the same event (a character speaking to another character), the only difference between the two being in relation to whose *origo,* or deictic zero-point, the events are situated.

The propositions expressed by the poetic persona text prompt several other subworlds, including metaphor subworlds (e.g. EVENING IS A DOOR OR TUNNEL; 'IF' IS A TOWER; DISTANCE IS A SAVAGE ANIMAL, etc.) and exclusive-or subworlds ('Or in the hawthorn'; 'Or drag the distance home'). Furthermore, the subworlds mentioned above originate not from the subworld initiated by direct speech, but from another attitudinal subworld initiated by the fact that the speaker is postulating future action through use of the invitational 'Let us', which is synonymous with the interrogative 'shall we'?

To summarise, the text world of 'After' is deictically 'empty' comprising only the characters and no evidence of their relationship(s) with other entities present in their discourse world. The propositions offered by the text all come in the form of direct speech and therefore create the overlapping subworld whose temporal 'location' is concurrent with that of the main text world. The speech of the poetic persona postulates future action, and therefore creates a third all-encompassing subworld located sometime in the future, and it is this final subworld wherein the other subworlds mentioned above (metaphor, exclusive-or, etc) must originate. The reader of 'After' has access to the text world, which is empty, and the subworld of direct speech, which because of the future-time suggested by the 'Let us' directive, is also, similarly empty apart from the characters. All explicit function-advancing propositions are therefore only evident in

the most remote subworlds, which, because they are more than two levels removed from both the participants and the characters are accessible to neither.

4 Conclusion

This short analysis serves to demonstrate in some small way the great strain put on to notions of accessibility through an examination of one poem, Norman MacCaig's 'After'. Poetry offers us a wide range of problems in attempting to successfully apply Werthian text world theory. I have not, for example, even considered the graphology of the text (MacCaig's use of italics). The process by which some poetic texts construct worlds which are deictically 'empty' is one important problem for text world theorists. The linguistic features that shape the empty text world of MacCaig's 'After' are only one set of a varied range of features which produce similar effects in other poems. By isolating these features, one can hope to gain a sense of a body of poetic literature which consistently breaks the rules of accessibility proposed by Werth and his possible-worlds theory predecessors.

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Aiding the Reader:
The use of Metalinguistic Devices in Scientific Discourse

Mujib Rahman

1 Introduction

For successful written communication, the writer not only must engage the readers' attention but also must sustain their interest till the end whatever the length of the communication. The subject of the communication, the information or the propositional content alone, cannot hold the reader's attention for long. A writer's success depends not only on what is being conveyed but also on how well it is being conveyed. In order to be successful, the writer needs to operate at two levels: the level of text (discourse) and the level of metatext (metadiscourse):

> On one level we supply information about the subject of our text. On this level we expand propositional content. On the other level, the level of metadiscourse, we do not add propositional material but help our readers organize, classify, interpret, evaluate, and react to such material. Metadiscourse, therefore, is discourse about discourse or communication about communication.
>
> (Vande Kopple 1985: 83)

Consequently, by helping his readers to 'organise, classify, interpret, evaluate, and react' to the propositional content being provided, the writer makes his own presence felt. And this is how Vanda Kopple defines metatext as 'the linguistic material which does not add propositional information but which signals the presence of the author' (Markkanen et al. 1990). Similarly, Crismore and Farnsworth (1990), Markkanen et al. (1990) and Crismore et al. (1993) also draw a distinction between *text* and *metatext*. By using metatextual devices, the writer can engage their readers by 'drawing their attention to the act of discoursing, alerting them to various degrees of certainty, and guiding their reading' (Crismore and Farnsworth 1990: 118). This makes the reader more responsive to the propositional import of the communication. Hence, the use of metadiscourse helps the reader understand the text as well as the writer's perspective.

Sinclair, in his earlier model, (1966, 1980) proposed that discourse consisted of two planes: the interactive and the interpretative. The interactive plane (*prospective, existential, and structural*) is concerned with the pragmatics and structure of discourse, while the interpretative (*retrospective, accumulative and semantic*) is concerned with its semantics and organisation. Sinclair's (1983) new model still consists of two planes: the *autonomous* and the *interactive*. Here, Sinclair modifies his earlier terminology in that he renames one of the terms, 'interpretative', as 'autonomous' but the basic idea remains the same. At the autonomous plane, the writer's concern is with developing his argument, the text, or, in Hallidayan terminology, the ideational component. At the interactive plane, the writer's concern is with the appropriateness of presentation, the

presentation of the argument with respect to his audience. At this plane, the writer negotiates his rhetorical affairs with his intended audience.

A number of scholars have identified the possible advantages that the use of metatext provides (Booth 1961; Williams 1985; Vande Kopple 1985):

Booth's advantages:

- explanations
- summaries of thought processes and mental states
- orienting information
- guidance of readers' expectations
- guidance of readers' intellectualising
- guidance of readers' emotional responses
- harmony between author and reader
- identification with the author/characters
- reader involvement with/support for an author caring for readers and text
- reader involvement with text

Williams's advantages:

- changing the subject (*let us turn to*)
- coming to a conclusion (*in conclusion*)
- asserting something with or without certainty (*surely, probably*)
- pointing out an important idea (*it is important to note that*)
- defining a term (*by x I mean*)
- acknowledging a difficult line of thought (*this is a difficult notion*)
- noting the existence of a reader (*as you can see, recall that*)
- indicating the relationship between ideas (*thus, for example*)
- continuing the discourse (*at least, first*)
- expressing attitudes toward events (*fortunately, amazingly*)

Vande Kopple's advantages:

- helping readers organize propositional material
- helping readers classify propositional material
- helping readers interpret propositional material
- helping readers evaluate propositional material
- helping readers react to propositional material

(see Crismore and Farnsworth 1990:121)

There is much in common in the three groups of advantages. The only difference is the way they are expressed. Booth and Vande Kopple list their advantages in terms of the reader, while Williams does not. Again, Williams and Vande Kopple present their advantages in functional terms, but Booth does not. It is also obvious that Vande Kopple's five advantages, in fact, encompass all that is listed by Booth and Williams. It

can also be seen that the advantages can be grouped in two or three categories. And that is what scholars have actually attempted.

2 Classification of metalinguistic devices

The best way to group the advantages would be to adopt a functional approach. The list clearly demonstrates that the advantages that are expressed in functional terms (Williams's and Vande Kopple's) are easy to understand. As such, Halliday's (1985) macrofunctions provide the most appropriate basis for such a classification. In Halliday's grammatical theory, the ideational or referential function represents the external world, including not only the representation of physical experiences and internal/mental processes, such as, thoughts and feelings (the experiential subfunction, but also the fundamental logical relations that exist among these experiences and processes (the logical subfunction). The logical relations are expressed linguistically through syntactic devices of co-ordination, hypotaxis, indirect speech, etc. The interpersonal function encompasses the relations between the addressor and the addressee in a discourse situation or speech event. Linguistically, the interpersonal function is realised through the use of first/second person pronouns and speech acts, such as, questions and directives. The textual function is concerned with the way language establishes links with itself and the situation to produce text that is linguistically cohesive and semantically coherent.

Whereas the ideational function advances the propositional content of the text, the textual and the interpersonal components provide the various orienting strategies that are termed as metatext. Returning for a moment to Vande Kopple's advantages, it is obvious that the first two — organising and classifying the propositional material — are different from the rest which are attitudinal and evaluative in nature. In many classifications, therefore, the text organising aspects are distinguished from the attitudinal aspects (Vande Kopple, 1985; Markkanen et al., 1990; Crismore and Farnsworth, 1990; Crismore et al., 1993). These scholars view metatext as the means by which an author makes his presence explicit in the text by referring to the organisation of the text and by commenting on the propositional import of the text. Crismore and Farnsworth suggest a division on two planes:

> Metadiscourse functions on a referential, informational plane when it serves to direct readers in how to understand the primary discourse message by referring, for example, to its text structures and content and to the author's discourse actions, purposes and goals. This referring can be on a global or a local level. Metadiscourse functions on an expressive, attitudinal plane when it serves to direct readers in how to take the author — that is, how to understand the author's perspective or stance toward the content or structure of the primary discourse and the readers. (my emphasis)
>
> (Crismore and Farnsworth 1990: 120-21)

Crismore and Farnsworth seem to have erred by naming the first plane as the 'referential, informational plane' since whatever is referential and informational — the ideational in Halliday's system — cannot be metatext. However, this seems to be simply an oversight and a consequence of not being rigorous about the use of terms, for they end up using the term 'textual' in their classification of metatext (see Figure 2 below) rather than ideational as suggested above.

Vande Kopple's (1985) system of classification, based on Halliday's macrofunctions of language, has two categories: the textual and the interpersonal:

TEXTUAL METADISCOURSE

- *Text connectives* help readers recognize how texts are organized, and how different parts of the text are connected to each other functionally or semantically (e.g., *first, next, however, but*)
- *Code glosses* help readers grasp and interpret the meanings of words and phrases (e.g., *X means Y*)
- *Illocution markers* make explicit what speech act is being performed at certain points in texts (e.g., *to sum up, to give an example*)
- *Narrators* let readers know who said or wrote something (e.g., *according to X*)

INTERPERSONAL METADISCOURSE

- *Validity markers* assess the truth-value of the propositional content and show the author's degree of commitment to that assessment, i.e., hedges (e.g., *might, perhaps*), emphatics (e.g., *clearly, obviously*), attributers (e.g., *according to X*), which are used to guide the readers to judge or respect the truth-value of the propositional content as the author wishes.
- *Attitude markers* are used to reveal the writer's attitude towards the propositional content (e.g., *surprisingly, it is fortunate that*)
- *Commentaries* draw readers into an implicit dialogue with the author (e.g., *you may not agree that, dear reader, you might wish to read the last section first*)

Figure 1: Vande Kopple's Classification System for Metadiscourse

The function of the textual component of the metatext is to help the reader find his way through the maze of propositions. Halliday (1973: 66) defines the textual function as 'an enabling function, that of creating a text' and enabling 'the [writer] to organize what he is [writing] in such a way that it makes sense in the context and fulfils its function as a message.' Hence, textual metatext functions at both the global and the local levels: at the local level, to signal relationship between propositions, and at the global level, to point out the relationship between the proposition under discussion and the overall underlying theme. If explicit indications are provided to the reader with respect to the organisation of the propositions (the ideational component), the writer is said to be using the textual category of metatext. This function assumes a much greater importance with respect to experimental research articles, as they are essentially argumentative. Nash (1990) distinguishes between two types of writing, the one that 'tells' and the other that 'argues'. Telling asks nothing more of the audience than to accept what has been told; arguing in some way involves the listener or reader by

appealing for judgment, inviting consent, or attempting to stave off anticipated objections' (p. 18). It is in the 'arguing' type (such as academic discourse) that metatext usually has a firm place.

Halliday's (1973) interpersonal macrofunction includes 'all that may be understood by the expression of our own personalities and personal feelings on the one hand, and forms of interaction and social interplay with the participants in the communication situation on the other hand' (p. 66). The interpersonal metatext, therefore, includes hedges, certainty markers, attributers, attitude and evaluation markers, and commentary. The first comprehensive classification of metatext was attempted by Vande Kopple (1985), which is shown in Figure 1 above.

Vande Kopple's classification has been through a number of revisions (both major and minor), the most recent being the one by Crismore et al. (1993) which is shown in Figure 2 below. There are obvious changes: categories have been collapsed, separated, renamed, and reorganised. Text connectives appear as Text markers with logical connectives making a separate category along with three other. The category, narrators, has been dropped from textual metadiscourse as it appears as attributers in the interpersonal metadiscourse (an obvious duplication in the original classification). A new category, *announcements*, has been added to the textual metadiscourse. 'Code glosses', 'illocution markers', and 'announcements' together make a new category — *interpretive markers*. Similarly, the interpersonal metadiscourse categories have been reorganised. The validity markers category has been expanded into three separate categories: 'hedges', 'certainty markers', attributers' resulting in five interpersonal categories.

I. TEXTUAL METADISCOURSE (used for logical and ethical appeals)

1. Textual Markers

- Logical connectives
- Sequencers
- Reminders
- Topicalizers

2. Interpretive Markers

- Code Glosses
- Illocution Markers
- Announcements

II. INTERPERSONAL METADISCOURSE (used for emotional and ethical appeals)

3. Hedges (epistemic certainty markers)
4. Certainty Markers (epistemic emphatics)
5. Attributers
6. Attitude Markers
7. Commentary

Figure 2: A Revised Classification System for Metadiscourse Categories (Crismore, Markkanen, and Steffensen 1993).

In a minor modification, Mauranen (1993), for her analyses, divided the commentary category into three sub-categories as follows:

> - *Reviews*: Clauses (sometimes abbreviated), which contain an explicit indicator that an earlier stage of the text is being repeated or summarised: *So far we have assumed that*
> - *Previews*: Clauses (sometimes abbreviated), which contain an explicit indicator that a later stage of the text is being anticipated: *show below that*
> - *Action markers*: Indicators of discourse acts performed in the text: *the explanation is, to illustrate*
>
> (Mauranen 1993:10)

While the first two categories appear to be worthwhile, the last one seems to have duplicated an already existing category: 'illocution markers'. There also seems to be a violation of the fundamental difference between the textual and the interpersonal metadiscourse. According to Vande Kopple's (1985) system of classification — as modified and expanded by Crismore and Farnsworth, (1990); Crismore et al. (1993) — and which Mauranen (1993) is said to be following, 'commentary' is an interpersonal category while 'illocution markers' (or 'action markers') is a textual category. As such, 'action markers' cannot be a subcategory of commentary. But the source of the problem is in the classifications proposed by Crismore and colleagues (Crismore and Farnsworth 1990; Crismore et al. 1993). They have not been consistent in their classification. It is true that new ideas evolve over time, which give birth to new conceptions, but Crismore and colleagues have shown inconsistency even within the pages of a single study. For example, in the Crismore and Farnsworth (1990) study (in which they developed Vande Kopple's categories into a system), 'commentary' was included in the interpersonal domain of metadiscourse (p. 123); however, when they were developing a classification system for their own analyses, they not only made the 'commentary' category both interpersonal and textual, they also divided it into four sub-categories — 'informative', 'previews', 'reviews', and 'action markers' (duplicating 'illocution markers') — in addition to making a distinction between general and scientific commentary. The examples they provide for the 'informative' general commentary appear to be no more than propositional material. They violate their own criteria. Probably realising these inconsistencies, Crismore et al. (1993: 54) assert: 'We realize that metadiscourse is a somewhat gnarled area of study …'

Peters (1986), developing a system for her analyses, divided the verbal strategies she was looking for into three categories: those writers use to structure the text, those they exploit to relate to the reader, and those they employ to express ideas:

> 1) TEXTUAL STRATEGIES, those providing cohesion from one statement to the next or marking out the structural component of the text;
> 2) INTERPERSONAL STRATEGIES, those representing some form of interaction with the reader; and

> 3) EVALUATIVE STRATEGIES, those helping to interpret and classify ideational content and putting a value on it.
>
> (Peters 1986:173)

Peters does not use the term, metatext, in her paper, but her categorisation is equally viable as a classification of metatext. It seems that Vande Kopple's, and Crismore and Farnsworth's interpersonal function conflates Peters' last two categories. However, not all these categories are truly metatextual. Ambiguities abound. An attempt will be made in section 3.4 to disambiguate the notion of metatext in the light of a new typology. Let us first turn to the problems that beset the present classifications.

3 Problems with classification

Metadiscourse, as already hinted at, is a problematic area. Crismore et al. (1993) further opine:

> Metadiscourse is an admittedly messy but very important part of language use; thus, in studying it, we should expect a certain degree of impreciseness and subjectivity, reconsiderations and refinements of what does or does not count as an instance of metadiscourse ... as well as classifications of metadiscourse.
>
> (Crismore et al. 1993: 54)

In order to facilitate identification of metatextual elements in ongoing texts, scholars have attempted to provide criteria for so doing. Two such criteria have been proposed: (1) authorial presence and (2) author's explicit awareness of the text he is producing (act of discoursing). However, both notions have their problems with serious repercussions for the overall classification of metalanguage as a whole.

3.1 The notion of authorial presence

Enkvist (1975) suggests that metatext is characterised by an explicit or overt presence of the author, a view supported by Markkanen et al. (1990), Crismore and Farnsworth (1990) and Mauranen (1993). Mauranen (1993: 97) holds that 'Through metatext the writer steps in explicitly to make his or her presence felt in the text …'. However, Crismore and Farnsworth include non-overt presence of the author as a criterion. A question arises: whether only an author's overt presence or also his non-overt presence should be considered for identifying metatextual elements. The answer is not difficult to obtain if we consider that an author is always present in his work, in every word of it, by virtue of his being the writer. And this concept is not difficult to understand either, as we know, to put it crudely, that whenever we refer to a work we invariably say or write that Crismore and Farnsworth suggest, propose, state, argue, etc. Never do we see any text as detached from its author. Moreover, the use of the simple present in such

constructions further suggests the omniscience of the author. To accept the non-overt presence of the author as a criterion for identifying metatext would be to have only metatext and no text. Whenever a writer uses metatext, he does so with the purpose to intrude upon the reader to make his presence felt, and by making his presence overt, he guides the reader to help him comprehend 'how the text is organised, what functions different parts of it have, and what the author's attitudes to the propositions being presented are.' Consequently, in this study, only the overt presence of the writer shall be taken as a criterion for the identification of the metatextual elements.

3.2 The notion of text-consciousness

The author, in his attempt to guide the reader through the maze of his propositions, may be said to have become conscious of his text producing activity. His comments on what he is doing at the moment or what he is going to do may be construed as an expression of his own consciousness of the text producing process. This produces a harmonic reverberation in the reader's consciousness that helps him understand and interpret the writer's proposition. Metatext may thus be taken as the manifestation of the writer's self-consciousness of the discourse act that is unfolding.

This criterion of the writer's consciousness of the ongoing discourse act is important in that it limits the range of metatext, especially that of the attitudinal or evaluative kind. Its implications are particularly of note in respect of the modality markers since not all modal expressions will qualify as metatext despite their role of indicating the writer's stance vis-à-vis proposition. Although Halliday (1985: 333) distinguishes between 'explicit' and 'implicit' modality, the distinction does not look promising when it comes to distinguishing metatextual modality markers from those which are not metatextual. Explicit indication of the writer's stance towards propositions is not sufficient. There must also be an explicit indication of the writer's awareness of the discourse process. Let us look at the following two examples:

[1a] From the preceding account, it may be noted that the biostratigraphic zones and subzones, more or less coincide with the lithological units described earlier (Table 3). [PAK-15]

[1b] It may be possible to develop a systematic procedure to obtain good LORG results by changing the pulling distance with the Al-F distance … [NS-07]

Example (1a), as is obvious, is an instance of metatext, but example (1b) is not, despite its having the same modality marker, and despite its having an additional modality marker, 'possible'. Example (1a) is metatextual not because of the modality marker, but because of explicit reference to the text: *From the preceding account and described earlier*.

If we accept the general definition of metatext as 'text about text', example (1b) fails on this account. If the context is to determine the status of a modality marker as metatext, it follows that modality markers are not metatextual in themselves. This is also true of various other categories in the system of classification of metatext proposed by various scholars. This calls for a completely new classification.

4 A new classification

A good starting point for the discussion of a new classification is provided by Peters (1986):

> An alternative might be to regard the central proposition of an extended piece of academic composition as a textual component. The proposition has a unifying value for the text, and the proposition's argumentative support dictates the structure of the text.
>
> (Peters 1986: 171)

This makes good sense. Peters implies that an academic composition, such as an RA, has a central proposition, which is developed through arguments (and counter arguments) and which, in turn, 'dictates the structure of the text'. There are, therefore, three things and not two: the content or substance (what is said), expression (how it is said) (see Saussure, 1916), and text (the final interface of content and expression: the form). If metatext is 'text about text' and if the ideational or propositional content is what metatext talks about (as usually argued), the term appears to be a misnomer. We need to distinguish between the (structure), the content (substance), and the expression of the text. Clearly, to speak about the form is not the same as to speak about the content or the expression of it. Let us consider the following two examples:

[2a] We will start by showing how reversal brackets for an experimentally determined reaction may be converted into an enthalpy of reaction representing all the reversal brackets for the reaction. [NS-04]

[2b] We suggest that this may also have promoted diffusion and growth of the complete multiple textures. [NS-24]

The two examples are fundamentally similar. Both have the first person plural in thematic position and both have the same modal verb, may. However, example (2a) indicates the structure (organisation) of the text (what the reader can expect and in what order), while example (2b) provides a further explanation of what has been expressed in the preceding sentence (note the strong anaphoric, this). Example (2b) is reproduced below as (2c) in full with the preceding sentence to provide context:

[2c] Inward collapse of a hydrothermal system, set up in the country rocks, shortly after solidification of the plutons is thought to have produced localized 'coarse zones' where the gabbros become completely uralitized

> (Turner, 1992). We suggest that this may also have promoted diffusion and growth of the complete multiple textures. [NS-24]

Example (2c) is illocutionary in nature with a hedging element. However, the example is not an instance of metatext as it builds on and develops what was said before. While the author is explicitly present in both the examples, example (2a) manifests author's text consciousness as well. Thus, neither the criterion of authorial presence is useful on its own nor are those of hedges and illocution. Clearly, to speak about the *form* is not the same as to speak about the *content* and its expression. And clearly, the term, metatext, cannot possibly refer to both processes. A distinction must be maintained.

But a distinction already exists, though not strictly observed, between text-as-product and discourse-as-process (see Widdowson, 1979:71). This distinction can be extended to metatext and metadiscourse. We have already distinguished between talking about the form (text) and talking about the content and the unfolding propositions (discourse). Peters further argues:

> Apart from indications of macrostructure [global], readers expect from an academic text sufficient microstructural [local] details to supply cohesion and to show logical connections between one statement and another… In short, both the development of concepts and textual management assume importance as readers assess the value of academic discourse. [emphasis added]
>
> (Peters 1986: 170)

Here, 'the development of concepts' is what has already been referred to as content and its expression, and 'textual management' is what gives the content its final form. Development of concepts includes speaking about and indicating relationships between and among the concepts and propositions as they unfold. This process may be termed as metadiscourse. Textual management is the indication to the reader of the micro and macro organisation of the whole text and the reference to various sections of the text. To be consistent, let us term the development of concepts and propositions as discourse management. It should be clear by now that metatext is not text-about-text; and, as a corollary, metadiscourse is not discourse-about-discourse. Let us prepare for a new definition. Consider the following examples:

> [3a] The latter hypothesis, however, would imply a gradual deepening of conditions in which relatively coarser material in the later stage was not reaching the depth where shale of the upper portion of the facies was depositing [PAK-03].
>
> [3b] Therefore, in light of our experiments, we outline a subset of the characteristics of the sample in Figure 1 that may result from rapid pressure release. [NS-03]

Example (3a) is an instance of metadiscourse as it includes a reference to previous discourse. It should be noted that the writer is naming the foregoing proposition as 'hypothesis' for the first time, which may not be understood by the reader as hypothesis. As such, the writer is performing a discourse-managing act. In example (3b), the writer is clearly performing a text-managing act with an illocutionary marker, *we outline*. The text element, *in light of our experiments* does not refer to the text but something external to it. There is also a deictic reference: *in Figure 1*. We can now attempt a redefinition: 'Metatext is not text-about-text, but text-about-text management and metadiscourse is not discourse-about-discourse, but text-about-discourse management.' If we view discourse as a conglomeration of discourse acts (propositions or arguments), then metatext is the text that gives those acts names (such as, introduction, discussion, argument, question), refer to them and comment on them (as in 'discussed above'), and metadiscourse is the text that refers to their execution. Though none of the scholars so far discussed refer to deixis, it is a good candidate for inclusion in the textual metafunction. Deixis is an efficient means for text comprehension, for it helps reorient the reader in his processing of the text. Ehlich (1989: 39) remarks: 'In order to make proper use of deixis in texts, the author must refer to a domain common to him and the reader. The first and most important candidate is the text itself because it is the only thing the addressee really has at hand.'

Having looked at these various classifications and re-classifications, I strongly feel that a more systematised and simple classification is warranted. With a view to achieving this aim, I propose the following classification.

METALANGUAGE

METATEXT (text-about-text management)

Textual Reference to:

- Discourse entities (*In this paper, In the following section*)
- Discourse acts (*As noted earlier/above, will be discussed*)
- Discourse labels (*This argument, This question*)

METADISCOURSE (text-about-discourse management)

Performing/executing:

- Illocutionary acts (*We argue that, We agree, My question is*)
- Topic Shifting (*In regard to, Now the question arises*)
- Code glossing (*namely, for example, for instance*)
- Interactive acts (*Note that, It should be noted*)

Indicating relations:

- Text connectives (*but, therefore, in addition, first, second*)

Figure 3: A new classification system for metalanguage

What follows is a description of the categories, illustrated with examples, which can be included in metatext and metadiscourse.

5 Metatext (text-about-text management)

Metatext includes explicit (and not so explicit) references to the text managing acts such as the writing process or the reading process. In writer-responsible languages, the writers need to employ several strategies for effective communication with the readers. Every text is an intricate coalescence of semantic, syntactic, and rhetorical choices. And sometimes, the writers, in order to forestall any misreading, need to inform the readers why a certain choice was made. This becomes all the more important with respect to RAs, as according to Channell (1990):

> Good academic writing is believed by its users to have characteristics of precision, detail, and accuracy. This is seen as necessary in order that it may fulfil its main overt purpose of effectively communicating research findings to others …
>
> (Channell 1990: 95-6)

The writers have several metatextual strategies to achieve the qualities of 'precision, detail, and accuracy' in their communication. In terms of explicitness, metatext is here sub-classified into text-internal deixis, references to discourse acts, and interactive acts.

The examples are from the discussion sections of published research papers, both native and non-native. Two examples are provided for each category making a pair, one each from the native and the non-native corpus. If an example does not form part of a pair, it means that the construction does not occur in one of the samples.

5.1 Reference to discourse entities

This category comprises references to the entire text, (Example 4), to individual sections, (Examples 5, 6), and to tables and figures (Example 7). As the text is the only entity that the reader can refer to, such references have mainly organising function.

[4a] The methods presented *in this paper* are simple extensions of well-established strain analysis techniques. [NS-30]

[4b] *This paper* presents the variation in the chemistry of magmatic and fenitic pyrobole as a result of fenitic fluids emanating from the carbonatite. [PAK-07]

References to sections (either with or without title) may be either prospective (5a) or retrospective (5b, 6):

[5a] *In the following section*, we present results for a number of different rock-forming minerals. [NS-18]
[5b] As stated *in the previous section*, the myrmekite in the AGC is typically found in the K-feldspar ... [PAK-13]
[6] The experimental data presented here are consistent with the ... transformation results of Fleet () referred to *in the introduction*. [NS-02]

References to tables and figures occur in two forms: either as part of the running text or enclosed within parentheses. The latter may occur either on their own or with verbs, such as, *see*. As the ones with verbs serve to explicitly direct the reader (interactive acts), they are not included in the present category. The ones without the directive verbs are totally excluded from consideration, as these are regular features of the scientific RAs.

[7a] *Figure 6* is intended to illustrate the approximate scale ... of potential magma ascent rates ... [NS-03]
[7b] *Figure 8* shows that the pyroxenes from the volcanics of the Waziristan complex are of calc-alkaline type ... [PAK-12]

5.2 Reference to discourse acts

Adverbs of place, such as *above, below, under*, are included in this category. The adverb, *here*, is also included in this category if it referred internally to the paper. Without exception, the adverb, *here*, can be replaced by *in this paper*. Most often, these adverbs followed verbs, such as *discussed, shown, described, outlined*:

[8a] However, *as shown above*, the effect of pressure is enhanced in multicomponent systems, whereas adiabatic gradients are not nearly as compositionally dependent. [NS-03]
[8b] As the alkaline nature of these pyroxenes *has been ruled out above*, the volcanic arc affinity remains the only alternate origin suggested by this diagram too. [PAK-17]
[9] Other characteristics of these peridotites from Waziristan ... also support their island arc origin, along with the additional evidences from the related rocks *discussed below*. [PAK-17]
[10a] Sphalerite, however, is common in rocks of the mine sequence, although not in the immediate vicinity of the retrograde textures *described here*. [NS-14]
[10b] It is hoped that the field and petrographic aspects *outlined here* will provide a better understanding of the relationships amongst the constituent rocks of the Chilas complex. [PAK-24]

This class of metatext also includes expressions containing verbs, usually of illocution type, with temporal adverbs, such as *earlier, previously*, and nouns naming discourse acts. Their purpose is either to highlight the textual function of the immediate text environs or to indicate progression of the discourse. On the whole, they serve the purpose of keeping the reader abreast of the development of the proposition, and to put him/her in the right perspective for the immediate line of argument. The following examples illustrate verbs followed by adverbs referring to earlier sections of the text in terms of chronology:

[11a] The composite crystal veins *discussed earlier* provide evidence to indicate that in some situations bedding plane-parallel thrusts may be initiated or reactivated by ... [NS-28]
[11b] As *mentioned earlier*, the occurrence of ultramafic rocks at the present level of erosion ... can be attributed to ... [PAK-20]
[12] As *indicated previously*, an increase in chloride concentration extends the range of stability of abhurite ... [NS-22]

The writers may sometimes reiterate what was achieved in the preceding section(s) without explicitly referring to them in order to prepare the reader for the intending line of argument.

[13] *Having established that* our calculations reproduce expected trends in bond distance ... we can use the results to help in assigning the NMR spectra of the F-bearing aluminosilicate glasses. [NS-07]

5.3 Reference to discourse labels

Sometimes the writers may refer to a discourse act they had just performed by giving it a name which we may call *discourse labels*. Usually, the discourse act referred to occurs in the immediately preceding part of the text, consisting of either a single sentence or a number of sentences.

14a] *This conclusion* is supported by the oxygen isotope data of Wenner () ... [NS-15]
[14b] *This interpretation* is also supported by the An mole% of plagioclase vs. Mg# ... of the coexisting clinopyroxenes plot. [PAK-17]

6 Metadiscourse (text-about-discourse management)

6.1 Executing illocutionary acts

The illocutionary acts may take two main forms: either with the first person pronoun (usually plural), or with the empty ‘it’ in subject position.

[15a] *We assign* this to Al fourfold, coordinated by bridging, for which our molecular model would be S3 symmetry ... [NS-07]
[15b] *We tend to include* the Chinglai gneisses exposed on the southern border of the Ambela Granitic Complex in this group on the basis of ... [PAK-12]
[16a] *It is suggested* that once the hydraulic fracture has occurred, the resulting lens of fluid will be driven along the bedding plane ... [NS-28]
[16b] *It is proposed* that the lowermost shale dominant zone represents the prodelta (marine) clay deposit ... [PAK-19]

An alternative construction to '*It is concluded*', '*We conclude*' is also used. In such constructions, the corresponding noun is used to point out the discourse acts.

[16a] *In conclusion*, it can be said that due to the high thermodynamic variance of the corona textures described, phase diagram considerations are difficult to apply. [NS-30]
[16b] *In conclusion*, it is likely that the hornblendites and at least some hornblende in the remaining rocks are of igneous origin. [PAK-05]

6.2 Topic shifting

The writers need to indicate to the reader, in some way, that a new topic is being introduced. It becomes all the more important if the new topic is being introduced in the same paragraph. Failing to do so may result in confusion and, worse, misinterpretation, particularly if there are no other indications that may provide the reader with a clue.

[18a] In regard to the third assumption, adiabatic cooling must be less than the depression of the plagioclase liquidus caused by decompression. [NS-03]
[18b] As for montmorillonite, it occurs in four special environments: in soil profiles, in basic chemical sedimentation, in bentonites (altered volcanic ash), and in hydrothermal veins. [PAK-16]

6.3 Code glossing

According to Crismore and Farnsworth (1990: 124), code glossing is the act of defining or explaining words, phrases or idioms that may be judged to be problematic for readers. Exemplification may also be included in this category as it also serves to clarify vague concepts. In so doing, writers help readers grasp the appropriate meanings of such problematic elements in the text, thus aiding their understanding and interpretation of the text. Code glosses are clearly metadiscursive, for they do not contribute, in any way, to the progression or expansion of the propositional content.

However, no defining and explaining code glossing is usually used in research papers (maybe because experimental RAs are intended for specialists, usually, in the same field), exemplification is common. Phrases, such as *for example*, *for instance*, occur either in the initial position or embedded within the sentence.

[19a] If entropies, *for example*, in addition to enthalpies, are also to be constrained in the data extraction, the LSQ logic is still appropriate ... [NS-04]
[19b] Elsewhere, *for instance*, in the part of the foreland basin exposed in India, there is a complete absence of amphibole in the molasse sediments ... [PAK-02]

6.4 Interactive acts

I call this category *interactive* acts rather than addressing the reader as several of such expressions do not directly address the reader; nonetheless, they show a writer's awareness of the reader. Such interactive expressions serve to divert the reader's attention from the propositional content to the processes of reading or writing. Interactive acts may have different forms, ranging from direct to highly oblique. Imperative constructions are also common:

[20] *The reader should not conclude*, however, that deep faults will slip extensively by superplastic processes after an earthquake. [NS-26]
[21a] *Note* also that the Cu-Cl apical distances are generally shorter in the mixed-ligand structures than in tolbachite … [NS-01]
[21b] For details of symplectite-forming structures *see* Mongkol and and Ashworth (1983). [PAK-29]
[22a] *It should be noted*, however, that a variety of procedures have been proposed for the calculation or prediction of detection limits in X-ray emission spectroscopy. [NS-16]
[22b] *It has to be noted* that a suite of dykes and sills in the Kaghan area has been considered by Papritz and Ray (1989) to be intrusive ... [PAK-12]

There may also be other less explicit and less direct interactive acts (mostly in the native sample) manifesting the writers' awareness of the reader:

[23] *It is perhaps noteworthy* that the calculated frequency of the A band ... is reasonably close to the observed frequencies of this band ... [NS-08]
[24a] Regardless of what factors are the most important ... *one would expect* K-feldspar formed under such disparate conditions to show a significant amount of structural variation. [NS-15]

[24b] This, when combined with the A-type nature of the Warsak granites, *one is compelled to relate* the granite magmatism of the Peshawar plain with the famous Late Palaeozoic fragmentation of the Gondwana and separation of India. [PAK-01]

[25a] In this respect, *it is interesting to note* hydrocarbon entrapping fold structures with 'closure' cannot form by constant bed-length folding. [NS-29]

[25b] *It is interesting to note* that Vp and Vs for retrogressed rocks are very similar to those of acidic gneisses ... [PAK-26]

6.5 Text connectives

Although metatext, as it is now understood, does not have any place in Hallidayan system, two categories that he does discuss and which correspond to categories in the system of metatext are conjunctive relations (Halliday and Hasan 1976: 226-70; Halliday 1985: 303-9) and modality (Halliday 1985: 85-9, 332-3).

Expressed through conjunctive adjuncts, adverbs, and prepositional phrases, the conjunctives (connectives, in this study) relate together text elements, such as sentences, parts of text and, most important, propositions. They are the means by which explicit cohesion is created. Connectives express a number of relationships. Halliday groups the connectives in three broad categories: elaboration, extension, and enhancement, with further categories within categories within categories (see Halliday, 1985:303-309). The most common relationships that are expressed through connectives are those of addition, contrast, causality and temporality, which can be further divided into more specific categories.

Characteristically, the connectives are not syntactically integrative elements in the clause; they are rather peripheral to it. A clause or a sentence need not have a connective for establishing a relation with a preceding or a following clause or sentence. The relation already exists, but may not be obvious to the reader. The connectives serve to make that relationship obvious so that the reader may interpret it in accordance with the writer's intended meaning. As such, they have a specific role to play in the textual component of metatext. However, there are problems.

Halliday (1985) refers to an *internal* and an *external* interpretation of the temporal connectives:

> Many temporal conjunctives have an 'internal' as well as an 'external' interpretation; that is the time they refer to is the temporal unfolding of the discourse itself, not the temporal sequence of the processes referred to. In terms of the functional components of semantics, it is interpersonal not experiential time.
>
> (Halliday 1985: 305)

Martin (1983:2), too, recognises that the temporal connectives may express 'either a relation between events in the real world or a relation between rhetorical acts within a text.' Consequently, it would appear that some connectives (or some manifestations of them) do not come under the purview of textual metatext. But the problem is not insuperable. Let us take the following examples:

[26a] Spratt (1987), in a detailed analysis of ... acknowledged and addressed these problems. *First*, she documented that ... *Second*, by microscopically determining the orientation ... she was able to calculate and remove ... [NS-30; Introduction]

[26b] According to Allen and Krauss and Middleton, higher interconnectedness of sandstone bodies results in ... *Next*, in-channel flow can erode the overbank fines and deposit interaformational conglomerates. [PAK-08; Discussion]

[27a] Our experimental procedure involves three assumptions ... *First*, decompression rates and intervals are ... *Second*, heat loss is insignificant compared with ... *Third*, over the pressure intervals considered, adiabatic decompression is nearly isothermal ... [NS-03; Discussion]

[27b] We use these equations to calculate HR ... *Next*, we discuss whether the individual HR brackets ... should be used. [NS-04; Method]

In examples (26a) and (26b), the connectives establish 'the temporal sequence of the processes' in the real world or external to the *current* text (if by 'external' Halliday means 'the real world'), while in examples (27a) and (27b), the same connectives serve to establish 'a relation between rhetorical acts within [the] text.' The context clearly indicates whether a temporal connective should be interpreted as internal or external. It, therefore, follows that the concept of metatext is relative; that 'some part of a text counts as metatext only in relation to another part of it' (Enkvist 1975).

The concepts of 'internal-to-text' and 'external-to-text' are somewhat problematical, as Martin (1983: 37) puts it: 'distinguishing internal from external ... relations remains a problem, probably because these relations encode the speaker's interpretation of the real world more so than his perceptions of relations in the world.' But it is easily understood in terms of the experimental research article if we accept that the RA is a report of an activity (study, investigation) that happened prior to the writing of the report. The report, which is the text itself, is thus the internal domain, while the activity (comprising, maybe, several processes), is the external domain. Any reference to the activity as a whole or to any process within it is then external to the report. The relation can be understood in another way. Suppose a writer were to rewrite a report based on the same research activity without any recourse to the old report, would he produce a report exactly similar to the one he created earlier? But there may still be problems.

7 Conclusion

Metatext and metadiscourse were defined as *text-about-text management* and *text-about-discourse management* respectively. All such expressions are text-internal; that is, they refer to the text itself. Metacommunicative expressions indicate a writer's awareness of the text producing process. However, such indications may be highly explicit: *The reader should note,* or very implicit, *It should be noted*.

It was assumed that metacommunicative strategies contribute to the rhetorical import of a text. A cross-cultural study of metacommunicative strategies has both theoretical usefulness and practical advantages. As it is part of the rhetoric and pragmatics of language, 'proficiency in this area is notoriously difficult to attain in a foreign language' (Crismore et al. 1993). This difficulty may stem from a number of sources: 1) some categories are used very little or not at all in the mother tongue; 2) different linguistic devices are used for some types of metatext; and 3) multifunctionality of many such devices in the target language (see Crismore et al. 1993: 41). Previous research has shown that writers from different language backgrounds differ in their use of metatext and metadiscourse. It thus seems that the use of such devices is determined by the linguistic traditions of a culture.

However, a word of caution is warranted. Excessive use of metacommunicative devices may be as disadvantageous as limited or no use of such expressions. On the one hand, they may interfere with the reading process, and, on the other, they may look outright imposing and condescending. It is thus the responsibility of the writer when and when not to use metalinguistic devices.

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Appendix

The Pakistani research articles (PAK) were collected from a Pakistani research journal, *Geological Bulletin,* published once a year. It is a highly reputed mainstream journal, perhaps the best in Pakistan. It also publishes papers by researchers from outside Pakistan. Working backwards in time from Vol. 23, thirty RAs were selected for the study which covers the period between 1984-1990. The reason for selecting the Pakistani dataset from one journal is that other journals were either unavailable or had very sporadic publications. A few had not been published for years.

The native dataset (NS) was selected from four international refereed journals: *The American Mineralogist, The Canadian Mineralogist, Mineralogical Magazine* (UK), and *Journal of Structural Geology* (UK). These journals were selected because the majority of Pakistani RAs were also about mineralogy and structure. Research articles were then selected by working backwards in time from the latest available issue. A period of four years from 1990 to 1993 was, thus, covered. Papers only by native speakers of English were selected.

Picking out Irony in Robert Frost's 'After Apple Picking ...'

Salwa Nugali

The definition of irony since classical times has been to take what is said as opposite to what is meant (Wilson and Sperber 1992). This definition, however, faces many problems, such as: why would a rational speaker say the opposite of what is meant? Relevance Theory (Sperber and Wilson 1995) provides another way of defining irony where irony is taken to be saying more than what is said. Irony requires that the hearer/reader will have to make extra processing effort in order to work out the weaker *implicatures* of the ironic utterance in order to reach a relevant interpretation. The weaker implicatures can, according to Relevance Theory, be inferred from the *actual state of affairs, to imply a desired state of affairs*.

In the following analysis of Frost's 'After Apple Picking…', the speaker can be identified as a farmer. The speaker begins by describing an actual *state of affairs* in a farm at the end of a day of a harvesting season. The poem then shifts to the speaker's *desired state of affairs* where there is a description under the same physical setting, but a different condition. Because of the title 'After Apple Picking…', the opening line with the ladder pointing towards heaven, and the repeated mention of the 'fall', the poem provides the ostensive material which invites the reader to infer other possible interpretations such as the very familiar story found in religions of the Book. Even when the initial setting is *ostensibly* suggestive of the apples, heaven and the fall which cannot be ignored, the poem has many other contradictory problems that question the immediate settings and therefore the issue of the fall, life, and death. To start with the same biographical premise, Frost was anything but a believer in any doctrine whatsoever: 'Too long we have adhered to this doctrine of original sin which says, 'I am to blame because Adam fell out of an apple tree'……It is simply not true' (Thompson 1966: 593).

In the following analysis of the poem, I will explore the potential of the meaning of irony as defined by Sperber and Wilson (1981) and Wilson and Sperber (1992) to include the attitude of the speaker.

After Apple Picking…

My long two-pointed ladder's sticking through a tree
Toward heaven still,
And there's a barrel I did not fill
Beside it, and there may be two or three
Apples I didn't pick upon some bough.
But I am done with apple-picking now.
Essence of winter sleep is on the night,

The scent of apples: I am drowsing off.
I cannot rub the strangeness from my sight
I got from looking through a pane of glass
I skimmed this morning from a drinking trough
And held against the world of hoary grass.
It melted, and I let it fall and break.
But I was well upon my way to sleep before it fell,
And I could tell what form my dreaming was about to take.
Magnified apples appear and disappear,
Stem end and blossom end,
And every fleck of russet showing clear.
My instep arch not only keeps the ache,
It keeps the pressure of a ladder round.
And I keep hearing from the cellar bin
The rumbling sound
Of loads on loads of apples coming in.
For I have had too much
Of apple-picking: I am overtired
Of the great harvest I myself desired.
There were ten thousand thousand fruit to touch,
Cherish in hand, lift down, and not let fall.
For all
That struck the earth,
No matter if not bruised or spiked with stubble,
Went surely to the cider-apple heap
As of no worth.
One can see what will trouble
This sleep of mine, whatever sleep it is.
Were he not gone,
The woodchuck could say whether it's like his
Long sleep, as I describe its coming on,
Or just some human sleep.

The poem is mainly descriptive of an apple-picker at the end of a day in the harvesting season. The speaker is tired and has made a decision about his work. It is an unfinished task, but he is finished. The speaker, then, is ready to let go of both his apple picking and of his waking state. Before dozing off, he recapitulates his early work at the farm. His task which he decides to bring to an end is reflected on by his own knowledge of what happens next to apples in the barrels and apples falling on the ground. All fallen apples are taken 'to the cider-apple heap/As of no worth'. This description is given before the speaker takes off to sleep expecting that his daily task of apple picking and his decision to bring it to an end and his knowledge of the rest of the process to apple picking, since it is on his mind, will

trouble his sleep. Then the final knowledge regarding the speaker is given to the physically absent, and maybe sleeping, woodchuck.

'After Apple Picking…' exhibits this inner and outer process. In the monologue form it is the speaker's thoughts. It is through the text that the sensual experience and the responses and questions raised are given to reflect upon using knowledge of the world, understanding sensuality, and to infer an understanding of the issue presented in the poem.

Irony in verbal communication

In this poem, the conceptually represented information found in the initial setting are the apples, the heaven, the ladder, and the direction of fall. These activate in the reader's memory an *assumption schema* of the story of the fall. However, the rest of the poem is not supportive of this assumption. There are other sub-issues that the poem raises and so the information given is to be explained through the logic of the argument that the poem presents. In this case, the linguistic-poetic code of this poem takes into consideration many of the more intense elements of lines, verb tenses, and articles.

'After Apple Picking…' contains 42 lines of various lengths, and 14 sentences ending in a full stop. The full stop is used to mark interior divisions of 14 sentences. These divisions are shifts of the speaker's sense of direction as felt by his sense experiences. These human senses are of sight, smell, hearing, and touch, which are the points where the speaker connects with the outside world. When the condition of the speaker changes from the fully awake and farming to the seizing of work and of being drowsy, these senses still keep the speaker in contact with the world. There is no problem in taking the logical form of the poem literally first. It is only when the meaning of the poem is in question that the weaker implications in the poem become demanding and thus lead the reader to interpret it at the figurative level, irony. The initial visual description and the concluding rhetorical question produce conflicting issues for the interpretation of 'After Apple Picking…'.

The linguistic form of an utterance can underdetermine the interpretation of its interpretation (Wilson and Sperber 1992), and therefore decoding alone needs to be taken further. For example, the lexical items pointing towards Frost's own skepticism about the visual and the dominance of this sense over the other senses – though not to dismiss them, but to explain the visual's dominance and control – is made explicit by the way he used definite and indefinite articles. The indefinite article 'a' is used five times: a tree, a barrel, a pane of glass, a drinking trough, and a ladder round; the definite article 'the', however, is used twelve times: the night, the scent, the world, the ache, the pressure, the cellar, the rumbling, the great harvest, the earth, the cider apple-heap, the woodchuck and the strangeness. There are also some with 'in between' articles such as: some bough, and every

fleck of russet, or no article, e.g. magnified apples. The definite articles bring in all the senses of sight, smell, feeling of pain, and hearing which convey the equal importance of the other senses in relation to the sight which is blocked at night. In the indefinite or undecided articles used, the visual is dominant and at the same time is indefinite.

The mixing of verb tenses from the present continuous to the past and simple present are also blurring the distinctive line between the two stages. However, this blurring is necessary for the speaker's intention that is in itself not clear like the senses operating under different conditions. In a way, the speaker's own intentions are not stated directly, nor can they even be easily configured from the poem. It is the subjective presentation of the sense experience that indicates the direction and focus of this poetic intention.

Presentation and representation

To start with there are two modes of presenting the same sensation, therefore, sensing is presented twice over: it is the question of the difference in, for example, seeing in both states the actual world and desired; the imaginative embodied by the dream. Thus the division in the poem depends on the speaker's perception in connection with the outside world in either mode. The setting of the poem is, of course, a very familiar apple farm. The speaker in both states sees, hears, and feels in the other state prior to sleeping, which is also described. There is no shift of setting or style of representing the logical form of the poem; the language remains the same. The description given refers to the early sensations and experiences in the farm. The poem, then, concludes with reflection on the meaning of the states of sensing of the speaker that resembles the content of the original and, nevertheless is interpretative of it. The poem, then, ends with a rhetorical question that brings animal, nature and man under the same scrutiny in relation to this sensual experience(s).

The break between each stage of description is not easy to locate. The use of the full stop to mark the shift becomes the only way to make that division: for example, in the first five lines there is the setting; a visual description of the apple tree during the fall season. This is disrupted by 'but' in the next line to indicate a counter-shift and thus the change to another sense. The following table shows the division of the two states of the speaker:

The awakening state

Line numbers and sentences	Description	Sense involved
Lines 1-5 Sentence 1	The setting of the poem	Sight

This description is the opening lines in the poem. It presents a static visual image. Also, it is made of one sentence ending in a full stop. The issue of what makes a sentence, the grammar and the markers, and how to make sense out of the linguistic rule was a concept that Frost challenged. In his view, these linguistic markers are not visible or even present when we speak.

The second division is of a different physical and mental state of the speaker, that of the awakening and the sleeping:

The desired/dream pre-sleeping state

Line number(s) and sentences	Description	Sense involved
Line 6 sentence 2	The gradual shift from one state to another	
Lines 7-8 sentence 3	Introducing the state prior to sleep	Smell, sight is off
Lines 9-12 sentence 4	The pre-sleep/dream/the desired state	Sight
Lines 18-20 sentence 7	The pre-sleep/dream/the desired state	Sight
Lines 21-23 sentence 8	Description within the pre-sleep/dream/desired state	Feeling of pain
Lines 24-26 sentence 9	Description within the pre-sleep/dream/desired state	Sense of hearing
Lines 30-31 sentence 11	Description within the pre-sleep/dream/desired state	Sight
Lines 32-36 sentence 12	Description within the pre-sleep/dream/desired state	Sight and hearing

The poem is, at least at this stage, presenting the condition of when one is numbed, and is aware of the feeling, by the urge of sleep and allowing the physical body to submit to a kind of rest. Nevertheless, the speaker is not completely detached from the physical world outside. These physical conditions are suggestive and are associated with the sensual experiences and their functionality under different conditions. Yet, there is another very fine ambiguous state that the poem explicitly includes.

The 'in-between state'

Line 13 sentence 5	The melting ice, describing action that took place before falling asleep/the dreamy or desired state	Touch
Lines 14-17 sentence 6	Description	Feeling
Lines 27-29 Sentence10	Statement	Feeling tired
Lines 37-38 sentence 13	Statement	Reflection
Lines 39-42 sentence 14	Rhetorical question bringing man and animal and the issue of sleep	Reflection on state of nature, animal and the speaker

The last classification refers to the awakening in-between state because the action takes place early in the day but is described afterwards, before the speaker falls asleep. The speech act performed in this case is one of affirmation and control of action, implying that the speaker is not dreaming, but is still awake.

The poem sets off in a very simple tone: the apple farm and an 'overtired' farmer. The description given is visual and is static. The view, however, is problematic. It is not clear

whether the speaker is viewing the farm from a horizontal field or from a vertical field. To see 'a ladder sticking through a tree' would position the speaker either very far from the scene or with a view from above. If the speaker is viewing it horizontally and is very far from the scene, then there is a problem with his view of the barrel. The speaker describes 'And there is a barrel I did not fill/Beside it, and there may be two or three/Apples I did not pick upon some bough'. These details require that the speaker is at a very close distance if not on the ladder in the middle of the tree. This is the initial problem that can easily be overlooked because of the simple familiar setting of apples and the farm. Another is that there are very many missing details in the description. Where are the other natural elements found in the same setting? For example, what has happened to the sky and the stars? The vertical view will be another dimension for possible interpretation of the poem. The speaker is concerned with earthly elements and cycles rather than any other heavenly or vague element.

Another problematic issue is the title. The immediate attention is drawn towards the title that begins with 'after'. 'After' suggests two things. The first is time: before, now and after; the second is an existing state 'before' this one, and consequently after this one. The apples also have their historical allusions that are suggestive of many different interpretations. An immediate one is the story of the picking of the fruit and, consequently, the fall. This adds to the implications of the poem by the ladder pointing towards 'heaven' and the repetition of 'fall' to have Edenic resonances. Then, the speaker moves telescopically into various sections of the farm that are not systematic but brought at random, then he turns towards himself. In this movement inward, the senses involved are dissected individually to involve each at a time or combine at others. The very obvious thing is that the poem brings in contradictory elements: heavenly or earthly, sensual or senseless into a 42-line poem that begins with 'after' and leaves the before and the now and renders or even entangles more than one issue and the meaning of it.

To articulate this problem, the description in the poem can be divided into a state of affairs and a desired a state of affairs in a monologue (Sperber and Wilson, 1995: 232). To take this poem literally to refer to Man's labor or to Frost creates many contradictions. The poem does present a state of affairs that is *actual* and at the same time a state of affairs that is desired by the speaker that, at least, in the poem, does not take place. The apple picker by the end of the day's labor reflects on his accomplishments, and describes how his desires to have things differently have not come about and thus things are not in their actual or real size — magnified apples appear and disappear (L19). It is the work of visual imagination since the speaker is not asleep yet. The speaker goes on to describe the subsequent processing of apples that he apparently resents and which is not presented in the poem; this is reported information – real or imaginative. At this point the real and the imaginative are treated as the same. What is described in the poem forms the 'axiom' to the interpretation of the poem, on the literal level. The problematic initial setting, the missing details, and the concluding lines suggest in many ways the figurative sense and the speaker needs to search

for weaker *implicatures* in order for the communication process between him and his environment to be achieved. The problem in the poem is that it gives *ostensive information* that does not *explicitly* offer resolution of the relationship of the poem to its concluding lines. It requires a more complex processing effort to interpret initially the literal level of lines 42-47.

The tables above dissect the poem according to the sense experience of the two states of the speaker. The first five lines are the only sense, visual, that is experienced before the speaker's condition changes. The tenses in the poem are a mix of past, present and present continuous. In the first sentence the ladder is 'still sticking', giving a sense of continuity between present and future, and then the sentence ends with the past tense 'did not pick'. This is the first and the last description of the setting before the condition of the speaker shifts into another state. The poem then moves on to the pre-sleeping state, which still contains the first descriptions: 'apples', 'barrel', 'tree', 'ladder', etc. The verb tenses in the rest of the poem are mixed to have present, present continuous and past, not different from the initial five lines. By this tense mixing and unclear marked division, Frost questions the relationship between the *actual world* and the *imaginative world* where there is no borderline and the point of contact between the two worlds is the sensing of objects and experiencing what information these sensations deliver to the reader.

On a relevance-theoretic approach, the poem describes an actual state of affairs of a farmer who has worked and has decided to stop. However, he is not fully content with the situation. This leads him to envision what he believes is deserved: the great harvest which has not been accomplished and which is 'desired'. Early in the poem, he describes the tree as having two or three apples left and a task not finished, but in the desired state of things he sees 'ten thousand thousand fruits to touch/cherish in hand and not let fall'. The in-between state, after work and before slipping into the troubled sleep, then, is a *manifestation* of the speaker's desires, making clear his dissatisfaction with the process that takes place within the harvesting season as well. It is also a manifestation of a dream – actual or imagined, which is inflated or inflates objects to larger than the *actual state* of things.

The dream's *manifestations* are brought in through the speaker's visual sensation. He is not asleep, but in control of himself and fully aware of the shift in his state of sensing which he is approaching: 'But I was well/upon my way to sleep before it fell'. The next description in the poem recounts the incident that took place in the morning coming from earlier memory, stored *encyclopedic knowledge*. This account, all set in the past, is of an incident that actually took place early in the morning when he was working. It is not the *desired state* but it is the actual state that is presented later focusing on the distortion, similar to the magnified apples in the dream: 'And held against the world of hoary grass'. Time, here, is a crucial element: early in the poem the speaker announces the end of the day and the approaching of the night. Now the description brings the slipping into sleep from morning, awakening. This same variance is the emblem of tension between the *actual state of affairs*

and *desired state of affairs* that bonds the farmer and his relationship with his daily task in the farm. However, the presentation is entirely based on the speaker's sense experience rather than giving an exact or true account of the world.

From the *encyclopedic entry* of the setting two things are immediately suggested: one is the antiquity of labour, connecting heaven and earth; second, humans' communication is basically accomplished through their sense experiences – which includes all senses. What the speaker suggests by the visual setting is a questioning of the primacy of and dependence on the sense of sight. The speaker is not sure how many apples are left upon some bough, nor the number of unfilled barrels. This dubiousness is exactly the point of the visual static description. However, I think this is not the only issue. The other issue is where the other senses fit into the context of the sense of sight. The other senses, in addition to sight, are involved in the poem because they are the speaker's contact with the world. It is not only seeing, but all the other senses too that are vital judgmental tools that guide the speaker. In the state of sleep, the senses of touch and seeing are not continuous; they take a different form. Here, the five human senses are functioning and the speaker is not hallucinating. A large part of it is *memory*, but as the poem moves gradually towards the end, there is an act of affirmation that the speaker realizes his awakening state; that he is going to sleep; and that his sleep will be troubled. His dissatisfaction with the situation reflects his *attitude*, and his thinking of it is in his mind before he submits to sleep, but this is not the only thing that will trouble his sleep: there is something more.

The speaker's troubled sleep reflects his relationship with the world in the two physical and mental states described in the poem: awake, and drowsy or pre-sleep, the issue of expectation as in dream or desired states is also included but embedded in the sleep making a sub-state. Does our sensuality in each state differ? How do we relate to the actual world or the dream world through our senses? It is disturbing and unsatisfying, at least to the speaker, to think of the states of existence in these terms of difference or similarity and not figuring their dynamics and relation to the speaker. Because the speaker, of course, has no hearers, there is no dialogue; instead it is a monologue where the speaker and the hearer are one. The condition of the reader/hearer in turn takes the text/reader dynamism. The monologue does turn to the other creatures outside the speaker, to the woodchuck who is gone, in the absence of other humans. It also stresses the isolation of the speaker, but more importantly it points distinctly towards the issue of sensing that animals also posses. The final note would not suggest death or an end but a temporality of the sleeping state. In the monologue the speaker reports incidents that took place earlier as well as what he expects will take place when asleep. In the absence of 'he said that', which would make explicit the speaker's dissociation from the content of the reports, these reports are ironical (Sperber and Wilson 1995: 237-43). Because the poem is a monologue and the speaker is uttering his thoughts to himself, the assumption that these utterances are echoic of his thoughts makes these utterances ironic. The two different states of the speaker, then, take different

positions in relation to the speaker. When echoic utterances are not quoted – and in this case there is no reason to believe they should – they are a form of irony.

To consider the poem as ironical implicates that the speaker means something else by his utterances. The speaker is questioning his own sensuality in relation to the outside world, and the poem is thus a monologue. Here, the communicative process is between the world and the 'I' through the senses, which identifies this person, the speaker. The world is on one side, the 'I' on the other, and the senses are the medium that connects the world and the 'I'. It is also the speaker's different modes that do not change the sense experience. In retrieving the experiences of the speaker in the morning, the descriptions are not distorted; the pane of frozen water distorts the vision in real life experience as much as the dream distorts the apples. In this respect, there is no difference; however, the intensity of the sensual experience varies and the question of the dominance of one over the other is an issue that deserves attention.

The poem, then, communicates different messages depending on the perceptions and efforts of readers. In this poem, which is largely a description of a situation, each description relates to one of the five human senses released gradually. These senses are allocated attention according to the *principle of relevance*, so are relevant to the process of interpretation. It is, then, dependent on how the reader develops these given *stimuli* to comprehend what is written in the absence of other communicative factors such as paralinguistic elements. When the monologue is transformed into a dialogue by taking the verse form of a poem, the readers' own *context* and *mutual knowledge* form another working dynamism. Since readers can contextualize the poem into their own historical moments, which in turn influences their understanding and interpretation of the poem, the mutual knowledge between text and reader produces more assumption schemas and sub schemas. With the passage of time and advances in technology, human perception and understanding of the world changes and adapts to these changes accordingly. This in part is disclosed by the way we interpret written scripts (Ong 1977; Finnegan 1988).

In dividing up the poem, I have used the full stop as a grammatical marker of a sentence. By this method, the division in the poem fell into the basic classification of the senses, sometimes singly and other times compounded with another one. The division also isolated descriptive sentences from the performative ones. The results were that nine sentences in the poem: 1, 3, 4, 5, 7, 8, 9, 11, and 12 are descriptive of the sensual experience under the given conditions. The other classification given to sentences 2, 6, 10, 13, and 14 is that they are performing assertions regarding the different sensualities. In two places two different senses were combined: sentence 3 which brings smell and sight; and sentence 12 which brings sight and hearing.

The descriptive sentences are basically related to what is being seen, heard, touched, smelled, and felt that provide the *outer stimuli* for the speaker and readers. These stimuli are used as a source of information. On the literal level, it is not plausible that Frost meant

to tell his readers about apples, trees and barrels; of farmers' work; or of the going to sleep or even to give an account of this process and implying death, although these are the material that he worked with and *inferences* will have to be made in order to access the speaker's, or Frost's, communicative intentions. To be able to make inferences from the linguistic utterance is the initial stage of the communicative process between speaker/hearer and text/reader, made more complex by ironical implications and expressions of attitudes to what is reported.

Conclusion

To take irony as saying the opposite of what one means seems irrational, and in verbal communication it does not explain how it is that what is communicated by an utterance can go even further than what one says. Various interpretations of linguistic utterances are evidence that an utterance, a text, or a conversation can mean more than what the logical form of an utterance suggests, due to the problem of referentiality of language, and in configuring the communicative intentions which are dependent on contextual effects and the processing effort involved. The context, then, is another issue that is pertinent to the understanding of irony, its definitions, and its applications to what is being said or written. In 'After Apple Picking…' the irony lies in the *states of affairs* presented that have the same contents, but one is interpretive, in the pre-dream state, of the original picking of apples. By the differing states of affairs, the speaker's *attitude* is *manifested* to reflect the problem of the sensual experiences at differing states, where the process of sensing is problematic and is even distorted in each. It is here that the reader's *cognitive environment* is to be brought into this problematic issue of sensations. The poem offers no final resolution to what it means, but can only offer ways for more interpretive processing effort that depends on context.

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NLC 18

Abstracts

Modernism and its Metaphors: Rereading *The Voyage Out* by Virginia Woolf and *Women in Love* by D.H. Lawrence

Craig Hamilton (University of California at Irvine)

In rhetorical terms, Modernist texts are often said to represent the chaos of modern life through concepts like the split self, the stream of consciousness narrative, and challenging uses of figurative language. With history and rhetoric in mind, it is easy to see how two famous 1915 novels like *The Voyage Out* by Virginia Woolf and *Women in Love* by D.H. Lawrence offer prototypical examples of high Modernist fiction. More specifically, both of these novels involve complicated uses of figurative language in general and metaphor in particular. Metaphor, the second term to be defined here, is a cross-domain conceptual mapping from a source domain to a target domain. It is a cognitive process albeit a ubiquitous one in language use. Metaphor is used specifically by Woolf and Lawrence to organize their stories and report vital details about their stories' characters. Thus, a close examination of *The Voyage Out* and *Women in Love* can reveal a great deal about these texts in particular and the metaphors of Modernism in general. This essay offers just such an examination.

Keywords: *modernism, Woolf, Lawrence, metaphor, conceptual metapjor, cognitive poetics.*

Direct Speech and Subworld Creation in 'After' by Norman MacCaig

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In recent years, a response to developments in applying Possible Worlds theories to literary texts has resulted in the emergence of a new stylistic tool for text analysis and comprehension, known as text world theory. This theory has to date been presented most exhaustively in the work of Paul Werth (1999) and has begun to influence the way in which we understand and interpret notions of text. Werth's own analyses using text world theory rely heavily on examinations of literary narratives, and in light of this the main aim of this paper is to explore the flexibility of the theory by attempting to apply its principles to one poetic text, 'After' by Norman MacCaig.

Keywords: *text world theory, direct speech, empty worlds, accessibility, poetry, inference*

Aiding the Reader: The Use of Metalinguistic Devices in Scientific Discourse
Mujib Rahman (University of Peshawar)

One paramount feature of scientific discourse is the use of metalinguistic devices. Their use helps the readers understand not only the text but also the writer's perspective. However, non-native scientific discourse has been found to suffer from a lack of adequate use of such devices. Hence, non-native writers need to be sensitised to their use. This paper, therefore, attempts to propose a classification that not only should overcome the problems in the earlier classifications, but also should make it easier to understand by the non-native writers. They will, then, have a tool in their hands to make their discourse more readable.

Key words: *scientific discourse; metalanguage; metatext; metadiscourse; Systemic-Functional Linguistics; SFL*

Picking out Irony in Robert Frost's 'After Apple Picking ...'
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The definition of irony since classical times has been to take what is said as *opposite* to what is meant. This definition, however, faces many problems, such as: why would a rational speaker say the opposite of what is meant? Relevance Theory provides another way of defining irony where irony is taken to be saying *more* than what is said. Irony requires that the hearer/reader will have to make extra processing effort in order to work out the weaker *implicatures* of the ironic utterance in order to reach a relevant interpretation. The weaker implicatures can, according to Relevance Theory, be inferred from the *actual state of affairs, to imply a desired state of affairs*. The usefulness of the model is demonstrated through an analysis of Robert Frost's 'After Apple Picking…'.

Keywords: *Relevance theory, Robert Frost, implicature, stylistics, irony*