Issue Highlights:

- In Conversation with Intissar Haddiya
- John McGahern's Literary Output
- Miro as a Pedagogical Tool
- Orwell, Politics & UK Parliamentary Debate
- Republican Shanghai's Urban Culture

Exchanges is a scholar-led, peer-reviewed, diamond open access, interdisciplinary, online-only journal dedicated to the publication of high-quality work by researchers in all disciplines for a broad scholarly audience. No author fees or subscription charges are levied, and contributors retain their author rights. Since 2013, the title has attracted innovative research articles, critical essays and interviews from emerging domain experts and early career researchers globally. The title also publishes scholarly work by practitioner authors and independent scholars.

A Managing Editor-in-Chief based at the University of Warwick oversees development, policy and production, while an international Editorial Board comprised of early career researchers provide advice and practically contribute to editorial work. Associate editors are recruited to participate in producing specific special themed issues. Exchanges usually publishes two issues annually, although additional special themed issues are periodically commissioned in collaboration with other scholars.

Exchanges' twin missions are to encourage intellectual exchange and debate across disparate research communities, along with developing academic authorial and editorial expertise. These are achieved through providing a quality assured platform for disseminating research publications for and by explicitly cross-disciplinary audience, alongside ensuring a supportive editorial environment helping authors and editors develop superior academic writing and publishing skills. Achieving enhanced contributor esteem, visibility and recognition within these broader scholarly communities is a further goal.

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Feeding Back, Looking Forward: Editorial, Volume 10, Part 3

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I have no inhibitions in saying that out of the 6 peer-reviewed publications, and the 9 rejections (including an initial editorial rejection) I have had, Exchanges has been the most author-friendly experience by quite a margin. (**User #5 Feedback Comment, Johnson, 2023a: 11**)

Introduction

Welcome to the twenty fifth edition of *Exchanges: The Interdisciplinary Research Journal* – yes, we have reached a quarter century in issues. If you are a new reader, then you are especially welcome although naturally a hearty greeting to our longstanding readers too. This editorial, as is normally the case, offers an introduction to this issue's contents alongside some insights into recent developments at the journal. Naturally, it also contains information for potential authors looking to make a contribution to future journal issues. Alongside this there's also a guide to our various social media presences – and most notably – news about our new direct announcements mailing list too.

Twice in a Lifetime

No, you haven't imagined it – this is another issue of Exchanges, relatively hot on the heels of our very recently published special issue on the *Anthropocene and More-Than-Human* world (**Exchanges, 2023a**). Such is the slightly indeterminate nature of adjudging when a special issue will be publication ready, that this previous issue and the one before you have ended up being released rather closer than we might normally prefer. However, it was wonderful to be able to bring the preceding issue to our readers and   judging from the extremely positive reactions I've witnessed on social media, certainly a very well received one. I am hopeful that readers will similarly enjoy and learn from the content in this issue too.

Knowing Me Knowing You

One of the earlier things I instigated when I took over running *Exchanges*, was to approach every author who had successfully published with us to share personal insights on this experience. I brought this in, partly because

I come from a tradition where user experience and perception feedback are crucial markers for value. However, another key driver were my own initial perceptions of a journal operating within its own bubble.

Hence, offering authors the opportunity to reflect and share their insights on areas such as how they found us, literally as well as operationally, was an essential part of my initial process review activities for *Exchanges*. Since then, we have continued to ask authors following each issue's publication for their thoughts, with the format becoming standardised some three years previously. Now while we do invite all contributing authors, not just those who are listed first, for their thoughts not all of them take up the offer. However, many of them do, and I'd like to express my deepest gratitude to those who have for generously taking the time. In recent months I myself was finally able to dedicate a block of time to collate and review the past few years of this feedback. So, for authors across all of our issues published during 2020-2022, seven in total, I had the opportunity to establish what general lessons there were to be learned (**Johnson, 2023a**). I am gratified that over half (53%) of all authors featured in these issues responded, which has permitted me to create a snapshot of the journal's perceptions within its core contributing community. [i]

Some of you will have already read a summary of the findings on the *Exchanges* blog (**Johnson, 2023b**), but I wanted to highlight them within the pages of the journal too. The headline results were wonderfully positive, and a testament to the continued efforts behind the scenes by my editors, and reviewers alike. Certainly, while I was relatively confident from my conversations with authors that the results would be broadly positive, I certainly was not expecting the comments to be quite *as* positive as they were. Personally, as Editor-in-Chief (EIC), I was especially interested in establishing how authors not only located but selected *Exchanges* as the potential home for their writings and was perhaps not unsurprised by the results. Personal recommendations and interactions with people associated with the journal are written large here, although a sizable minority of authors find us through direct searching too. As I have long suspected, the conduct and interactions my Board, editors and myself enjoy with scholars are crucial elements of the journal's success.

Now, while I won't belabour the full findings in detail, what these results have clearly demonstrated is how *Exchanges*, along with its EIC and Editorial Team, working within its present operational ethos are all strongly valued. [ii] I was especially gratified to see how *Exchanges*' operational transparency, interdisciplinary remit and editorial regime were identified by our authors as particular strengths of the journal. Certainly, where authors have experience of other journal editorial processes, *Exchanges* scored especially highly against any comparators.

These laudatory opinions are aspects which have come up in casual conversations and podcast interviews with past authors, but to have them so notably evidenced in formal feedback makes them all the more satisfying.

However, no journal, most certainly including *Exchanges*, is without its flaws. Much of my time as an EIC is spent dealing with and seeking to alleviate the recurrence of any problems with the journal and its workflows and processes. Here I must acknowledge that this author survey was by its nature biased towards those individuals who had successfully completed their transit to publication with us. Undoubtably those potential authors whose work has yet to be accepted or were even declined by the journal may have fewer valedictory comments to offer. In this respect, I try to listen and learn from encounters with these individuals too, even if formally surveying is for the time being not on our agenda. Yet we are aware even those authors who are basking in the glow of a having successfully completed the editorial journey to publication will have experiences which are less than satisfactory. Within the survey sample though few such problematic areas were identified, with aspects of unsatisfied technical or procedural development being singled out for constructive criticism. Certainly, chief among them, continued efforts by myself and my Editorial Team in terms of publication turnaround were seen as being especially advantageous. I would certainly concur with that wish, and can assure our readers we are currently increasing efforts to address this issue.

Beyond their concerns though, we also looked to the future, asking authors what new services, options or features they would like to see developed by *Exchanges*. More themed special issues or thematic calls for papers were the aspects with most uniform degree of high interest, which is gratifying. I really relish working with colleagues on special issues, as editorial leads and associate editors alike. Special issues are also an area which I strongly believe allows us to not only deliver on our title's missions (**IAS, 2023a**), but to go beyond them an offer a far greater value to our academic communities. Themed issues are more of a challenge though, as we have had limited success with such calls in recent years when unallied to a special issue initiative.

In terms of features, while altmetrics were much desired, I was happy to report by the time of the report's collation that these had already been introduced to the journal platform at the start of 2023. Conversely, the ability to comment on articles had some modest support, but for now remains not technically possible on our iteration of OJS. Moreover, there are also operational and ethical questions around its introduction, although sites such as *PubPeer* do exist as an alternative approach. Not to

mention a plethora of *Facebook*, *Mastodon*, *Twitter* and other social media channels and groups dedicated to such discourse should scholars wish to open up a broader debate. [iii] However, what support there is for this idea remains relatively low, and for now it remains an idea rather than a strategic objective for us to pursue.

I am pleased to say there was far more limited interest in terms of hard copies of the journal being produced. Pleased, because arranging print production is not currently that straightforward an endeavour and moreover would introduce new operational costs for us to satisfy in terms of production and distribution. I remain personally unconvinced as to its value, beyond acknowledging a certain satisfaction as an author in holding a tangible version of one's endeavours in your hands. However, I would be lying if I did not report the occasional direct approach from authors and readers alike enquiring about the possibility. Perhaps the exploration of a print on-demand service for the title is something we could delve into in the future alongside our fellow Warwick University Press Journal's family members.

Beyond the feedback, the survey and analysis have offered a number of lessons for the Editorial Team going forward, not least of which being a light-refresh of the survey instrument itself. Furthermore, the results have also underscored the importance for continued attention on increasing the visibility and breadth of *Exchanges* with potential contributors. I continue to strongly suspect there are many, many authors who would greatly value discovering *Exchanges*, but how and where we reach them has always been a challenge. I'm happy to report I am currently talking actively with the IAS itself along with fellow journal editors at Warwick about just how we raise our collective heads further above the parapet. Nevertheless, from this survey the overall message to myself and the team has been a clear and positive one: publishing with *Exchanges* is an excellent authorial experience even if authors need to know we exist before they can experience it!

Papers

Having dispensed with introductions and looking back, let's turn to face the future and consider this issues' articles. There is somewhat of a literary theme running through this issue, which is a rather serendipitous outcome rather than anything we actively planned. Naturally, I am still just as delighted as ever to present a range of intriguing scholarship and debate among which I expect most readers will find something to pique their interests.

Articles

We open the issue with a topic seemingly as relevant today as ever with the use of Orwellian language within modern British parliamentary debate. [iv] In *Literature in Politics*, **Imogen Birkett** explores the relationship between the language of debates and that of Orwell's chillingly prescient and ever relevant *1984*. The author illustrates how fictional constructs and discourse is employed and deployed in support of political argument and counterarguments utilising Finlayson's Rhetorical Policial Analysis (RPA) approach in their analysis. In this way, the piece demonstrates how fiction is actively used as a strategy of political argument, and counters that perhaps greater care should be taken by the political class in its deployment. Additionally, the author also has taken particular care to append the dataset upon which her analysis is derived for consideration by future scholars in this field (**1**).

Our second article this issue comes from **Ambra Minoli**, and excitingly offers *An Aesthetic Portrayal of Republican-era Shanghai* framed within the work of Chinese intellectual Zhang Ruogu. From Ruogu's work Minoli draws on differing concepts of beauty in *cijimei* (exciting) and *podiamomei* (discordant) and locates them within the Shanghai experience. In this way, the author argues, it is possible to better understand the representation of Republican-era urban culture within the city, as framed within Ruogu's writing (**48**).

In our final article this issue, **Mark J. R. Wakefield** considers the work of John *McGahern: Lover of words, creator of worlds*. With particular attention to notions of utopian thinking and conscious liberation of false value notions, the author offers a rich exploration and illustration of each of McGahern's individual works. Wakefield considers both the resonances and departures from theme which exist within and between the corpus of McGahern's writing, and how this speaks to his literary legacy (**62**).

Critical Reflections & Conversations

We shift gear into our shorter papers one critical reflection and conversation piece alike. In our first, *The Use of Miro in Teaching Practice*, **Raad Khair Allah** explores the value and application of the Miro platform from a pedagogical and practical standpoint. Utilising a post-pandemic framing of Miro as a tool for motivating student literary creativity, the author illustrates how educators can also deploy Miro to increase student engagement and learning needs alike. The author is hopeful that this article can offer a valuable starting point for other educators and practitioners looking to utilise an effective online learning tool within their pedagogical practice (**77**).

Johnson. Exchanges 2023 10(3), pp. i-xiv

v

Then, **Abdelhafid Jabri** brings us a conversations article featuring an interesting debate with an author who straddles disciplinary boundaries in their life and practice. This is embdoied within a discussion with Moroccan medical scholar and literary author, *Intissar Haddiya*. Contrasting her work and academic life with career as a fiction writer, the discussion explores Haddiva's motivations, inspirations and output. It also critically considers the intersection between being a writer and a medical doctor, and crucially her hopes towards how her own experiences can serve as an inspiration for emerging female literary talent (**92**).

Books Reviews

Finally, closing out the issue, we bring you a book review – something you will note in the section below we are hoping to include more of in future volumes. In their *Review of Wang and Munday (2021) Advances in Discourse Analysis of Translation and Interpreting*, **Ran Yi** considers a text resplendent with rich 'cross-fertilisation of linguistics and sociology. In considering the contents, the author concludes the text will be of value to scholars and practitioners alike with an interest in communicative, social, and cultural discursive practices (**99**).

Calls for Papers

Looking forward to future issues, I thought it would be worthwhile to revisit our two main current calls for papers. Naturally, authors are also advised to keep an eye out between issues on our social feeds, announcements page and newsletter for additional contributor opportunities.

Authentic Interdisciplinarity: Anniversary Issue Call for Papers

Tying into the 10th anniversary issue of *Exchanges: The Interdisciplinary Research Journal* (Late Autumn 2023) we are still seeking contributions which seek to celebrate, challenge or define ideas around authentic interdisciplinarity. While the deadline for peer-reviewed articles has now passed, there is still time for authors to contribute a shorter piece for consideration. Potential authors looking for further inspiration to frame their articles are encouraged to download the full text of the call, which is available on the journal's site (**Exchanges, 2022a**). As is *Exchanges'* tradition, we will potentially consider any work which its authors choose to present which seeks to address the themes evident within this call. As always, authors are welcome to discuss their submission proposal with the Editor where desired.

Johnson. Exchanges 2023 10(3), pp. i-xiv

vi

Deadline:

- **Critical Reflections, Conversations (interviews) or Essays: 30th June 2023**

Open Calls for Paper

Thematic call aside, *Exchanges* continues to invite and welcome submissions throughout the year on any subject. Articles passing our review processes and accepted for publication will subsequently appear in the next available issue, which are normally published, in or after, late April and October each year. *Exchanges* readers have a broad range of interests, hence articles from any discipline or tradition written for a broad, scholarly audience will be considered. However, articles which explicitly embrace elements of interdisciplinary thought, praxis or application are especially welcome.

Manuscripts can be submitted for consideration as a peer-reviewed research or review article formats. Alternatively, manuscripts can be submitted for consideration within one of our editorially reviewed, shorter formats: e.g., as a critical reflection, conversation or book review. [v] There latter formats are often able to transit to publication faster and make an ideal first article for authors who may not have published a scholarly article before or for those looking to embrace a vein of reflexivity into their professional output. Notably, both peer-reviewed and editorially reviewed articles in the journal receive extensive reader attention and downloads.

As *Exchanges* has a core mission to support the development and dissemination of research by early career and post-graduate researchers, we are especially pleased to receive manuscripts from emerging scholars or first-time authors. However, contributions from established and senior scholars are also welcomed too. Further details of our open call requirements can be found online (**Exchanges, 2022b**).

There are **no submission deadlines** as manuscripts for general consideration are accepted for review throughout the year.

Introducing Book Reviews

Exchanges has been approached a few times recently by authors asking if we would consider publishing critical and evaluative reviews of recent or significant texts. Looking back, over past issues, we have had articles which broadly fell into this category published as critical reviews but hadn't to date set up a separate category of book reviews. After a little consideration, we are happy to announce that from this issue onward we are formally inviting authors to submit reviews of worthy and ideally recently published academic research texts. These may be author monographs, multivolume works or even textbooks.

Book review articles should be crafted by authors to offer an introductory overview of the work under consideration to unfamiliar readers. Notably, as with all our articles, reviews must be addressed to a broad and interdisciplinary audience, meaning jargon and domain specific concepts or terms will need exploring, clarifying and unpicking within the text. Ideally, and initially, *Exchanges* is more interested in reviews of books published in the last few years, given their relative topicality and impact on scholarly discourse. However, we may consider reviews of older, established works or those of a more literary configuration too, but authors are advised to consult with the EIC ahead of submission to avoid disappointment. Conversely, authors looking to review a spread of literature within a field, would be expected to submit a review article.

Exchanges reserves the right to decline for publication any book review submissions which do not meet our base quality controls, journal scope or other policy requirements. Moreover, while book reviews will be subjected to an editorial review and revisions process before consideration for publication acceptance, they will not undergo external peer review.

We look forward to reading your future submissions to this new category.

Informal Approaches

As Editor-in-Chief I welcome approaches from potential authors to discuss prospective articles or article ideas for themed or regular issues of the journal. [vi] However, abstract submission or formal editorial discussions ahead of a submission are *not* a submission prerequisite, and authors may submit complete manuscripts for consideration without any prior communication. Authors are always encouraged to include a note to editor indicating the article format under which their manuscript is to be considered and any other matters they wish to bring to my attention.

All submitted manuscripts will undergo initial scoping and originality checks before normally progressing to editorial review. Those manuscripts seeking publication as research articles will additionally undergo one or more rounds formal peer-review by suitable external assessors. Editorial decisions on manuscript acceptance are final, although unsuccessful authors are normally encouraged to consider revising their work for later reconsideration by the journal.

Advice for prospective authors appears frequently in our podcasts, editorials and throughout the *Exchanges* and IAS websites (**Exchanges, 2023b, IAS, 2023b**). Authors may wish to also familiarise themselves with *Exchanges'* journal policies for further information on how we handle author contributions (**Exchanges 2023c**).

Lastly, *Exchanges* is a diamond open-access, scholar-led journal, meaning there are no author fees or reader subscription charges and all content is freely available to anyone with an internet connection (**Fuchs & Sandoval, 2013; Bosman et al, 2021**). Furthermore, authors retain copyright over their work but grant the journal first publication rights as a submission requirement. *Exchanges* is happy to support translations of our published articles subsequently appearing in other suitable journals, and requests only that a link back to the original piece is incorporated for completeness.

Forthcoming Issues

Our next scheduled issue will be our tenth birthday anniversary issue in the mid-autumn. Naturally, we are looking forward to celebrating this milestone with our readers and contributors. However, hopefully ahead of that issue, we are looking to bring you our *Pluralities of Translation* special issue which is edging towards being publication ready. While we don't have an exact date for this one, we will be announcing it via our various social channels detailed below – so keep an eye out for it!

Acknowledgements

[Johnson. Exchanges 2023 10(3), pp. i-xiv](#)

ix

Continuing the Conversation

Exchanges has a range of routes, groups and opportunities for keeping abreast of our latest news, developments and calls for papers. Some of these are interactive, and we welcome comments from our readership and contributors alike. Some of these include:

Editorial Blog: blogs.warwick.ac.uk/exchangesias/

Linked.In Group: www.linkedin.com/groups/12162247/

Twitter: @ExchangesIAS

Mastodon: @ExchangesIAS

Email Newsletter

As well as these, our regular journal newsletter continues to appear at the start of each month, encapsulating all the latest news from the journal in one place. At time of writing the May issue will just have gone out, but you can register to receive future messages along with accessing all previous ones. Register your interest in subscribing via the link below.

www.jiscmail.ac.uk/cgi-bin/wa-jisc.exe?A0=EXCHANGES-ANNOUNCE

The Exchanges Discourse Podcast

We recorded a new episode of the podcast, chatting with **Dr Rebecca Stone**, a Warwick scholar and past author, in recent days which went live around the time this issue will be published. You will be able to find a link to this discussion – focussing on digital pedagogies, student experience and historical perspectives on the US presidency – on our *Exchanges Discourse* podcast homepage along with the journal site too. There is still a chance to enjoy the lengthier discussions of our recent panel debate on interdisciplinary publishing too – highly recommended for all newsletter readers.

In the meantime, we are in the process of scheduling conversations with authors who have appeared in Volume 10.2 and 10.3 during May, so make sure you are subscribed to the podcast to catch each and every episode as they drop.

All past episodes of the *Exchanges Discourse* podcast are hosted primarily on Spotify for Podcasting, and can be found on Spotify and Apple podcasts. All episodes are freely available to stream and listen, and a handy list of past broadcast episodes is also available

- **Podcast Home**:
  podcasters.spotify.com/pod/show/exchangesias

Johnson. Exchanges 2023 10(3), pp. i-xiv

x

- **Episode List**:
  exchanges.warwick.ac.uk/index.php/exchanges/podcast

All episodes are free to stream and listen to at your leisure. We welcome approaches suggestions for topics we could address as part of future episodes, although, the easiest way to be invited to appear personally is to author an *Exchanges* article!

Contacting

As Editor-in-Chief I am also always pleased to discuss potential publications, outline special issue ideas or other collaborative opportunities. I also welcome invites to contribute to workshops, lectures or sessions talking about our activities or publication, authorial or editorial praxis. Similarly, I am delighted to contribute to any other publications on these topics too. You can find my contact details at the start of this editorial or via the journal's site.

Gareth has been *Exchanges'* Editor-in-Chief since 2018. With a doctorate in cultural academic publishing practices (NTU), he also possesses various other degrees in biomedical technology (SHU), information management (Sheffield) and research practice (NTU). His varied career includes extensive experience in running regional and national professional bodies, academic libraries, project management and applied research roles. He retains professional interests on power-relationships within and evolution of scholarly academic publication practice, within social theory and political economic frameworks. He has aptitudes in areas including academic writing, partner relationship management and effective communication praxis. An outspoken proponent for greater academic agency through scholar-led publishing, Gareth is also a Fellow of the *Higher Education Academy*, and regularly contributes to a various podcasts and vodcasts.

Johnson. Exchanges 2023 10(3), pp. i-xiv

xi
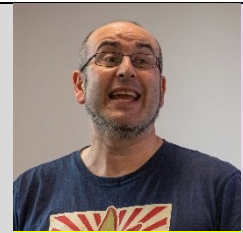
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Johnson. Exchanges 2023 10(3), pp. i-xiv

xii

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Johnson. Exchanges 2023 10(3), pp. i-xiv

xiii

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Dr Magda Zajaczkowska, WMG, University of Warwick, UK

Endnotes

[i] For those curious about the results of the reader survey we ran a year or so back, the response rate was disappointingly low – in single figures. As such the data gathered while modestly interesting, was insufficiently detailed from which to draw any insights. Clearly, a survey instrument was not a compelling or effective way to gather this sort of information for the journal.

[ii] If anyone is especially interested in the details of the feedback analysis, I'd direct you to the blog entry or to drop me a line directly.

[iii] As a scholar with a healthy professional interest in scholarly communications of all types, part of me is curious if short form debates on platforms like *TikTok* or *Instagram Reels* also have their place in this discourse? I suspect not, but doubtless someone, somewhere is exploiting such platforms in this manner to great utility!

[iv] That this issue has achieved publication on the same day as the UK Local Elections in 2023 is once more, mere coincidence.

[v] **Word counts**: For the purposes of considering a submissions' word count, we do not typically include abstracts, references, endnotes or appendences. While submissions just over or under their word count will still be initially considered for review, any significantly in excess will normally be declined and returned to their authors with advice for revision.

[vi] **Contact Details**: The EIC's address is given at the head of this article, and on *Exchanges'* Contact pages. https://exchanges.warwick.ac.uk/index.php/exchanges/about/contact

Johnson. Exchanges 2023 10(3), pp. i-xiv

xiv

Literature in Politics: The Appropriation of George Orwell's *Nineteen Eighty-Four* in contemporary British parliamentary debate

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Abstract

The relationship between English Literature and Politics has, historically, been understated and underexplored in academia. This article recognises the value of this relationship, significantly contributing to the field through original research which explores the political appropriation of literature. Using politicians' references to George Orwell's Nineteen Eighty-Four in parliamentary debate as a precedent, this research shows how fiction is used as a strategy of political argument. In supporting this claim, this research engages with the rising approach of Rhetorical Political Analysis, and wider theory which views political rhetoric as argumentation.

Keywords: English literature; Nineteen Eighty-Four; Orwell; Orwellian; parliamentary debate; rhetorical political analysis

Birkett. Exchanges 2023 10(3), pp. 1-47

1

Introduction

There is a significant amount of literature about the importance of rhetoric in politics (**e.g., Atkins, 2010; Finlayson, 2004; Ilie, 2013**). Prominent scholars who view political rhetoric as argumentation stress the importance of studying political rhetoric through an interdisciplinary lens with discourse analysts (**Fairclough & Fairclough, 2012**). Yet, for a field of thought which is rooted in the interdisciplinary, few have explored in depth the effect of literature in advancing political speech. As US theorist Murray Edelman (**1995: 2**) argued nearly three decades ago art, particularly literature, 'is the fountainhead from which political discourse, belief about politics and consequent actions ultimately spring'. However, in Britain, the study of the relationship between politics and fiction has rather trailed behind even the modest progress in the USA (**Fielding, 2011**). Fielding is one of few scholars who make progress in discussing this relationship (**see also Bailey, 2011**), but there still remains a lack of studies that observe the relationship in British politics. This article makes a distinctive contribution through research which looks at the use of one of the most famous and influential pieces of British fiction, George Orwell's *Nineteen Eighty-Four*, in contemporary British parliamentary debate. In doing so, it demonstrates how undertaking interdisciplinary research is key to unlocking new insights about our culture and politics, while helping to shine a light on the appropriation of a novel and its author who continue to be so commonly quoted in modern day.

The lack of research into the relationship between literature and politics is puzzling. A great deal of existing literature in the academic field discusses the prevalence of Aristotelian deliberative rhetoric, a strategy which politicians employ to encourage, or deter from, a course of action to show its potential advantage or harm (**Finlayson, 2007**). As Finlayson articulates, it is concerned with things that *could* happen and that we *could make* happen (**Ibid: 556**) [own emphasis added]. Literature, especially fiction, has the special ability to provide a means for politicians to show what could happen, for fiction offers a 'pre-packaged' vision of an alternative reality. This is true of Orwell's *Nineteen Eighty-Four*, a dystopian reality which portrays multiple methods of government totalitarian control set in a future London. Politicians across the political spectrum will attempt to accuse the policy of their opponents to bringing us closer to *Nineteen Eighty-Four*, whilst strongly striving away from accusations in their own actions.

Since Finlayson originally conjectured Rhetorical Political Analysis (RPA) as an approach to politicians' rhetoric in 2007, it has become a lively field of inquiry (**Casiraghi & Testini, 2021**). RPA observes the dissemination of concepts, words and ideas showing how they pass through institutions,

Birkett. Exchanges 2023 10(3), pp. 1-47

2

getting promoted, destroyed, redefined and redeployed and identifies replicated patterns of political argument (**Finlayson, 2007: 560**). This research contributes to this rising school of thought through using a rigorous discourse analysis of Hansard archives across the last decade to fully comprehend how *Nineteen Eighty-Four* is appropriated in parliament. In studying these archives, the use of the literature of Dickens, Kafka, Shakespeare, and Austen in political debate have all been identified as possible areas for further research.[i] All will help push to appreciate literature as one of the styles and strategies of political argument which RPA, and wider theory on political rhetoric as argumentation, seek to identify.

The Relationship between Literature and Politics

Scholars of both English Literature and Political Science touch upon the relationship between literature and politics, regardless of whether it is explicitly acknowledged. Political themes pervade the great novels, whilst in politics some such as Edelman (**1995: 3**) even go as far as stating 'art shapes, displaces, and sometimes supersedes cherished influences upon public policy like voting and lobbying'. Such a statement requires justification, which Edelman provides, that literature contributes to the 'confidence that the political scene is understandable, as opposed to the disorder, murkiness, and contradictions that characterise much of everyday experience' (**Edelman, 1995: 4**). Harvie (**1991**) supports Edelman's assertion in identifying that the political novel played a significant role in incorporating newly enfranchised voters into the existing political system. In acknowledging literature as a form of entertainment, they identify how the influence of the political novel may be due to accessibility, but the question remains – why literature?

A key reason this article identifies why literature so permeates politics, is that literature is an adaptable and mouldable art form. Richards (**1998**) expresses how fiction is given meaning by the contexts of the reader, consisting of their interrelated background knowledge, beliefs and culture. Edelman (**1995: 5**) also recognises this, expressing that 'works of art and literature offer conceptions and perceptions that can be adopted or changed to fit needs, fears, interests or aspirations'. The individual can take the warnings and moral messages present in the great works of fiction and choose where the lessons should be applied in reality. In *Nineteen Eighty-Four*, Orwell's key concept lends itself to a clear warning, as articulated by Posner (**1999: 200**): 'The political significance of Nineteen Eighty-Four… is to depict with riveting clarity the logic of totalitarianism'. An opinion of popular consensus, Mann (**2006: 286**) echoes this, concluding that 'Orwell's only theme is the totalitarian danger that lies within ourselves and in all the political systems of our time'. Orwell's

Birkett. Exchanges 2023 10(3), pp. 1-47

3

depiction of totalitarianism is a clear warning capable of reaching almost all across the mainstream political spectrum because he captures the overarching, shared, and powerful fear of democratic society – the alternative: totalitarianism. Where interpretation hence varies is where those of different political orientation identify totalitarian behaviour at large. The logic of totalitarianism can be expressed so well in *Nineteen Eighty-Four* as it is a dystopian novel, which permits Orwell creative license to produce an alternate fictive society. Yet through maintaining eerie similarities in his future vision of London, Orwell's novel can align with deliberative rhetoric in showing what could happen. As Pfeiffer (**1994: 237**) stated of the novel, 'it is not about future actual, but about future potential'. This potential is compelling: studies such as Jones and Paris' (**2018**) have already demonstrated that the totalitarian-dystopian genre can affect real-world political attitudes with the fear it produces.

What is more is that Orwell's *Nineteen Eighty-Four* has been granted a rather unique ability to reach and affect the political attitudes of numerous generations. As Rodden (**1991: 221**) articulates, Orwell has an important place in the school curricula, with the novel 'fairly widely taught in Anglo-American schools'. This prevalence continues into present day, with the novel still featuring in the further education curriculum (**Kronbergs, 2017**). Due to this, Orwell's 'elite' literature is more accessible and relatable to a notable portion of the public, who are exposed to Orwell's warnings of totalitarianism from a young age. Further research which would supplement this piece would be an exploration into how a key figure in Orwell's novel, Big Brother, has been appropriated by the popular British reality television show of the same name, and if this has exposed a greater amount of the public to Orwell's work and messages. [ii]

Whilst this article seeks to distinguish literature, specifically fiction, in its own right, many who view literature as part of our wider culture have made important contributions to the relationship on this basis. Phenomena often occur first in culture, before transitioning into politics. As Somers (**1999: 125**) affirms, 'claims to knowledge and truth are always transmitted to us via some kind of cultural schema; they are culturally embedded'. Somers continues to assert how metaphors, stories, and analogies are just some of the devices which can facilitate this. The existing literature has already recognised the power of metaphors in political speech (**see Charteris-Black, 2005**), in addition to non-fiction colloquial stories and analogies (**see Atkins & Finlayson, 2012**). Charteris-Black (**2005**) shows how metaphors are effective in enabling the speaker to construct complex arguments in a relatable fashion: this research identifies that the same ability is true of references to fiction. Metaphors are also linked to this research as they develop first in societal culture and then transition to be used in the political arena. The creation of the word

Orwellian to appropriate Orwell's name took place in twentieth-century society. Orwellian is defined by dictionaries in present day as synonymous with his novel *Nineteen-Eighty-Four* (**see Merriam Webster, 2022; Cambridge Dictionary, 2022**), and is used in parliamentary debate accordingly.

Finlayson himself explores the relationship between literature and politics in his work with Frazer on the plays of Shakespeare (**2011**), though they focus primarily on the politics of the theatre. Their contextualisation of the relationship is useful, emphasising how historically it goes back to Plato, and since 'arguments about the moral and political qualities and effects of fiction and drama have ebbed and flowed' (**Finlayson & Frazer, 2011: 236**). Since Kant, the argumentative capacity of literature has been realised, having been used in various political causes throughout time (**Finlayson & Frazer, 2011**). Finlayson does not explicitly articulate it, but this context sets up the premise for how literature can be viewed as a style and strategy of argument. However, like many of the voices leading the way in discussing the relationship, as seen with Edelman and Harvie too, they have a tendency to centre the fictional representation of politics to explore how literature can mobilise political participation. Whilst this is an important line of enquiry, it has meant discussion often stops right before we see how literature truly integrates into the political arena. This article readdresses this balance to see how literature is used as a strategy by the existing political elites in parliament. Further, through focusing on the moral, Finlayson and Frazer can overlook how literature can be appropriated, in a rather exploitative way, by politicians as part of strategy. In his seminal paper on RPA (**2007: 552-553**), Finlayson situates himself apart from scholars like Fairclough, who he states that, in their studies of political oratory are 'fixated on exposing evasions and occlusions rather than attending to argumentative content'. Whilst this article attends to the argumentative content in line with RPA, it will develop to have an element of 'exposure' in being critical of the current appropriation of *Nineteen Eighty-Four* due to the research results.

Entering into the Political Arena

The UK House of Commons is often criticised 'as a place of theatre rather than a serious working body' where rhetorical abilities may be valued over real substance or policy knowledge (**Gallagher, Laver, & Mair, 2006: 63; cited in Proksch & Slapin, 2014**). Whilst this is a valid and important criticism, for the purpose of this article, it demonstrates how effective rhetoric is vital for politicians to advance their arguments. As expected, parliament's own website has a more honourable view of parliamentary debate, stating its purpose is 'to assist MPs and Lords to reach an informed decision on a subject' (**UK Parliament, 2022**). In this process, politicians

will listen to the opinion of their peers, some who may use facts, some who may use rhetorical strategies (for example, as seen, metaphors), but all of them unified in their aim to persuade their audience of their cause. It is difficult to see how political rhetoric in this setting may be viewed as anything other than argumentation.

When parliamentary debate is about policy, to reach the outcome, there are contests over meaning, struggles between different ways of tactically framing the interpretation of an issue (**Alonso-Curbelo, 2022; Loizides, 2009**). To get your perception heard, understood, and acted upon is a relatively difficult task. In developing RPA, Finlayson and Atkins (**2014**) have already established the appeal of using the words or work of somebody else in exploring the use of quotation in political rhetoric. Applicable to this research, they state that 'in citing particular forms of culture we assume that our audience will be moved and affected in the way we hope' (**Atkins and Finlayson, 2014: 171**). As this article has established through Posner's insight, *Nineteen Eighty-Four* evokes fear, an emotional response which certainly has the ability to move and affect an audience. This capability of literature will be discussed in relation to the results, just one aspect of many identified that makes literature an effective strategy to use in parliamentary debate.

Of note, as Ilie (**2017**) highlights, the audience of parliamentary debate also comprises of the public and the media. If politicians can widen their audience beyond the walls of parliament and reach the public through the media, they can gain extra support for their argument and have a means to put extra pressure on policy makers. Perhaps for their own self-gain, they can also raise their public profile. In a setting of constant argumentation, standing out is incredibly difficult, and Orwell's novel can provide an ideal soundbite to be picked up by mainstream news. For example, one MP made the headlines for calling gay marriage 'Orwellian' during a debate, with BBC News (**2013**) including a clip of their speech, helping to publicise the politician's argument. Though in-depth exploration is beyond the scope of this research which focuses on literature in the political arena, it will take into account that the persuasion in political rhetoric in parliament can extend to the public audience.

Methodology

The data for this research has been extracted from online archive Hansard, the official report of all UK parliamentary debates. Searching the keywords 'Orwellian' and 'Nineteen Eighty-Four' in Hansard allowed for every direct reference and its surrounding context to be extrapolated. [iii] In addition, the political party of the speaker and the topic of the debate in which they made the reference was recorded. Owing in part to the originality of this research, it was necessary to deduce quantitative facts to build a

Birkett. Exchanges 2023 10(3), pp. 1-47

6

foundation of the current dynamics of usage of *Nineteen Eighty-Four* by politicians. If it was found that one political party dominated references, or they predominately occurred in certain topics, this would change the assertions made about the place of literature in parliamentary debate. From identifying patterns in the data during the analysis process, such as a tendency for some politicians to add a caveat to lessen the impact of Orwellian, the research also determined quantitative facts about these to ensure an accurate overall picture of the place and nature of literature in politics.

In the 'Symbolic Uses of Politics', Edelman (**1964: 130**) asserted that the meanings of language are 'always a function of the context from which it issues'. In developing RPA, Finlayson echoed this sentiment, highlighting that for an approach to be capable of analysing the meanings of actions, we need an interpretivist approach (**Finlayson, 2007**). This justified the main body of data of this research, a rigorous discourse analysis which prioritised the meaning and intention in the sentence of a reference to *Nineteen Eighty-Four*.

Casiraghi and Testini's (**2021**) study on politicians' use of Machiavelli in the Italian Parliament, as the most similar research and method located, supported this approach. The authors coded direct references to the political thinker into positive, neutral, and negative categories. They divided the references into 'republican', 'revolutionary' and, 'realist' variables depending on how Machiavelli was used, using their background knowledge of Machiavelli and the Italian political landscape. They further coded individual variables into additional categories dependent on the speaker's rhetorical purpose, helping to fulfil their goal in exploring how appeals to authority are met in parliamentary debate. This similar approach to studying political speeches provided validity and a foundation for this research, however while the authors focused on Machiavelli as a political thinker, this research needed to be designed in a way which appreciated literature and its qualities, and the unique plot of Orwell's novel. For example, as Orwell's and his novel's authority as a respected author and piece of elite literature are generally not contested in Britain, such positive and negative characterisation was not required. [iv] Yet as the warnings and moral messages of literature are more open to interpretation, a greater number of primary categories and a further interpretivist approach in determining the categories was needed.

This research's approach thus centred the literary, breaking down references to determine which aspect of totalitarian control portrayed in the novel the reference related to. Categories were established after repeated close examination of all references, using primary and secondary

Birkett. Exchanges 2023 10(3), pp. 1-47

7

knowledge of the novel. These categories can be seen in Table 2 and Table 3 in the following results section. [v]

Whilst the approach of this research could be criticised as more subjective, supported by literature which views political rhetoric as argumentation, a speaker's use was quite obvious when in context of speech. Politicians are aiming to advance their argument so tend to be focused and clear in their reasoning. An issue in more complex coding categories can be overlap (**see Bryman, 2016**). To prevent overlap, I formed a clear criterion in coding, focusing on what aspect of totalitarian control in the novel inclined the speaker to use 'Orwellian' or 'Nineteen Eighty-Four' specifically in the sentence. These cases were relatively rare, but to show one example, a reference in a debate on Human Rights (North Korea) to the 'the regime's rather Orwellian- sounding Organisation and Guidance Department' could be seen to be coded into a 'Display of totalitarian control by a foreign power' if judging from the title alone (**UK Parliament, 2014a**). However, the reference was coded into the category 'Spin and propaganda in naming/ phrasing/language/narrative' as the speaker used 'Orwellian' to describe the paradoxical name of the department. Using this method, references were double-checked, and ultimately, I ensured the categorisation was correct through illuminating with the context of the reference in speech. For an accurate and transparent portrayal, an expanded results table in Appendix 1 and 2 provide another column contextualising the use in debate.

As this research focuses on contemporary UK politics to provide a foundation for looking to the future, the time frame for the references was from 10/01/2012 to 16/12/21, approximately a ten-year period, based on when the two houses rose for recess and returned. I discarded any references that were irrelevant as they did not relate to *Nineteen Eighty-Four* directly. Out of 167 references, 14 references to 'Orwellian' were excluded from the sample, 12 as they referred to Orwell's other work (such as a play on the infamous Animal Farm quote, 'four legs good, two legs bad') and two as they were a repeated reference in error. All 32 references to 'Nineteen Eighty-Four' were relevant. Thus, there were a total of 185 references in the sample.

Contextualising within the framework of RPA, and wider theory which views political speech as argumentation, reveals why politicians appropriate *Nineteen Eighty-Four,* as literature has become a strategy of political argument. I use a non-probability sample of references to support the research findings, aiming to be representative of the wider trends determined through discourse analysis. While further research could be conducted on the data from this project, the most significant findings are

Birkett. Exchanges 2023 10(3), pp. 1-47

8

discussed in relation to literature as a strategy, and the specific power of *Nineteen Eighty-Four* as a novel. [vi]

Results and Discussion

Exploring the appropriation of *Nineteen Eighty-Four* in political debate has provided insight on two key elements needed to help identify literature as part of political argumentation: the current place of literature in politics, including its prevalence and versatile use in debate, and the nature of literature in politics, specifically how the novel is used when referenced. The findings of this research also shaped a third section on the future of literature in politics, from identifying a trend for politicians to be critical of the use of *Nineteen Eighty-Four*.

The Place of Literature in Politics

The number of references to *Nineteen Eighty-Four* proves that literature is prevalent in political debate. There is a lack of consensus among political scholars of what constitutes a significant sample size, yet 185 references in a decade stemming from one novel shows a clear presence of the literary. [vii] Casiraghi and Testini's similar study (**2021**) based the prevalence of Machiavelli on 241 references over a period of roughly fifty years, only 56 more references than those to *Nineteen Eighty-Four* despite a time frame five times as long.

Yet how *Nineteen Eighty-Four* most significantly demonstrates the place of literature in politics, as a common strategy and style of argument, is in the versatility of its use. This research has identified three separate areas where versatility is demonstrated: its use by politicians across the political spectrum, its use across varying topics of debate, and its use in the different argumentative contexts of political debate. Each reinforces literature as a strategy of *political* argument, not to be dismissed as a partisan argument, or as limited in its scope.

A multitude of politicians across the political spectrum have appropriated *Nineteen Eighty-Four*, an observation demonstrated by its use in debate by both the former Labour Party leader Jeremy Corbyn and former Conservative Party Leader Sir Iain Duncan-Smith. Table 1 shows the cross-party appropriation of *Nineteen Eighty-Four*.

Table 1: Usage of Orwellian and Nineteen Eighty-Four in the Houses of Parliament

Political Party	Total number of references*	Percentage (%)
Labour	79	42.7
Conservative	49	26.5
Liberal Democrat	21	11.4
SNP	12	6.5
Green	5	2.7
Crossbench	14	7.6
Plaid Cymru	1	0.5
DUP	1	0.5
Alliance	1	0.5
Bishops	1	0.5
Non-affiliated	1	0.5

*Sum total of all references: 185.

The finding that the Labour Party most frequently referenced *Nineteen Eighty-Four* was expected, as they were the opposition for the entirety of the research's timeframe. As existing literature on the framing of political issues helps illuminate (**see Kuypers, 2006; Faucher & Boussaguet, 2018**), likening the policies and actions of the sitting government to the totalitarian government in Orwell's novel is not a surprising strategy. Yet, what is significant is that references by Labour (42.7%) are not the absolute majority of references. A substantial 26.5% of references were made by the Conservative government, with a further 11.4% and 6.5% spoken by the Liberal Democrats and SNP respectively. [viii] This article has so far determined that the references are made in such different ways and contexts, and this extends to within political parties themselves: to understand why there is cross-party appropriation we need to focus on what makes fiction appealing to all of these groups. Since its publication, *Nineteen Eighty-Four* has been continuously used as a tool in the political causes of the left, the centre and the right (**Rodden, 1990**). Orwell and his work have been praised, and claimed, by 'prominent Labour supporters and democratic socialists, liberals and neoliberals, conservatives and neoconservatives' and more (**Ibid: 21-22**). Fiction has frequently been used to argue for an individual's or party's pre-existing political views. And it certainly has been in British parliamentary debate. Jeremy Corbyn used *Nineteen Eighty-Four* to supplement his criticism of the Tory government's lack of fair funding in schools (**UK Parliament, 2019a**), whilst Duncan-Smith's reference added emphasis to his argument that the European Commission had an excess of power (**UK Parliament, 2013a**). The existing literature may have focused its attention on how literature can create or influence public political opinion. However, exploring direct references in parliament gives due emphasis to how fiction is used to support the

existing political intentions of individuals and groups: this is what makes fiction an irresistible contribution to argument.

From identifying a significant range of topical debates which *Nineteen Eighty-Four* was referenced in, this research can highlight that literature has the ability to enhance argument in important matters. References were present in key topics of Brexit, economic policy, foreign policy, education, social issues, healthcare, human rights, immigration, and technology (an exhaustive list can be found in Appendix 3). For example, in a debate over Brexit, one MP argued that it was not possible for three promises the government made to different groups to be simultaneously possible, adding emphasis through citing Orwell's novel. Setting up their argument, they stated:

> *In his dystopian novel "Nineteen Eighty-Four", George Orwell described "doublethink" as "holding simultaneously two opinions which cancelled out, knowing them to be contradictory and believing in both of them". Instead of reading the book as a cautionary tale, the Prime Minister seems to have taken it as an instruction manual.* (**UK Parliament, 2019b**)

In the area of healthcare, another MP criticised 'the Government's Orwellian Success regime, which include the closure of scores of community hospital beds' (**UK Parliament, 2016a**), to highlight the totalitarian spin on the situation.

In these key topical issues, which are contested across the political spectrum, and crucially by the individual too, framing is of the upmost importance and literature lends itself to this cause. Both the interpretation of fiction's messages and the framing of political issues stem from the individual's own background, traditions, and political orientation. Further, many of these topics are ones of emotion as policy is often life-changing for the public affected by its implications. In these topics of emotion, arguments which invoke pathos are common, a key concept in theory on political rhetoric defined as 'the evocation of feelings and emotions in the audience' (**Finlayson & Martin, 2014: 7**). The general threat of totalitarianism displayed has the potential of evoking an emotional response of fear and concern, particularly from a public audience. *Nineteen Eighty-Four* is so 'permeated in our collective consciousness' that 'even people who have never read the book will admit to having paused momentarily in vague anxiety at [its] mere mention' (**Rodden, 1990: 17**). Through reframing issues in the context of this threat in parliamentary debate, politicians can get closer to fulfilling the task 'of convincing others to see things in the same light as we do' (**Finlayson, 2007: 550**), even through a mere reference to Orwell's novel.

Birkett. Exchanges 2023 10(3), pp. 1-47

11

A final proof of literature's place in political argumentation is this research's identification of the novels use in different types of argument itself. *Nineteen Eighty-Four* has been used in arguments of definition, centring on the names of things and how they are defined (**Finlayson, 2007**): for example, one reference used the novel to dispute naming an EU Withdrawal Bill the 'Great Repeal', which they described as a 'thoroughly Orwellian title', as they claimed this contradicted the contents which cut and paste EU law into UK law (**UK Parliament, 2018a**). The novel has been frequently used in arguments of quality, concerning the nature of an act and how it should be judged (**Finlayson, 2007**). *Nineteen Eighty-Four* was used to argue the implementation of Facial Recognition Technology was dangerous, due to discriminatory automated facial recognition algorithms, with the Lord stating that 'without regulation and oversight there is the potential for Nineteen Eighty-Four to become a reality, albeit 34 years later than originally envisaged' (**UK Government, 2018b**). In another debate, an MP stated, 'I want to touch on the Secretary of State's Orwellian proposal effectively to take charge of all council communications across the country' (**UK Parliament, 2013b**), framing this act as totalitarian. Orwell's novel has even been used in arguments of place, attempts to set the boundaries of political argument (**Finlayson, 2007**), in references where politicians criticise framing an issue in relation to *Nineteen Eighty-Four*. All help prove the novel is a versatile tool in helping politicians advance their argument.

The Nature of Literature in Politics

The following section has been formed from a perspective which centres the novel in order to deduce appropriation. Table 2 identifies that politicians' use of 'Orwellian' covers a multitude of different aspects of the totalitarian control portrayed in the novel, with a similar pattern identified in direct references to 'Nineteen Eighty-Four' (Table 3). Each of the references framed 'Orwellian' in a way which emphasised some kind of totalitarian threat, reaffirming it can be seen in accordance with the plot of *Nineteen Eighty-Four*.

Table 2: Usage of Orwellian in the Houses of Parliament

Aspect of totalitarian control portrayed in *Nineteen Eighty-Four* the use of Orwellian relates to	Total number of references*	Percentage (%)
Centralised control (threat to individual autonomy)	6	3.9
Freedom of speech	4	2.6
Limiting information (issues of transparency)	5	3.3
(Re)Education	3	2.0
Spin and propaganda in naming/ phrasing/language/narrative	99	64.7
Technology and intelligence (issues of privacy)	15	9.8
Threat to components of democracy	3	2.0
Display of totalitarian control by foreign power	4	2.6
Critical of terms use (term specifically)	10	6.5
Critical of terms use (does not apply)	2	1.3
General applicability of Orwellian in Politics	2	1.3

*Sum total number of all references: 153.

Table 3: Usage of Nineteen Eighty-Four in the Houses of Parliament

Aspect of totalitarian control portrayed in *Nineteen Eighty-Four* speakers reference relates to	Total number of references*	Percentage (%)
Freedom of speech	2	6.3
Limiting information (issues of transparency)	1	3.1
Spin and propaganda in naming/ phrasing/language/narrative	9	28.1
Technology and intelligence (issues of privacy)**	7	21.9
Threat to components of democracy	1	3.1
Display of totalitarian control by foreign power	4	12.5
Criticises use of 1984 (does not apply)	5	15.6
General applicability of 1984	3	9.4

*Sum total number of all references: 32.

**Includes one repeated reference to Orwellian and Nineteen Eighty-Four in same phrase

There are two aspects of totalitarian control portrayed in *Nineteen Eighty-Four* to which politicians predominately refer. As seen in Table 2 and Table 3, references to 'Orwellian' and 'Nineteen Eighty-Four' both have the same top two categories. First is its use in relation to 'Spin and propaganda in naming/ phrasing/language/narrative'.[ix] In Orwell's novel, the government have an entire ministry, The Ministry of Truth, dedicated to spin and propaganda. Framing another's actions in relation to this hyperbolic depiction of spin and propaganda must be particularly tempting for politicians: one MP retorts during a debate, 'on the minimum wage, can we just stop the Orwellian language?' (**UK Parliament 2021a**), while another asserted 'it is Orwellian to say that there has been a cut in funding when there has not' (**UK Parliament 2017a**). Yet, this alone cannot suitably explain this category's prevalence, for each aspect of totalitarian control in the novel is depicted in a similar hyperbolic manner.

This article has discussed how individuals take fiction's warnings and moral messages and choose where the lessons should be applied in reality, influenced by political orientation. For politicians in parliamentary debate, this process will also be heavily influenced by which matters are of debate at the given time, not necessarily just which topic is on the set agenda but what key issues are dominating political discourse. This shows how this category's prevalence can be seen to be reflective of the modern political climate. Since the dawn of the twenty-first century, attention to political spin and propaganda has increased, in what some attribute to communications professionals becoming the news story (**see de Vreese & Elenbaas, 2009**). Derry (**2005: 122**) stated that 'every day public opinion is the target of rewritten history, official amnesia and outright lying', a bold claim but one which demonstrates the growing attention, and hostile attitude, to political spin.

Parallel to the presidency of Donald Trump in 2016, a new era of political spin has gained prominence, embodied in the phrase, 'fake news'.[x] This is the idea that any information contradicting one's ideology is automatically illegitimate or fake (**Journell, 2017**). One reference in the sample articulated this phenomenon, making the link between Orwell and Trump by citing the 'Orwellian world that is unfolding before us, where the theme that has been put forward by Trump is that lies are the truth, good is bad, war is peace and fantasy is fact' (**UK Parliament, 2017b**). This link has been recognised by scholars too: Rodden wittily quotes of a news article, 'George Orwell and Donald Trump literally say the same thing: it is all fake news' (**Rodden, 2020: 263**). Hence, there develops the question of why *Nineteen Eighty-Four* is still so commonly used in argument, when ultimately the novel was written over seventy years ago, and there exists more modern takes on the same matters. Applying the theory of political rhetoric regarding different sources of authority substantiates the

Birkett. Exchanges 2023 10(3), pp. 1-47

14

sustained appeal of Orwell's novel. In their work on quotation in political speech, Atkins and Finlayson (**2014: 167**) stated that 'quotation works only to the extent that it, or its source, is recognised and approved of by the audience that is to be persuaded by it'. In viewing references to literature in speech as like a quotation, we can see how Orwell as a respected author, and by consequence his novel as a piece of respected literature, contrast the echoes of populist interpretation of political spin by divisive figures such as Donald Trump. The appeal of using literature to enhance argument is evident: the speaker also receives the intellectual kudos of quoting what can be viewed as a cultural source of authority, for both the novel and Orwell have been described as being increasingly extolled as artifacts of popular culture (**Strub, 2004**). Other authors this research has identified, such as Shakespeare, can be viewed as equal artefacts of culture, upholding that literature as a whole is an effective strategy of political argument.

The second most popular category is references to 'Technology and intelligence (issues of privacy)'. This category's prevalence can also be reflective of the political climate, as the increasing powers of technology increase worries about the implications on the privacy of the individual, reflected by a reference made by one MP that 'signing up for pan-European data sharing on every ordinary citizen is Orwellian and dangerous' (**UK Parliament, 2013c**). When politicians are attempting to argue their case for or against technological policy that may have implications upon privacy, they are limited by only being able to articulate potential harm, a prediction of what is to come. They can use past examples of where policy has failed or current occurrences in foreign countries, but also significantly, a vision of alternative reality in the form of Orwell's dystopian novel where technology enables the government to always watch their citizens. The references indeed stress the potential: for example, politicians have referenced how facial recognition software *may* lead us to an Orwellian state (**see UK Parliament, 2020; UK Parliament, 2019c**) [own emphasis added]. This is direct proof that fiction indeed has a place in deliberative rhetoric in being used to show what could happen.

References to literature are an apt strategy of deliberative rhetoric in the context of parliamentary debate especially, which requires succinct, persuasive, and informed contributions. Here, Charteris-Black's assertions (**2005**) about metaphors can illuminate. He has argued that when the outcomes are too uncertain for politicians to know what to do, metaphors provide quick and cognitively accessible ways of thinking (**Ibid**). Like metaphors, as part of culture, fiction enhances argument in a relatable and accessible manner, capable of reaching the public audience. A reference to fiction serves to inform when comprehensive information about outcomes is not available, which can clearly be necessary in debates

regarding technology. Theory on metaphor can also further illuminate the appeal of references to 'Spin and propaganda in naming/phrasing/language/narrative', where in succinct speech, it can be difficult to otherwise quickly articulate where such manipulation has taken place.

Whilst effectively enhancing argument in these two key issues, evidently, there are other important issues in the modern political climate that *Nineteen Eighty-Four* does not and cannot represent. However, this leads to the question of if there are other pieces of literature which can. The work of Dickens certainly has the potential for enhancing argument on socio-economic issues. Further research into literature as political strategy is undoubtedly needed.

To evaluate *Nineteen Eighty-Four's* appropriation in a holistic manner, it is important to look at the overview of both tables. Breaking down the aspects of totalitarian control is the product of this research, something not often considered by the audience when politicians use it in their argument in parliamentary debate. This brings about possible problematic implications. In Table 2, there are seven separate aspects of totalitarian control depicted in the novel to which references to 'Orwellian' relate (see the first seven categories of Table 2). In Table 3, there are five separate aspects of totalitarian control depicted in the novel which references to 'Nineteen Eighty-Four' relate to (see the first five categories of Table 3). In his essay 'Politics and The English Language', Orwell (**1946**) himself passionately addressed the issue of key words in politics encompassing too much. He describes the abuse of words such as fascism, which he states, 'has now no meaning except in so far as it signifies 'something not desirable' (**Ibid: 9**). He continues that 'the words *democracy, socialism, freedom, patriotic, realistic, justice*, have each of them several different meanings' (**Ibid: 9**). One reference in this research spoke of Orwell 'turn[ing] in his grave' in relation to the increase in CCTV (**UK Parliament, 2015a**), but he may in fact be doing so as his name has become appropriated in a manner in which he explicitly condemned.

Edelman and Finlayson, key voices which have contributed significantly to this article, have equally identified and voiced the issue of political words being too open to interpretation in their work. Edelman talks of the 'diverse pictures [that] may be in the minds of the various respondents to such cues', of words like communism and tyranny (**Edelman, 1964: 116-7**). Finlayson sees how terms like freedom, choice, democracy and even poverty are 'concepts whose meaning cannot be established independently of contestation' (**Finlayson, 2007: 551**). Considering these key voices, it is only right to in turn be critical of the current nature of literature in parliamentary debate: the number of categories seen in the

Birkett. Exchanges 2023 10(3), pp. 1-47

16

tables clearly show that politicians are each assuming multiple different meanings of *Nineteen Eighty-Four*. In this context, it is likely Orwellian would be a word all three would criticise.

Being critical of the nature of literature in politics is an important line of enquiry for moving towards improving literature as a style/strategy of argument, ultimately, fulfilling Finlayson's goal in RPA, 'to ensure not less argumentation but more and better' (**Finlayson, 2007: 559**).

Engaging with narrative, a key concept in political rhetoric, is a means to pursue critical evaluation. Bevir and Rhodes (**2003: 26**) emphasise the importance of narrative as a feature of political argumentation, an 'organising perspective', which 'signals the distinctive nature of explanation'. In political debate where politicians are restricted to relatively short speeches, a reference *Nineteen Eighty-Four* has an instantaneous ability in fulfilling this function, for fiction already exists as a complete narrative. In exploring debates on technology, this article has already identified the appeal of fiction as being like a fix to fill in gaps in a narrative, but through applying a critical lens, it can appreciate the danger of this. One reference can have the effect of embodying all of the totalitarian control displayed in *Nineteen Eighty-Four*. This can be problematic and has the potential to become even more so when exploring the nature of how 'Orwellian' in particular is appropriated in parliamentary debate.

After observing a trend during the discourse analysis process for politicians to simply drop Orwellian in a clause in speech, I explored how many of the references to both 'Orwellian' and 'Nineteen Eighty-Four' expanded beyond a brief reference to mention a specific plot point, concept/ neologism, or direct quote. For references to 'Orwellian', less than a fifth of references expanded further, with only three references quoting directly from the novel. In contrast, half of references to 'Nineteen Eighty-Four' expand further, including six direct quotations, double the amount in 'Orwellian', in a sample nearly five times smaller. As established, the appropriation of Orwell's name to embody *Nineteen Eighty-Four,* took place decades ago outside the political arena and was perhaps therefore always more prone to disconnect from the substance of novel in this research. But when Orwellian is simply dropped in a clause in speech, the effect of embodying the entire totalitarian narrative of *Nineteen Eighty-Four* remains.

Undeniably, some of these references to the novel are appropriate. One politician uses 'Orwellian' in regard to China developing gait and facial technology, given China's recent history of human rights abuses (**UK Parliament, 2021b**). The same politician also uses 'Orwellian' in a debate on the treatment of Uyghur Women in Xinjiang Detention Camps (**UK**

Birkett. Exchanges 2023 10(3), pp. 1-47

17

Parliament, 2021c). Yet, another politician equally uses 'Orwellian' to critique a trainline's bicycle policy, stating, 'it seemed to me to be ridiculous—Orwellian, even—that if people turned up at a station with a bicycle and there were spaces in the carriage designed for carrying bicycles, they should not be allowed to take their bicycle with them' (**UK Parliament, 2016b**). The reference to Bicycle Policy is representative of a small but significant number of references only tentatively applying to the theme of the novel. [xi] This article has so far seen the interpretive quality of literature as positive in adding to its existence as a strategy. However, this comparison displays how interpretation can be problematic when politicians can interpret the novel's depiction of totalitarianism to illuminate on vastly different topic matters. Though the reference to bicycle policy could be interpreted by us almost humorously, the politician intended it to advance their argument, in what can be seen as an inappropriate topic.

There is a noticeable piece of discourse in the sample of references where difference in interpretation is explicit. A politician questions if a peer who referenced *Nineteen Eighty-Four* had even read it: he states, 'My charitable view is that it demonstrates that my noble friend has never read Nineteen Eighty-Four', on the basis it is misleading that there are cameras in every bedroom (**UK Parliament, 2016c**). The peer responds defending his comparison, referring to GCHQ intercepting webcams which is his interpretation of CCTV in every bedroom in *Nineteen Eighty-Four* (**UK Parliament, 2016d**). This exchange can be perceived as fairly harmless, but it demonstrates how a difference in interpretation can be harmful in eroding the clarity of meaning needed in argumentation in parliament. In their debates, others may not have the opportunity to clarify in rebuttal and excerpts can later be taken out of context when presented to the public audience through different media outlets.

Of note, upon identifying a tendency for politicians to add a caveat in relation to a reference to 'Orwellian', this research deduced the total references which lessen the impact of Orwellian. Less than a fifth of references consciously minimised their references to the term, oft supplemented beforehand with descriptors such as 'somewhat', 'slightly' or 'quite'. None were able to be quantifiably identified for references to 'Nineteen Eighty-Four'. It can be determined that the majority of politicians do not attempt to negate the full force of the dystopian reality of totalitarian control embodied in their references. The implications discussed still stand.

Birkett. Exchanges 2023 10(3), pp. 1-47

18

The Future of Literature in Politics

This article has considered how the current nature of literature in parliamentary debate can be problematic. However, in identifying the presence of politicians criticising the use of Orwellian, the question is raised of if fiction should continue to be a style/ strategy of political argument in parliamentary debate. Whilst it was expected to find references criticising the term for not applying, the case for references to 'Nineteen Eighty-Four', in references to 'Orwellian' it was criticisms of the term specifically which accounted to the third most popular category (see Table 2). The reasons for criticising the appropriation of Orwellian differed significantly. One politician criticised the term as a piece of 'effective and emotive' language (**UK Parliament, 2014b**). Another politician criticised it as a cliché (**UK Parliament, 2015b**). A third referenced how the term was insufficient in describing the Chinese government's detention facilities and that the style of novelist Franz Kafka was more applicable (**UK Parliament, 2019d**).

These criticisms do not suggest literature should cease to be a style/strategy of political argument. They actually help prove that literature is effective as a strategy: the first criticism even directly acknowledges how the use of 'Orwellian' is effective. It continues to aptly criticise 'Orwellian' as emotive, for this article has already identified this concern in relation to the pathos tied to *Nineteen Eighty-Four*. However, it should be reiterated that this research has identified pathos as a *strategy* of political argument: a strategy may be effective, oft dependent on the context. Whether references were effective in terms of successfully persuading fellow politicians in evoking pathos, would be impossible to determine. We expect politicians to be rational, and therefore inappropriate evocations of pathos may indeed not affect them, though could move the public audience. In regard to the second criticism, the work of Ilie (**2007**) shows that dismissing an argument as a cliché is a classic critical response in parliamentary debate, not exclusive to, or a result of, references to fiction. Finally, the third reference shows that literature does have a place in politics, that simply a different piece of literature may be better for articulation in the context.

This article has recognised the issue of 'Orwellian' in particular encompassing too much in one word, but this does not mean we should give it disproportionate criticism. Tyranny and freedom are just some of the many words (**Finlayson, 2007; Edelman, 1964**) which, as they are interpreted differently, can also be harmful in eroding the clarity of meaning needed in argumentation when used in parliamentary debate. And this is unlikely to change, a feature of political rhetoric which Orwell identified in his essay on, 'Politics and the English Language', before he

even wrote *Nineteen Eighty-Four* (**Orwell, 1946**). The most problematic concern this research identified was how different interpretations of what is classed as totalitarianism facilitated the novel being appropriated in both debates over genocide and trainline bicycle policy. Yet, this has an evidently simple solution: for politicians to stop using the novel in inappropriate topics or contexts. Politicians can use it where it is appropriate to emphasise the dangers of totalitarian control, the alternative, to protect democracy. This would ensure better argumentation, the aim of RPA (**Finlayson, 2007**).

Conclusion

This article set out to prove literature as a style/ strategy of political rhetoric, which RPA, and wider theory on political rhetoric as argumentation, aim to identify. Using George Orwell's *Nineteen Eighty-Four* as a representation, it has shown how fiction can be used as a strategy in argument in parliamentary debate. In doing so, this research has fulfilled its intention to help enlighten the appropriation of Orwell and his work, while signposting and advocating for further exploration. It has also given due attention to the relationship between English Literature and Politics which has been historically underexplored by scholars. Edelman in particular has made a significant contribution in discussing the relationship, but this research explicitly showcases how literature integrates into the key political arena of parliament.

Throughout, this article has ensured to value the specific abilities of fiction, to illuminate why it is used as strategy. It has seen how the lessons we take from literature are open to interpretation in their application, and therefore can be used in arguments made across the political spectrum, in different topics and contexts. It has acknowledged literature's power as a means for politicians to show what could happen, in line with deliberative rhetoric, for fiction can provide a thorough vision of an alternative reality. This research has also ensured accuracy through appreciating the effectiveness of Orwell's *Nineteen Eighty-Four* in its own right, an infamous novel in our culture, whose plot displays a dystopian reality of government totalitarian control. It has explored the timeless quality of the novel, with themes that are still relevant and are used by politicians to illuminate upon the modern political climate.

In engaging with key established aspects of political rhetoric throughout the results, such as pathos, narrative and appeals to authority, this article has shown literatures alignment and its place in this academic field.

Birkett. Exchanges 2023 10(3), pp. 1-47

20

I have identified where future research could be carried out, in addition to building upon Casiraghi and Testini's (**2021**) study to provide a transparent and clear method which centres the literary, alongside a dataset which can be repurposed, to reaffirm that literature is a strategy of political argument. This initial research has helped to illuminate both the place and nature of literature in politics, in addition to providing implications about the future of this relationship. In looking to the future, this article has been critical of the current use of literature as a strategy, in order to improve its application, and ensure better argumentation.

When British society, culture, and politics cannot be separated from one another, but all influence each other in ways that may not be immediately apparent, the way forward must be prioritising interdisciplinary research.

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Birkett. Exchanges 2023 10(3), pp. 1-47

21

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22

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25

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Birkett. Exchanges 2023 10(3), pp. 1-47

27

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Appendix 1: Extended Version of Table 2

An extended version of (**Table 2**) to include context of the use in debate.

Aspect of totalitarian control portrayed in *Nineteen Eighty-Four* the use of Orwellian relates to	Context. Topic/Issue which inclines politician to reference Orwellian in this manner	Total number of references*	Percentage(%) of total references
Centralised control (threat to individual autonomy)	• Centralised control (issue of threat to individual autonomy)- Clause in Ivory bill- speaker argues for the independence of the citizen and right to retain private property- argues this is not a matter for Parliament • Centralised control (issue of threat to individual autonomy)- Government control of local council communications • Centralised control (issue of threat to individual autonomy)- Great Western Railway's Bicycle Policy of not being able to use space designed for carrying bicycles- requirement to reserve • Centralised control (issue of threat to individual autonomy)- pattern books in planning and house building preventing innovation, imagination, and variety • Centralised control (issue of threat to individual autonomy)- standardisation of hospital expectations/policy • Centralised control (issue of threat to individual autonomy)-Orwellian consensus in church on issues of assisted dying	6	3.9
Freedom of speech	• Freedom of speech- Censorship- of publications produced by local authorities, likens secretary of state to Big Brother • Freedom of speech- claim that government do not want to hear facts or responses which are critical- advocating for fair free speech and freedom of the press • Freedom of speech- Higher Education (Freedom of Speech)	4	2.6

Birkett. Exchanges 2023 10(3), pp. 1-47

29

	Bill necessary to prevent indoctrination in restricting free debate • Freedom of speech- In Higher Education Freedom of Speech bill, issue of government/individual deciding what is acceptable		
Limiting information (issues of transparency)	• Limiting information (issues of transparency)- accusing Treasury department of "Ignorance is strength" in not conducting finance study • Limiting information (issues of transparency)- amendment in Telecommunications (Security) Bill causing situations where people do not know why they are in an adverse legal position • Limiting information (issues of transparency)- Government unit the clearing house that withholds sensitive information from public • Limiting information (issues of transparency)- issue of limiting council's publication for local useful information to a quarterly basis in areas where there is not local newspapers • Limiting information (issues of transparency)- unknown to individual their name may be on criminal offences database in incidents victims define as hostile	5	3.3
(Re)Education-	• (Re)education- criticises diversity course for those denounced as racist (in context of Rotherham child sex abuse) • (Re)Education- of civil servants in accordance with complying with the law and justice • (Re)Education- government imposing British values in education, tarring Muslim community in process with language taken from counterterrorism strategies	3	2
Spin and propaganda in naming/ phrasing/language/narrative	• Spin and propaganda in phrasing/language/narrative- Chinese government- creating an alternative narrative in subverting words- e.g., 'those who tell truth are liars' • Spin and propaganda in phrasing/language/narrative- North Korea new leaders speeches terminology and philosophy • Spin and propaganda in phrasing/language/narrative-	99	64.7

Birkett. Exchanges 2023 10(3), pp. 1-47

30

		Russia using Orwellian logic to facilitate human rights abuses and undemocratic referendums in Crimea		
		• Spin and propaganda in phrasing/language/narrative- directed at EU Commission- phrase harmonisation- transferring power to Commission		
		• Spin and propaganda in phrasing/language/narrative- phrase 'adverse incidents' in health service- does not reflect higher number		
		• Spin and propaganda in phrasing/language/narrative- concept of 'Collective mind' in form of one minister on cybersecurity threats		
		• Spin and propaganda in phrasing/language/narrative- concept of 'peoples vote' in Brexit, overturning the vote of the people		
		• Spin and propaganda in phrasing/language/narrative- concept of 'peoples vote' in Brexit, reversing the vote of the people		
		• Spin and propaganda in phrasing/language/narrative- concept of 'peoples vote'- agreeing with earlier speaker		
		• Spin and propaganda in phrasing/language/narrative- Daesh (sometimes calls itself ISIS)- naming of ministry of antiquities- turning cultural property into income streams and exporting and selling stolen precious items abroad		
		• Spin and propaganda in phrasing/language/narrative- phrase fair funding formula dividing communities further		
		• Spin and propaganda in phrasing/language/narrative- framing of 'connection' in immigration bill overstated		
		• Spin and propaganda in phrasing/language/narrative- general titles of monetary funds, cites national prosperity fund or shared prosperity fund, in reality of 'moth-eaten' strategic funding		
		• Spin and propaganda in phrasing/language/narrative- phrase 'common rulebook'- Labour policy in school system		

Birkett. Exchanges 2023 10(3), pp. 1-47

31

	• Spin and propaganda in phrasing/language/narrative- North Korea naming of the 'Organisation and Guidance Department' • Spin and propaganda in phrasing/language/narrative- naming of bill title 'Great Repeal' withdrawing from EU, but content inside reverted • Spin and propaganda in phrasing/language/narrative- phrase 'implementation phase' in European Union (Withdrawal) Bill • Spin and propaganda in phrasing/language/narrative)- phrase 'implementation phase' in European Union (Withdrawal) Bill • Spin and propaganda in phrasing/language/narrative- phrase 'fair funding' whilst cutting funding • Spin and propaganda in phrasing/language/narrative- phrase 'the machinery of government' • Spin and propaganda in phrasing/language/narrative- Portugal- name 'dissuasion committee for drugs' • Spin and propaganda in phrasing/language/narrative- phrase 'pre-crime' space in prevent strategy • Spin and propaganda in phrasing/language/narrative- title of 'prosperity fund' in debate on whether to replace or join Erasmus • Spin and propaganda in phrasing/language/narrative- redefining marriage to include same sex couples • Spin and propaganda in phrasing/language/narrative- term 'registered parents' in education bill • Spin and propaganda in phrasing/language/narrative- Saudi Arabia- name of the 'Commission for the Promotion of Virtue and the Prevention of Vice' • Spin and propaganda in phrasing/language/narrative- name of the 'surveillance authority'- highlights media likely to pick up on • Spin and propaganda in phrasing/language/narrative-		

	phrase 'sustainability and transformation plans' in health and social care- reality the opposite		
	• Spin and propaganda in phrasing/language/narrative- term 'Office for students' potentially not focused on outcomes for students		
	• Spin and propaganda in phrasing/language/narrative- the name of the 'European Research Group'		
	• Spin and propaganda in phrasing/language/narrative- name of 'the productivity commission'- makes reference to Stalin and Fidel Castro		
	• Spin and propaganda in phrasing/language/narrative- to describe Minister's (incorrect) use of the term 'over-indexing' in debate		
	• Spin and propaganda in phrasing/language/narrative- phrase 'transforming legal aid' in context of lack of budget to legal aid		
	• Spin and propaganda in phrasing/language/narrative- title 'Transforming Legal Aid: Delivering a More Credible and Efficient System' in context of cuts		
	• Spin and propaganda in phrasing/language/narrative- phrase 'War on Terror)		
	• Spin and propaganda in phrasing/language/narrative- title 'Great Repeal Bill' which 'cuts and pastes EU law into UK law'		
	• Spin and propaganda in phrasing/language/narrative- defining 'affordable housing' as costing 80% of market rent- not afforded by ordinary people		
	• Spin and propaganda in phrasing/language/narrative- concept of 'affordable rent' trapping families into paying higher proportion of income in social rented accommodation		
	• Spin and propaganda in phrasing/language/narrative- concept of 'affordable rent' being 80% of market rent and not affordable		
	• Spin and propaganda in phrasing/language/narrative- concept of 'people's vote'		

Birkett. Exchanges 2023 10(3), pp. 1-47

33

	overturning previous referendum in 2016		
	• Spin and propaganda in phrasing/language/narrative-reiterating Lord who described the concept of 'people's vote' as Orwellian		
	• Spin and propaganda in phrasing/language/narrative-describing Bill as devolved power surge to Scotland when are limiting power		
	• Spin and propaganda in phrasing/language/narrative-directed at supporters of Trade Union Bill citing modernisation but denying trade union members the right to use e-balloting.		
	• Spin and propaganda in phrasing/language/narrative-claiming a commitment to transparency when keeping information confidential		
	• Spin and propaganda in phrasing/language/narrative-Donald Trump's influence of putting forward that words mean their opposite		
	• Spin and propaganda in phrasing/language/narrative-'doublespeak' of Minister's opening remarks in debate in journalists' access in lobby and media briefings		
	• Spin and propaganda in phrasing/language/narrative-'doublespeak' throughout Data Retention and Investigatory Powers Bill		
	• Spin and propaganda in phrasing/language/narrative-doublespeak, misleading information about increase in pupil budget		
	• Spin and propaganda in phrasing/language/narrative-'doublespeak' in environmental agency document stating they have decided when they have not		
	• Spin and propaganda in phrasing/language/narrative-concept of 'affordable rents' deemed to be 80% of private rents and therefore unaffordable to those on middle/lower incomes		
	• Spin and propaganda in phrasing/language/narrative-description of 'fairest funding		

	formula' in context of some of the poorest schools losing out		
	• Spin and propaganda in phrasing/language/narrative- name of the 'global restructuring group' in context of harming businesses		
	• Spin and propaganda in phrasing/language/narrative-- government claim allowing locals to have more say over their community but approach not reflecting		
	• Spin and propaganda in phrasing/language/narrative- government claim that bill to reunite refugees with families will make their lives harder		
	• Spin and propaganda in phrasing/language/narrative- name of Government's 'success regime' in healthcare, in context of local hospital closures		
	• Spin and propaganda in phrasing/language/narrative- government suggesting they wish to protect workers' rights but Trade Union Act and current regulations contradict		
	• Spin and propaganda in phrasing/language/narrative- in relation to property purchase schemes being posed as affordable when they will need an income of £70,000		
	• Spin and propaganda in phrasing/language/narrative- In relation to government justifying proposal putting youth on equal start in Welfare Reform Bill as a simplification when needing to take into account their diverse situations		
	• Spin and propaganda in phrasing/language/narrative- 'Doublespeak' in meaning of localism in planning reform not reflecting giving power back to local people		
	• Spin and propaganda in phrasing/language/narrative- 'doublespeak' of phrase 'measures to modernise' when not the aim of changes		
	• Spin and propaganda in phrasing/language/narrative- that the minimum wage is not a living wage		
	• Spin and propaganda in phrasing/language/narrative- Minister claiming Trade Union Act is a modernising act in		

Birkett. Exchanges 2023 10(3), pp. 1-47

35

	context of only allowing postal balloting for industrial action		
	• Spin and propaganda in phrasing/language/narrative- not acknowledging shifting profits to tax havens through describing problem as base erosion and profit shifting		
	• Spin and propaganda in phrasing/language/narrative- of sincere health administrators in context of deficit		
	• Spin and propaganda in phrasing/language/narrative- Opposition saying there have been funding cuts when there have not		
	• Spin and propaganda in phrasing/language/narrative- phrase another 'people's referendum' implying would be more democratic than first		
	• Spin and propaganda in phrasing/language/narrative- propaganda versus reality in regards to government support for NHS in context of failing trusts		
	• Spin and propaganda in phrasing/language/narrative- redefining marriage to include same sex couples		
	• Spin and propaganda in phrasing/language/narrative- constituents' view of heading 'Shaping a healthier future' in context of loss of all consultant- led emergency services in constituency		
	• Spin and propaganda in phrasing/language/narrative- 'Shaping a healthier future' healthcare plan in context of loss of beds		
	• Spin and propaganda in phrasing/language/narrative- titles of things no longer represent their reality- specifically Office for Students		
	• Spin and propaganda in phrasing/language/narrative- naming of transparency bill (of lobbying) when it restricts freedom of speech		
	• Spin and propaganda in phrasing/language/narrative- name of Labour's urban reinvention programme in context of post office closures under Labour		
	• Spin and propaganda in phrasing/language/narrative-		

	language used in Sustainability and Transformation healthcare plan		
	• Spin and propaganda in phrasing/language/narrative- Government response to international students report- rhetoric- government acted, no longer a problem and no further work is required.		
	• Spin and propaganda in phrasing/language/narrative- interrupts government speaker defending imposing lockdown a week later than advised by SAGE during Covid-19 pandemic		
	• Spin and propaganda in phrasing/language/narrative- Covid-19 pandemic- argues Leader of House is pretending that barring members from participating online will enhance ability to scrutinise the government when it will reduce it		
	• Spin and propaganda in phrasing/language/narrative- Criticising minister for how he has made Labour proposal to stage fair and impartial leaders debate on a statutory footing sound		
	• Spin and propaganda in phrasing/language/narrative- diminishing argument that subsidy to council tenants from the taxpayer increased by private landlord rent increase		
	• Spin and propaganda in phrasing/language/narrative- European Commission's language in general, specifically in relation to legal challenge from the European Commission because UK 'habitual residence test states that people must prove they live in the UK habitually'		
	• Spin and propaganda in phrasing/language/narrative- European Commission- what they believe to be happening versus what is happening is different		
	• Spin and propaganda in phrasing/language/narrative- government arguing those opposing pension bill are removing the choice to address capital poverty in the name of simplicity		
	• Spin and propaganda in phrasing/language/narrative-		

	government reaction to Labour proposal about private rents-called it Venezuelan-style rent controls. Second reference to concept of 'affordable' rents		
	• Spin and propaganda in phrasing/language/narrative-Government setting up alternative arrangements group for Brexit when there is no alternative arrangements		
	• Spin and propaganda in phrasing/language/narrative-Logic of not reducing VAT for wind/water turbines due to (assumed) government argument they are not energy saving but energy producing		
	• Spin and propaganda in phrasing/language/narrative-measures in bill make lawful previously unlawful stripping-real purpose of bill to introduce measures that remove the right to appeal		
	• Spin and propaganda in phrasing/language/narrative-ministers pretending to care about retirement age increasing and saying there is not enough money despite silence on tax abuses and corporate profits		
	• Spin and propaganda in phrasing/language/narrative-'partly' due to confusion and contradictory messages over Great Western Railway's Bicycle policy		
	• Spin and propaganda in phrasing/language/narrative-PM position on EU referendum, doing in interest to create Conservative unity, but would be shocked/disappointed if it actually happened		
	• Spin and propaganda in phrasing/language/narrative-Glorifying the past- British history in debate on Black History Month		
	• Spin and propaganda in phrasing/language/narrative-Retelling of the past-Conservative party confining pre-election promises on website		
	• Spin and propaganda in phrasing/language/narrative-retelling of the past- Experience of listening to debate (on Exiting the EU and Workers' Rights), reference to Conservative glory		

Birkett. Exchanges 2023 10(3), pp. 1-47

38

	days in 1802 despite socioeconomic state • Spin and propaganda in phrasing/language/narrative- Section of press and media creating 'Orwellian nightmare' in regard to Covid-19 pandemic • Spin and propaganda in phrasing/language/narrative- relating to phrase 'Post-truth' but diminishes its presence in society • Spin and propaganda in phrasing/language/narrative- describing general government style of distinction between what is said and actions, in context of inconsistency of the treatment of onshore wind against solar in energy bill • Spin and propaganda in phrasing/language/narrative- to describe phrase 'Post-truth politics'- in context of unrepresentative voting system • Spin and propaganda in phrasing/language/narrative- to describe phrase 'Post-truth politics'- in context of unrepresentative voting system • Spin and propaganda in phrasing/language/narrative- Government stating as fact things which have not happened in skills White Paper (T Levels) • Spin and propaganda in phrasing/language/narrative- government pushing narrative onto councils of non-collection of council tax from low-waged payers in context of not helping take poorest out of council tax liability		
Technology and intelligence (issues of privacy)	• Technology and intelligence (issues of privacy)- China and North Korea- totalitarian government monitoring Christians • Technology and intelligence (issues of privacy)- China- surveillance in Xinjiang. Criticising government blocking meaningful genocide amendment to Trade Bill • Technology and intelligence (issues of privacy)- China- building an surveillance state in Xinjiang • Technology and intelligence (issues of privacy)- China- surveillance in Xinjiang	15	9.8

	- Technology and intelligence (issues of privacy)- describing draft investigatory powers bill - Technology and intelligence (issues of privacy)- foreign totalitarian government surveillance technology - Technology and intelligence (issues of privacy)- Huawei helping build up infrastructure for greater state control - Technology and intelligence (issues of privacy)- old Investigatory Powers Act- information about publics internet usage - Technology and intelligence (issues of privacy)- quoting Metropolitan Police on facial recognition software - Technology and intelligence (issues of privacy)- Quoting Metropolitan Police on facial recognition software - Technology and intelligence (issues of privacy)- Quoting Metropolitan Police on facial recognition software again - Technology and intelligence (issues of privacy)- risk of duties diverting from monitoring terrorism to extremism too- issue of vague definition of extremism - Technology and intelligence (issues of privacy)- signing up for pan-European data sharing on citizens - Technology/intelligence (issues of privacy)- China- developing gait and facial technology means potential to become Orwellian state - Technology/intelligence (issues of privacy)- China- surveillance- totalitarian government in Xinjiang		
Threat to components of democracy	- Threat to democracy- Bill proposing wording of poll questions to be governed by a state-established body - Threat to democracy- Bill requiring photographic ID to vote - Threat to democracy- Describing general government behaviour, focus on banning books in prisons	3	2
Display of totalitarian control by foreign power	Foreign government's totalitarian control- past Russian communist government in Poland	4	2.6

Birkett. Exchanges 2023 10(3), pp. 1-47

40

	• Foreign government's totalitarian control- Past Russian communist government in Poland • Foreign government's totalitarian control- Russia- Past communist government in Poland • Foreign government's totalitarian control- UAE- a statute that criminalises electronic abuse and leads to human rights violations		
Critical of terms use (term specifically)	• Critical of terms use (term specifically) 1) Criticises overuse of Orwellian 2) Then uses in terms of language/wording (spin and propaganda)- consent agreement • Critical of terms use (term specifically)- adjectives after literary writers as a way of framing issues, acknowledges wide use • Critical of terms use (term specifically)- as a cliché- in investigatory powers report • Critical of terms use (term specifically)- as not far enough to describe Chinese government's detention facilities- Kafka more appropriate • Critical of terms use (term specifically)- cliché that does not go far enough to describe North Korea • Critical of terms use (term specifically)- Conscious attempt to not use adjectives like Orwellian or Kafkaesque • Critical of terms use (term specifically)- Mocks the idea of an 'Orwellian nightmare' in investigatory powers • Critical of terms use (term specifically)- mocks the idea of the People's Vote Media Hub sounding Orwellian to opposer • Critical of terms use (term specifically)- that we are not in an Orwellian world • Critical of terms use (term specifically)- as a piece of effective and emotive language in data retention and investigatory powers bill	10	6.5
Critical of terms use (does not apply)	• Critical of terms use (does not apply)- negating the idea of parliament attempting to stop freedom of press	2	1.3

Birkett. Exchanges 2023 10(3), pp. 1-47

41

	• Critical of terms use (does not apply)- those who portrayed presentation on mastering the internet enabling people to use search engines better as plot to dominate cyberspace		
General applicability of Orwellian in Politics	• General applicability of Orwellian in politics- self-critical of response to 'some Orwellian concept' • General applicability of Orwellian in politics- using/manipulating Orwellian language to say data is power	2	1.3

*Sum total of all references: 153.

Appendix 2: Extended Version of Table 3

An extended version of (**Table 3**) which includes context of the use in debate.

Aspect of totalitarian control portrayed in *Nineteen Eighty-Four* speakers reference relates to	Context. Topic/ issue which inclines politician to reference *Nineteen Eighty-Four* in this manner	Total number of references*	Percentage (%) of total references
Freedom of speech	• Freedom of speech- government creating a culture akin to the Ministry of Love where university vice-chancellors cannot speak out • Freedom of speech- maintaining freedom of expression in journalism	2	6.3
Limiting information (issues of transparency)-	• Limiting information (issues of transparency)- ambiguous position of 'assurer' in Transparency of Lobbying, Non-Party Campaigning and Trade Union Administration Bill- makes link to 1984 note maker in committees	1	3.1
Spin and propaganda in naming/ phrasing/language/narrative-	• Spin and propaganda in phrasing/language/narrative- 1984 and doublethink in governments arguments in United Kingdom Internal Market Bill, specifically that it is a safety net for Northern Ireland when they are undermining the Good Friday agreement • Spin and propaganda in phrasing/language/narrative- affordable housing equating to 80% of market rent- not affordable • Spin and propaganda in phrasing/language/narrative- an Electoral Integrity Bill when there is a 'virtually non-existent threat' • Spin and propaganda in phrasing/language/narrative- definition of 'affordable housing'	9	28.1

Birkett. Exchanges 2023 10(3), pp. 1-47

42

	not affordable to large numbers of people • Spin and propaganda in phrasing/language/narrative- Government saying "As long as you don't break the law, you have nothing to fear from the Home Office", despite Windrush scandal, hostile environment against migrants, refugees and asylum seekers. • Spin and propaganda in phrasing/language/narrative- likening PM's speeches to Big Brother Figure • Spin and propaganda in phrasing/language/narrative- Ministerial and other Maternal Allowances Bill that intends to remove words 'mother' and 'woman' in the law- stresses importance of language, refers to Newspeak • Spin and propaganda in phrasing/language/narrative- PM doublethink- not possible for three promises made about Brexit to all be true • Spin and propaganda in phrasing/language/narrative- refers to Newspeak- wider control of language in relation to issues of definition in Ministerial and Maternity Allowances Bill		
Technology and intelligence (issues of privacy)-	• Technology and intelligence (issues of privacy)- advertising online, people thinking 1984 was still to come • Technology and intelligence (issues of privacy)- China- artificial intelligence- totalitarian government in Xinjiang** • Technology and intelligence (issues of privacy)- current state of issues surrounding personal privacy and accessibility of information beyond what 1984 portrays • Technology and intelligence (issues of privacy)- facial recognition algorithms leading to potential for 1984 to come true without regulation • Technology and intelligence (issues of privacy)- general reflection about increase of CCTV and threat to privacy, that may make Orwell 'turn in his grave' • Technology and intelligence (issues of privacy)- increase in technology a threat to freedom,	7	21.9

Birkett. Exchanges 2023 10(3), pp. 1-47

43

	• but sees importance of intelligence too • Technology and intelligence (issues of privacy)- referring to GCHQ intercepting webcams, his interpretation of CCTV in every bedroom in 1984		
Threat to components of democracy-	• Threat to components of democracy- powers of European Union (Withdrawal) Bill a threat to parliamentary sovereignty by allowing Ministers to bypass parliamentary scrutiny	1	3.1
Display of totalitarian control by foreign power	• Foreign governments totalitarian control- reality of life in North Korea even worse • Foreign government's totalitarian control- China- 'de-extremification' in Xinjiang (genocide) • Foreign government's totalitarian control- China- genocide. Echoing earlier comparison. • Foreign government's totalitarian control- China- points out irony that one of the best sellers for Communist Party officials is 1984 in context of lack of freedoms	4	12.5
Criticises use of 1984 (does not apply)-	• Criticises use of 1984 (does not apply)- his interpretation of Lord Lipsey's speech reminding him of Ministry of Truth and Ministry of Peace • Criticises use of 1984 (does not apply)- in earlier debate. Misleading that there is cameras in every bedroom and have a 'Room 101' alike 1984. • Criticises use of 1984 (does not apply)- Investigatory Powers Bill not a blueprint • Criticises use of 1984 (does not apply)- to policing and crime bill • Criticises use of 1984 (does not apply)- feeling that internet is controlling/ manipulated overreacting	5	15.6
General applicability of 1984-	• General applicability of 1984- identifies Lords will be familiar, uses to refer to parallels to new book by Ian McEwan. Refers to doublespeak to highlight free trade already exists with EU to diminish Brexit argument • General applicability of 1984- 'Nineteen Eighty-Four argument about how much power should be given to the state and how much you risk if you take those powers away and leave yourself at risk from the activities of other	3	9.4

	groups' in Data and Retention and Investigatory Powers Bill • General applicability of 1984-praises its versatility on state surveillance, the abuse of linguistics, and (relevant to the debate on defence spending) shifting conflicts between blocs of countries		

*Sum total of all references: 32.

*Repeated reference to Orwellian and Nineteen Eighty-Four in same phrase

Appendix 3: Topical Debates Referencing Nineteen Eighty-Four

List of topical debates in parliamentary debate in which Nineteen Eighty-Four has been referenced (10/01/2012 to 16/12/21).

- Aircraft policy

- Animal welfare

- Bodily autonomy (including drugs)

- Border security

- Brexit

- Business of the House/ Queens Speech/Engagements

- Climate

- Domestic issues, economic (housing, pensions, budgets, employment)

- Domestic issues, socioeconomic issues (poverty)

- Economic policy

- Education

- EU

- Foreign relations

- Freedom of speech

- Healthcare

- Human rights (foreign)

- Human rights (UK)

- Immigration

- Legal sector

- Media/journalists

- Police/crime/order

- Political system issues- Electoral Reform, televised debates

- Social issues- equality (race, sex, marriage)

- Technology and intelligence

- Trade

- Train policy

- Widening of powers (devolution, local government)

Endnotes

[i] All these are authors observed as popular, though all have less references than those to Orwell's fiction, justifying the research focus.

[ii] This research did not explore the neologisms and concepts of Nineteen Eighty-Four, including Big Brother, in isolation and therefore such consideration was not necessary in this piece.

[iii] As previously established, Orwellian is viewed as synonymous to the dystopian reality of Nineteen Eighty-Four. For clarity, in the results section I refer to both together as Nineteen Eighty-Four, clearly identifying if I am discussing the terms exclusively of each other.

[iv] Any references to 'Orwellian' and 'Nineteen Eighty-Four' which could be seen as negative through criticising their use, were reflected in the following separate categories as part of the coding process: 'Critical of terms use (term specifically)', 'Critical of terms use (does not apply)' and 'Criticises use of 1984 (does not apply)'.

[v] Out of eleven categories, seven directly relate to aspects of the novel. A further category 'Display of totalitarian control by foreign power' relates to politicians implying the novel is occurring in a foreign country, without referring to a specific aspect of totalitarian control. A further two categories are critical of terms use, either as they argue it does not apply or criticise the term specifically. The final category was created due to some references commenting on the general applicability of Orwellian and Nineteen Eighty-Four in politics.

[vi] A further piece of research which would supplement this article would be exploring the use of references to the neologisms Orwell coined in *Nineteen Eighty-Four*, such as 'doublethink' or 'Thought Police', in parliamentary debate.

[vii] As aforementioned, research into other literary figures who embody their novels would also prove the presence of the literary. As a search in Hansard shows, in the same ten-year time period, there were 142 references to Dickensian, 129 references to Kafkaesque and 31 to Shakespearean.

[viii] As similarly expected, few of the Conservative references directly called government policy Orwellian, with the exception of a couple of backbenchers.

[ix] 'Spin and propaganda in naming/ phrasing/language/narrative' comprises the majority of references to 'Orwellian'. In contrast references to 'Nineteen Eighty-Four' were more dispersed across categories. This section progresses to include quantitative backing to the specific appeal of using Orwellian in popular argument, as it can be quickly dropped in during speech.

Birkett. Exchanges 2023 10(3), pp. 1-47

46

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[x] There is lots of evidence of the 'fake news' phenomenon spreading over to the UK. In January 2017, the UK's Parliament's Culture, Media and Sport Committee set up its Fake News enquiry to investigate 'the growing phenomenon of widespread dissemination' (**Bakir & McStay, 2017**).

[xi] This reference was coded into the category 'Centralised control (threat to individual autonomy)'.

Birkett. Exchanges 2023 10(3), pp. 1-47

47

An Aesthetic Portrayal of Republican-era Shanghai: The exciting and discordant beauty of the metropolis in Zhang Ruogu's Urban Symphony

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Abstract

This article examines the aesthetic representation of Republican-era Shanghai in Zhang Ruogu's 張若谷 Duhui jiaoxiangqu 都會交響曲 ('Urban Symphony'). Guiding the construction of the city are Zhang's aesthetic principles of cijimei and podiaomei, two concepts taken from Japanese modernism, which convey a unique vision of Shanghai modernity. On the one hand, cijimei refers to a kind of 'exciting beauty', which, according to Zhang Ruogu, is the apex of modern aesthetics. Zhang Ruogu locates cijimei within modern Shanghai in places such as the city's cafés, dance halls, and cinemas. On the other hand, podiaomei can be translated as 'discordant beauty'. This kind of beauty differs from the traditional concept of harmonic beauty, as it originates in more modern surroundings that emphasise simplicity and excitement. Zhang Ruogu characterises podiaomei as 'simplification' and 'excitement'. When reading Zhang Ruogu's works, it is possible to identify these aesthetic elements in relation to his depiction of Shanghai. Thus, these concepts enhance our understanding of Zhang Ruogu's representation of urban culture in Republican-era Shanghai.

Keywords: Zhang Ruogu; Shanghai; Twentieth-century China; Shanghai modernity; Shanghai's urban culture; aesthetics

Minoli. Exchanges 2023 10(3), pp. 48-61

48

Introduction

This article examines the aesthetic portrayal of Shanghai in Zhang Ruogu's 張若谷 *Duhui jiaoxiangqu* 都會交響曲 ('Urban Symphony', 1929), which provides a fascinating and exotic representation of Shanghai during the Republican period (1912-1949).

Sociologists consider the metropolis to be the place in which modernity was, and still is, most manifest (**Mele 2018: 119**). Due to its strategic position, which facilitated trade, urban development, and cultural exchange both nationally and internationally, the cosmopolitan setting of Republican-era Shanghai undoubtedly played a pivotal role in China's consolidation of modernity. However, until recently, modernity in Republican Shanghai has mainly been understood from an 'Orientalist' perspective, largely as a result of a substantial foreign presence in the Chinese metropolis. Only since the late 1990s have scholars started to look at this phenomenon from a Chinese perspective and acknowledge that Shanghai's modernity was significantly shaped by the cosmopolitan sensibilities of Chinese intellectuals like Zhang Ruogu, who openly embraced Western cultures. The best example thereof is the rich number of Chinese translations of Western literature published in the Shanghai journal *Zhenmeishan* 真美善.

One of the main focuses of scholars of Republican-era Shanghai has been the urban culture. In *Shanghai Modern*, Leo Ou-Fan Lee defines Republican Shanghai as a cosmopolitan 'cultural laboratory' where writers and artists could experiment with new forms (**1999: 20**). By analysing the history behind Shanghai's urban culture, as well as its modern literary imagination, Lee presents a detailed and comprehensive analysis of the urban culture and space of 1920s and 1930s Shanghai. Lee's volume constitutes one of the few academic studies that provide some information about Zhang Ruogu. Shih Shu-Mei's *The Lure of the Modern* provides a rich analysis of the cultural production in Republican China. By considering China's semicolonial context, Shih argues that the Chinese modernists who exhibited a cosmopolitan stance chose not to engage with the political aspects of power relations, but instead focused on urban capitalist modernity and metropolitan culture of faraway cities in their cultural imaginary (**2001: 374**).

For the study of Zhang Ruogu, there is barely any work in English specifically focusing on his works. An analysis of Zhang Ruogu as a transcultural practitioner features in Chen Shuo-win's *Transculturating the Modern: Zhang Ruogu's Literary Life in 1930s Shanghai*, but it is limited to Zhang's reception of French literature and salon culture and lacks an in-depth analysis of Zhang's work as a writer. Nevertheless, Chen's research

provides useful information on Zhang's lifestyle in Shanghai and his literary activities there, which was a useful starting point for deeper investigation. Generally, studies on Zhang Ruogu refer to him as an avid Francophile and one of the friends and guests at Zeng Pu's bookstore-salon (**Lee, 1999: 9**).

Against this backdrop of the recent work on modern Shanghai's urban culture and Zhang Ruogu, this article investigates the aesthetic representation of the city in Zhang Ruogu's work. Considering Chinese scholarship, Chen and Xu features an analysis of Zhang Ruogu's urban aesthetic principles of *cijimei* 刺激美 (excitement beauty) and *podiaomei* 破調美 (discordant beauty) (**Chen & Xu, 2004: 33-34**). These concepts enhance the understanding of Zhang Ruogu's representation of urban culture in Republican Shanghai.

Although it is an unjustifiable oversimplification to consider Shanghai's modernity as a mere consequence of Western influence, it would be erroneous not to recognise the importance of foreign cultural imaginary in the construction of modern Shanghai. In this regard, the city's modernity resulted from the creative interaction of the metropolis with the rest of the world. To understand this multifaceted phenomenon as well as its literary implications, it is important to analyse modern literature on Shanghai. This article argues that Zhang Ruogu's aesthetic principles and literary influences from French modernism convey a distinctive aesthetic representation of modern Shanghai that has seldom been considered by scholars so far. This article will proceed as follows: first, I will briefly discuss relevant scholarly discussion on the foreignized representation of Republican-era Shanghai. Then, I will introduce Zhang Ruogu's background and his close connection to French culture, as exemplified by the French modernist literary techniques the author uses in his work *Urban Symphony*. Finally, I will argue that Zhang's aesthetic principles of *cijimei* and *podiaomei* that can be identified in *Urban Symphony* convey an aesthetic dimension of Shanghai's modernity.

Since this article only discusses the perspective of one author, it cannot be considered as a comprehensive analysis of the urban culture in 1920s Shanghai, but rather as the subjective view of one interesting yet overlooked Shanghai author who wrote during that culturally thriving time. All the translations from the Chinese in this article are my own.

Zhang Ruogu's background and French influences

Born in the Shanghai district of Nanhui (today merged into Pudong), Zhang Ruogu's (1905-1967) original name was Zhang Tiansong 張天松. Fluent in French and having spent most of his time in Shanghai's French Concession, he received a Catholic education at Collège Saint Ignace (*Xuhui Gongxue* 徐匯公學) founded by a French priest and graduated from Aurora

University (*Zhendan Daxue* 震旦大學), following a similar path to other modern writers of Shanghai (Shi Zhecun, Liu Na'Ou and Dai Wangshu). In one of his works, Zhang Ruogu mentions his great admiration for Ma Xiangbo, founder and principal of Aurora University, who stimulated him to embrace French culture (**Zhang, 1939: 284**).

As a writer, he is mainly known for his short informal essays, but he also worked as a translator and a journal editor for several publishing houses, including the well-known *Zhenmeishan* founded by father and son Zeng Pu 曾樸 and Zeng Xubai 曾虛白 in 1927. He is considered by scholars as a representative of modern Shanghai's urban writers (**Chen, 2016: 261**). Like other modern Shanghai writers, Zhang Ruogu's literary production revolves around sensory and emotional aspects of modern urban life, stemming largely from his personal experiences in the city in the 1920s which shaped his personal aesthetic taste. Therefore, his works can be ascribed to the 'neo-sensationalist' school (*Xin ganjue pai* 新感覺派), which holds an exotic appeal for Western modernity.

Such was the impact of modern lifestyle on Zhang's literary production that in the introduction to *Kafei zuotan* he describes three kinds of pleasures derived from going to the coffeehouse, a symbol of modernity: the 'excitement' (*ciji* 刺戟) derived from caffeine, which is not less than opium or alcohol (**Zhang 1929: 4**); the 'conversations' (*zuotan* 座談) with his friends, from whom he learns more than going to the library (Zhang 1929: 6); and the beauty of the 'waitresses' (*shinü* 侍女), which is pleasing to the opposite sex (**Ibid: 9**).

In *Guanyu wo ziji* 關於我自己 ('About myself'), the preface of his memoir *Wenxue shenghuo* 文學生活 (*Literary life*), Zhang introduces four mentors of his literary life in his upbringing who affected his writing the most (**1928: 21**). In particular, Père Pierre, a French priest at Collège Saint Ignace who guided him to read a hundred of the most important French literary works. French Professor Germain of the Faculté De Lettres-Droit at Aurora University, on the other hand, inspired him by introducing Jean de La Fontaine's *Fables* to him. After reading this book, Zhang Ruogu was inspired to become a Doctor of Letters.

For Zhang Ruogu, French modernism had a deep appeal. Therefore, it is possible to identify different literary techniques in his writing that subscribe to the French modernist style. Among these is his usage of mixed languages, such as the local Shanghai dialect and French. *Duhui jiaoxiangqu* begins with Zhang Ruogu's quotation of Vicente Blasco Ibáñez in French: "Je Voudrais retourner en Asie, rien que Pour écrire le roman de Shanghai" ("I would like to return to Asia, just to write the novel of Shanghai") (**Zhang, 1929: 1**). Another example is Tian Xiaohong shouting

Minoli. Exchanges 2023 10(3), pp. 48-61

51

in French "Encore! Encore!" ("Again! Again!") after the music performance of *Libiamo ne' lieti calici* by Giuseppe Verdi at Master Peng's mansion (**Zhang, 1929: 16**). Code-switching can be regarded as one of the manifestations of the transcultural nature of Shanghai modernism. The transcultural nature of the Shanghai authors who wrote during the first half of the twentieth century is also highlighted by Peng Hsiao-yen (2010: 41).

Furthermore, exposure to capitalism and consumerism are intrinsic attributes of modernity. According to Lee, new cultural institutions such as the coffeehouse, the dance hall and the cinema became 'central sites of Shanghai's urban culture' (**1999: 17**). Modern Shanghai authors fully embraced Occidental exoticism, so much so that elements of it are often portrayed in the description of Shanghai's urban milieu. For example, they are portrayed in Zhang Ruogu's presentation of all the names of restaurants, cinemas, and the brands of different commodities, such as the Steinway piano, the Coty cosmetics and the French perfume 4711.

Another modernist technique to be considered is the fast-paced description of the sequence of the events narrated. A notable example of this can be found in the Prelude (*qianzouqu* 前奏曲):

> 四篇都是高速度的 Allegro 的節奏；裏面有輕揚高下 Crescendo 和 Diminuedo 等的音調；每篇中的主人物就是獨奏曲的旋律；背景環境和時分就是和聲伴音。

> *[The four novels are all in high pace Allegro rhythm. There are tones such as Crescendo and Diminuendo, the main character in each novel is like a solo melody; the background setting and time are the backing vocalists.]* (**Zhang 1929: 8**)

Examples of 'Exciting Beauty' and 'Discordant Beauty' in Urban Symphony

In 1932 Zhang went to Europe for two years, where he studied at Universitas Catholica Lovaniensis in Belgium, before returning to Shanghai in January 1935. For the Chinese intellectuals of his generation, studying in Japan and the Soviet Union was the mainstream. According to Lee, Zhang Ruogu was one of the three aestheticians at Zeng's bookstore-salon, together with Fu Yanchang and Zhu Yingpeng (1999: 20). Zhang's aesthetic principles are discussed in his essay *Cijimei yu podiaomei* 刺激美與破調美 ('Exciting beauty and discordant beauty'), where he defines two Japanese concepts of modern metropolitan beauty. The first one, *cijimei* refers to a kind of 'exciting beauty', which, according to Zhang Ruogu, is the apex of modern aesthetics (**Zhang, 1929: 136-137**). Zhang Ruogu locates *cijimei* within modern Shanghai in places such as the city's cafés,

dance halls, cinemas, as well as at football games and horse races. The second one, *podiaomei* can be translated as 'discordant beauty'. This kind of beauty differs from the traditional concept of harmonic beauty, as it originates in more modern surroundings that emphasise simplicity and excitement.

As a critical reader of modern Japanese literary magazines, Zhang Ruogu's theorisation of *podiaomei* is likely to be grounded in the works of Japanese writer Kurahara Korehito (**Ibid: 135**). According to Korehito, the standard of art constantly evolves with time, and modern aesthetic principles are based on ideas of the metropolis and machines. On this basis, Zhang Ruogu characterises *podiaomei* as 'simplification' and 'excitement'. Examples of *podiaomei* are the frenetic folk songs in music, the use of rich and strong primary colours in painting, and the solid colours used in fashion, such as black eyebrows, red lipstick, and in the black *qipao.* According to Zhang Ruogu, the aesthetic concepts of *cijimei* and *podiaomei* are the two main trends of modern art (**Chen et al., 2014**). When reading Zhang Ruogu's works, it is possible to identify these aesthetic elements in relation to his depiction of Shanghai.

By vividly describing the material enjoyment Zhang Ruogu and his friends experienced in the city, the four short stories featured in *Urban Symphony* (1929) constitute a rich representation of 1920s Shanghai's urban culture. In the collection's preface, Zhang Ruogu states that his work was influenced by Paul Morand and, although his description of the city is not entirely realistic, the ending of the story was directly taken from a real newspaper (**Zhang, 1929: 169**).

The first story, 'Urban Symphony', is about the nightlife of a few Shanghai natives (*Szahaenin*), including the novelist Bao Du 包度 and the Kuomintang official Tian Xiaohong 田小虹. During their walks through the city, they go to many different entertaining places. Bao Du briefly mentions a friend of his, a certain Zhang Rushan 章如山, in his comments regarding the importance of nightlife to the residents of Shanghai:

> 住在上海的人不去過夜生活，老早回到家裏睡覺，辜負了這樣可愛的都會黃昏，未免太可惜了。就譬如我們朋友中的章如山就是這樣的人物中的一個代表。他是一個很熱情的青年，無論做什麼事都是興高采烈的。但是，生活却很安分，素來沒有在外邊歇過夜。他對於朋友也是非常重感情的，但是對於女性卻從來沒有什麼狂烈的熱情，常好像修道院的修士一般，真是咄咄怪事。

[It is truly a pity for people living in Shanghai to not have a nightlife; to go home to sleep early, to fail to live up to this lovely metropolitan evening. Our friend Zhang Rushan is an example of such a character. He is a very enthusiastic young man, no matter what he is doing, he is always in high spirits. However, he is well-behaved in his life – he has never stayed out overnight. He values friendship, but he has never had a passion for women, just like a monk in the monastery – such a strange thing!] (**Zhang, 1929: 3-4**)

What emerges from this quotation is the opposition between Bao Du's ideal of metropolitan life and his friend's 'well-behaved' (*anfen* 安分) lifestyle, which seems to lack interest in nights out or in women. Through the depiction of Zhang Rushan as an exception, it can be inferred that a lively nightlife was common for the modern urban youth living in Shanghai in the 1920s.

It is exactly at night that all the modern urban elements reflecting Zhang Ruogu's aesthetic principle of *cijimei* are revealed, places such as the foreign restaurants and cafés, where one could eat with a fork and knife and drink foreign soft drinks such as coke; the cinemas, with their alluring advertisements; the professional photo shops; the entertaining horse or dog race shows; the foreign-run massage shops, with their electric massage chairs; and the gambling machines. All these elements provide a representation of 1920s Shanghai as a heaven of leisure. As mentioned earlier, Zhang Ruogu has largely focused on his engagement with Shanghai's salon culture and his regular visits to coffeehouses, which was common practice amongst intellectuals at the time. However, there is a wealth of other elements of urban modernity emerging from *Urban Symphony* which are worth looking at.

Firstly, the seductive posters outside the cinemas held an interesting social function. Cinema was a new visual medium in Republican Shanghai, and it represented a special cultural matrix for Shanghai city dwellers, as it provided opportunities to socialise in an urban public space (**Lee, 1999: 82-91**). Thus, alongside frequenting bookstores and coffeehouses, visiting cinemas became one of the favourite social rituals for many writers including Shi Zhecun, Liu Na'Ou, Xu Chi, Mu Shiying, and Zhang Ruogu. The cinema as a modern urban milieu par excellence, together with its tempting film posters as a medium for advertising, contributed to the glamorised image of Shanghai as a world of leisure and entertainment. This is clear in the mention of alluring film posters outside a cinema in *Urban Symphony*:

走前十數步，從強烈的白熱光下，映見一帶大幅的電影廣告。畫裏許多明眸皓齒的嬌媚女郎正在 勾引著路上的醉男痴女，到那些黑暗的場所去，消磨光陰。紅色的大字寫著卡爾登今日開映《肉體之道》，主演者德國大明星愛密爾約甯；還有那大光明的《巴黎艷舞記》，夏令配克的《肉體 與愛情》，光陸的《漠中情血》，上海大戲院的《不夜天》，百星的《蕩婦心》，奧迪安的《春宵艷曲》一切都在炫迷人目，魅惑人心。

[After walking forward a dozen steps, under the strong, warm neon light reflects a huge film poster. In that picture are many beautiful and flirtatious young women attracting passers-by on the street to spend their time in those dark rooms [of the cinema]. Big red characters announcing today's shows at Carlton cinema: The Way of All Flesh, starring the famous German actor, Emil Jannings. Also, A Trip through the Streets of Paris at Grand Cinema, Flesh and the Devil at Olympic Cinema, Love in the Desert at Guanglu Theatre, Out All Night at The Shanghai Grand Theatre, Prostitute at Pantheon Theatre, Serenade at Odeon Theatre. All of these are tempting people's eyes and hearts.] (**Zhang, 1929: 8**)

Furthermore, by reporting a detailed listing of cinemas and films, the author presents a reliable record of his personal experience. Des Forges defines referentiality as a narrative strategy that emphasises the interrelationship between fiction and other media through the mimetic reproduction of real references, e.g. street names, theatres, restaurants, etc. (**Des Forges, 2007: 65-68**). This mimetic representation of Shanghai city space through recognisable names and references is instrumental in portraying the specific social reality that characterised Shanghai's urban culture in the 1920s. Referentiality as a literary technique was widely used by Shanghai writers, as it conferred a specific social meaning to the space in which the narrative unfolded (**Ibid: 58**).

Taking Zhang Ruogu as an example, it is significant that all the cinemas mentioned in *Urban Symphony* are located in the American and English Concessions of the International Settlement of Shanghai, particularly around Fuzhou Road. These areas were associated with the modern entertainment culture, 'an exotic world of glitter and vice dominated by Western capitalism' that lay at the centre of Shanghai's leisure activities, in which one could truly experience the exciting urban lifestyle (**Lee, 1999: 8**). Therefore, *Urban Symphony* suggests that going to the cinema in the foreign concessions was an integral part of Zhang Ruogu's cosmopolitan lifestyle in Republican-era Shanghai. Moreover, by describing film posters as feminine and attractive, the author emphasises his aesthetic principle of *cijimei*, which he finds reflected in the cinema itself.

Minoli. Exchanges 2023 10(3), pp. 48-61

55

A second element that represents the 'exciting beauty' of the modern metropolitan lifestyle in Zhang Ruogu's novel is the gambling machines in the casinos. Colourful and exhilarating, they are a perfect example of urban *cijimei*:

包度摸出一個雙角銀毫，放進櫃旁一個小洞裏，右手用力把一個鐵柄向下扳動，只見那幾張香烟畫片般的東西旋轉不已，紅顏綠色，煞是好看。最後四張畫片正好轉到一色，四隻金鐘並列，嘩喇喇一陣響頓時有幾十個角子從櫃裏滾出來…扳中了頭彩。

[Bao Du took out a two-cent silver coin and put it into a small hole next to the slot machine. With his right hand, he pulled down mightily on an iron handle and only saw those cigarette picture-like things spinning unceasingly, red and green, extremely beautiful. The last four pictures happened to turn to the same colour – four golden bells were standing side by side, then suddenly dozens of coins came clattering down the slot machine in a loud fashion...he had won the jackpot.] (**Zhang, 1929: 36-37**)

The narrator's meticulous description of the reels spinning and finally stopping conveys his deep enthrallment with the gambling game. From a psychological point of view, gambling pleasure derives not only from the sensational excitement of gambling, but also from the interaction of gamblers with other gamblers (**Lam, 2007**). Accordingly, like cinemas, Shanghai casinos provided a suitable environment for urban dwellers to socialise and actively spend their free time through the consumption of commodities (**Des Forges, 2007: 106**). However, this kind of leisure-based socialisation reflects a condition of deep loneliness and uncertainty shared by the urban dwellers:

其實愈是愛向熱鬧場中尋求歡樂的人，愈是會覺得人海一粟般的孤寂。都會裡的一切人物萬象，只能使人感到官感上一刹那的刺激快樂，但決不足以慰人們心靈上永遠的悲哀，不能消除那不可捉摸的恐怖。

[Actually, the more one seeks pleasure in the bustling stage [of the city], the lonelier he feels in the sea of people. All the human manifestations in the metropolis can only provide an instant of joy and excitement, but they are not enough to comfort the sorrows of the soul, nor to eliminate the horror of uncertainty.] (**Zhang, 1940: 46**)

In *Yiguo Qingdiao*, Zhang Ruogu identifies the artists' decadent lifestyle as a result of capitalist oppression (**Zhang, 1929: 6**). A significant example of this is the moment when, after winning the jackpot, Bao Du throws the coins:

Minoli. Exchanges 2023 10(3), pp. 48-61

56

六片櫻桃般的嘴唇，你一句，我一句，說得包度心花怒放，樂不可支。把盤裏所有五六十角的銀角子，灑在地上，三個女招待慌忙蹲到地上去搶拾。等到伊們站起來定神旋過頭來望時，包度，田小虹與彭少爺都早已揚長出門去了。

[Six cherry-like lips, one sentence after another, made Bao Du burst with joy and amusement. He sprinkled all the fifty to sixty silver coins on the ground, and three waitresses squatted down in a great rush to fight over them. When they had finally stood up, composed themselves, and turned their heads – Bao Du, Tian Xiaohong and Master Peng had already gone out.] (**Zhang, 1929: 38**)

It is important to note a similarity between this scene of Bao Du playfully throwing the coins to the ground to see the rushing waitresses pick them up, and another scene in *Shanghai* by Riichi Yokomitsu, a Japanese writer and contemporary to Zhang Ruogu who also lived in Shanghai during the Republican period. Namely, the scene of Sanki dropping coins through the necks of the women in the teahouse (**Yokomitsu, 1931: 48**). Whilst the scene in Yokomitsu's novel has an intentionally symbolic meaning, signifying greed and the commodification of women, Zhang Ruogu's depiction of a similar scene serves as a confirmation of the oppression of capitalism which leads to decadence, a phenomenon that characterised modern Shanghai's urban culture.

Finally, *Urban Symphony* also features some examples of *podiaomei*, the second aesthetic principle that characterises urban modernity as discussed by Zhang Ruogu in *Yiguo Qingdiao*. Firstly, after dining with Master Peng 彭少爺 and visiting his Western-style mansion, the group of friends later decide to go out again. There, following persistent encouragement by Mrs. Peng, Bao Du puts on some red lipstick and tweezes his eyebrows. Secondly, when they go to the YMCA club, Tian Xiaohong observes the solid yellow colour of the tablecloth, as well as the yellow-painted windows, which remind him of the Tibetan palace of Panchen Lama (**Zhang, 1929: 35**). According to Tian Xiaohong, the flashy yellow colour represents *podiaomei* as it does not conform to the traditional aesthetic principles of Western civilisation. A third example of *podiaomei* can be identified in the short and plain white dress of the Japanese dancer Chunzi 春子 (**Ibid: 51**).

Although Zhang Ruogu's representation of 1920s Shanghai is mainly focused on the modern exciting lifestyle and the vast variety of leisure opportunities offered by the metropolis, *Duhui jiaoxiangqu* also provides some deeper commentary about the psychological aspects of the metropolitan experience. Namely, as Zhang observes, the urban life might

look exciting and joyful on the surface, but the sensory stimulation experienced in the city is temporary, and the more one tends to look for excitement, the more miserable one actually feels:

> 我們果然好像都是我們果然好像都是沉緬於酒色中的不良少年。像今夜的生活一樣，的確完全是幾個公子少爺兒的生活…我們置身於高速的節奏的近代都會中，被捲入於交錯式的生躍活動的漩渦裏。應該是感到無上的滿足與歡樂的了不再會有什麼煩悶什麼寂寞的了。其實愈是愛向熱 鬧場中尋歡樂的人，愈是會覺得人海一粟的寂寞孤寂。都會裏的一切人物萬象，祗能使人感到官感上一剎那的刺戟快樂但決不足以慰人們心靈上永遠的悲哀。

> *[Sure enough, we all look like bad teenagers who are indulging ourselves in wine and sex. Just like our life tonight, it was entirely the lifestyle of some dandies…We live under the high-speed rhythm of the modern city, and we are drawn into the vortex of interlaced activities. It must be that we have felt a supreme satisfaction and joy; free from boredom and loneliness. Actually, the more one seeks joy in the lively fields of people, the lonelier one feels, like a drop in the sea. All the people in the city can only provide a momentary sting of happiness through excitement, but it is by no means enough to comfort a person's eternal sorrow.]* (**Zhang, 1929: 40**)

The condition of loneliness experienced by the citizens and their consequent search for excitement as a temporary remedy is a well-known theme within the social sciences. By highlighting this aspect of Zhang Ruogu's personal experience, *Duhui jiaoxiangqu* offers a thought-provoking perspective on 1920s Shanghai.

Nevertheless, Zhang Ruogu hardly represents any negative aspects of 1920s Shanghai in his writing. It is possible that Zhang's choice to exclusively focus on the exciting and glamorous aspects of city life was influenced by his Francophile sensibility, which led him to juxtapose Westernised Shanghai with his beloved Paris.

Overall, it is possible to identify both elements of *cijimei* and *podiaomei* in *Urban Symphony*. *Cijimei*, defined as pure excitement deriving from leisure activities, appears to be the dominant aesthetic principle in Zhang Ruogu's works. Less marked but by no means less relevant is the presence of *podiaomei*, which is depicted as opposition to traditional aesthetic values. On the one hand, the emphasis on Shanghai's nightlife, the eye-catching posters attracting visitors to the cinemas, and the gambling machines are examples of *cijimei*. On the other hand, examples of *podiaomei* are Bao Du's eyebrows and lipstick, the solid yellow tablecloth and windows at the YMCA club, and the short white dress of the dancer.

Minoli. Exchanges 2023 10(3), pp. 48-61

58

The literary technique of referentiality reflected in the listing of cinemas and movies conveys a specific social reality that revolves around a leisurely lifestyle in the foreign concessions of Shanghai. At the same time, the shadow of capitalism emerges from the scene of Bao Du throwing coins to the ground and the waitresses dashing to collect them. In addition to this scene, the author's remark that the exciting lifestyle of Shanghai is merely compensation for the deeper spiritual concerns of its citizens throws light on another aspect of the urban culture in 1920s Shanghai. Thus, Zhang Ruogu's work also reflects the popular image of Republican-era Shanghai as 'a city of sin, pleasure, and carnality, awash with the phantasmagoria of urban consumption and commodification' (**Shih, 2001: 232**).

Conclusion

This article has investigated Zhang Ruogu's representation of modern Shanghai in early Republican China (between the 1920s and the 1930s) from an aesthetic perspective. Overall, Zhang Ruogu's portrayal of Shanghai in *Urban Symphony* emphasises the excitement and pleasure of life in the metropolis. The author's representation of the local urban culture is governed by two aesthetic principles: *cijimei* (the beauty of excitement) and *podiaomei* (modern beauty that distances itself from traditional canons). Examples of *cijimei* within *Urban Symphony* include the nightlife of Shanghai, the alluring film posters outside cinemas, and the gambling machines in casinos. According to Zhang, the excitement derived from these elements is characteristic of Shanghai's modern urban culture. Moreover, examples of *podiaomei* include Bao Du's lipstick and painted eyebrows, the solid colours of the tables, and the short dress of the female dancer in a club. Zhang's representation of westernised Shanghai as a city of glamour and excitement seems to reflect the author's admiration for French cities, which he frequently recalls throughout *Urban Symphony* in his descriptions of Shanghai.

However, in addition to vividly representing the urban culture, *Urban Symphony* also offers some reflections on the psychological consequences of this lifestyle; according to Zhang Ruogu, the constant search for excitement is fuelled by the sense of intense loneliness the individual experiences in the metropolis. Overall, by highlighting modernity as a concept reflected particularly in Shanghai's fast-paced metropolitan lifestyle, Zhang's representation gives the reader a fascinating perspective on Shanghai's thriving urban culture. In this respect, Zhang Ruogu fully embodies the enthusiasm of the local Chinese towards the exciting and exotic lifestyle Republican-era Shanghai offered.

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Minoli. Exchanges 2023 10(3), pp. 48-61

61

McGahern: Lover of words, creator of worlds

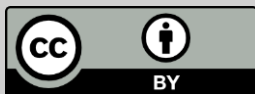## Mark J. R. Wakefield

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Abstract

The creative kingdom of the writer of fiction is an imaginative space full of potential. There is no shortage of examples of such writing in the work of the late Irish writer John McGahern. This text seeks to link McGahern's fictive world with notions of utopian thinking in how it can liberate the conscious from false notions of values and belonging that, in turn, affect the nature and quality of freedom of expression.

Keywords: Irish literature; utopian studies; hegemonic narratives; paradigm shift; artistic freedom

Wakefield. Exchanges 2023 10(3), pp. 62-76

62

The late John McGahern (d. 2006) displayed an innate talent in the manner he wrote about his experiences and how he populated his fictive world with such vivid imagery. The year of 2019 marked ten years since the publication of a collection of writings by McGahern edited by the esteemed Stanley Van Der Ziel titled *John McGahern: Love of the World - Essays*. This magnificent volume provides readers unfamiliar, and indeed those who are, with a wonderful compilation of the writer's thoughts on a range of writings down through the years.

This paper will draw on the texts contained in the above-named volume in conjunction with direct reference to the artists' six novels, *The Barracks* (**1963**), *The Dark* (**1965**), *The Leavetaking* (**1974**), *The Pornographer* (**1979**), *Amongst Women* (**1990**) and *That They May Face the Rising Sun* (**2002**) in an attempt to illuminate McGahern's important role in providing essential self-critique of the Irish psyche at a particularly sensitive juncture in the development of the Irish nation. This strategy is augmented in its focus by the infusion of the concept of utopian thinking within the scope of this paper.

Much of McGahern's earlier work was moulded in a cultural context that was in flux, and with the passage of time, this process accelerated further. Indeed, the great changes in Irish society that took place between the publication of his first novel in 1963 and his last in 2002, in comparison with the present, attest to the magnification of changes that were seen in the form of precursors in McGahern's narrative fiction. While his early literary endeavours were born into a culturally stifled Ireland, his acute talent for clarity of description and a steadfast commitment to an accurate representation of his character's circumstances that punctuate their daily lives remain powerful tools in a world where instant gratification often takes precedence over calm reflection.

As noted above, McGahern's first novel appeared in 1963, also the year in which Thomas S. Kuhn's *The Structure of Scientific Revolutions* appeared for the first time. This work is notable for its introduction of Kuhn's term paradigm shift. In such a context, a *paradigm* has been defined by Kuhn as meaning 'the entire constellation of beliefs, values, techniques, and so on shared by members of a given community' (**Kuhn, 1962: 251**). One could argue that this construct of understanding can be taken to represent the *status quo*. Thus, any attempt to change existing cultural conditions would inevitably require strong momentum to affect such change, and the present writer would argue that with the presence of much greater levels of cultural capital in the population where young members of society (particularly the artistic classes) took part in the process of acquiring and propagating cultural, the official narrative on accepted doctrine and the differences that existed between it and the views held by this younger

generation acted as a catalyst to bring about a Kuhnian paradigm shift. Older narratives on the nature of the current (cultural) condition were thus regarded (i.e., from the 1960s) as being insufficient to account for the changes occurring and the theoretical plan on which the younger generation interpreted such events and happenings. Given this chasm of comprehension, a polarisation of views appears to be predicated by what Kuhn described as a 'crisis' in the functionality of the existing system where the crisis '…simultaneously loosens the stereotypes and provides the incremental data necessary for a fundamental paradigm shift' (**Ibid: 89**).

A crisis of understanding may or may not accompany a sense of crisis of legitimacy in respect of younger generations toward the systems of rules established by older generations. Those individuals alienated by the existing culture may seek to affect change, and it is the artistic class that quite often fills this role. In this instance, John McGahern's work was very important in questioning established norms and raising awareness of alternative narratives. What may be termed 'McGahern's World' comprises the stifling cultural conditions under which fictitious characters labour under excessively conservative cultural values that permits little respite for those who cannot wholeheartedly commit themselves to live within the parameters of established norms. These stringent conditions are primarily inspired and mandated by the constitutional regime in force that permeates all aspects of McGahern's world and are comparable with what Lyman Tower Sargent has noted in respect of a substantial body of utopias, but not all, which are concerned with key elements of life such as '… families, the workplace, recreation, and all other aspects of life as well as with economic, politics and religion' (**Sargent, 2016: 188**). Indeed, in making the family a pillar of society as per Article 41.1.1 of the Irish Constitution, the state is obliged to recognise the family as a '…fundamental unit group of Society, and as a moral institution possessing inalienable and imprescriptible rights, antecedent and superior to all positive law.' Under the hierarchy of power espoused by Catholic doctrine, it is the man of the house that heads the family and yields hegemonic authority. This was the reality in McGahern's world, a decline which becomes evident in his last two novels, *Amongst Women* (**1990**) and *That They May Face the Rising Sun* (**2002**).

The definition and ethos of the traditional nuclear family stood at the heart of the social policy of the state and its proxy partner in wider society: the Catholic Church. Despite McGahern's strong misgivings and eventual estrangement from his church of birth, he could not escape the influence of religion on his life and the fictive reality he portrayed in his novels. Corporal punishment and sexual impropriety bordering on abuse feature in *The Dark*. Sexual perversion and sexual gratification also strongly

feature in The Pornographer, and these arguably represent McGahern's attempt to interrogate public attitudes toward official Catholic Church doctrine on marriage, sex and sexuality. In later years, McGahern recognised that responsibility for abusive practices in public life and private morals was shared between civil society and the clergy. The character of Moran in *Amongst Women* (**1990**) displays strong totalitarian tendencies but does so by using religion as a justification.

Physical and sexual abuse perpetration by the Catholic clergy was commonplace in the world where McGahern lived when his earlier novels were published. The shared blame is something he recognised in remarks in an interview that took place after the publication of what became known as the Murphy Report, which examined clerical sex abuse in the Dublin Archdiocese. Peter Guy has considered McGahern's work within these circumstances and remarked that:

> *My belief is that the Church offered a status of sorts to the people and, in such a class-conscious society, pious supplications to the faith were the norm.*

> *What is apparent then is that a bargain was struck between most priests and the mercantile classes – each side served their own purposes. The clergy could be called on to perform onerous tasks for a price, to perform the rituals that perpetuated the status quo in return for comparative benefits. This arrangement helped to perpetuate the social order up to the early 1990s, but each side was obliged to keep up a façade. Propriety was absolute, and any transgressions of desire were pounced upon and denounced* (**Guy, 2010: 92**).

Monitoring for and denunciations of – real or imagined – transgressions, had the effect of depressing society and lending credibility to the term 'darkness' to describe the Irish cultural environment. This depressed state was recognised by Sean O' Faolain in his work *The Irish* in 1947 where he noted that 'much Irish literature since 1922 has been of an uncompromising scepticism, one might sometimes even say ferocity'. This assertion would appear to have been true at least until the early 1990s. Brian Liddy observes how:

> *The scentralised government of the new Irish state refused to accept the moral and artistic validity of Irish parish life; it infringed upon, and continually eroded, this validity in the name of centralisation, in the name of modern advancement. The parochial nature of the Irish became subsumed, and what replaced it was a naturalised version of a British superstructure that the Irish people had fought so desperately to uproot in the first place. The transition of power, a period at the heart of O'Faolain's work, exhibiting itself in both theme and mood, is the*

Wakefield. Exchanges 2023 10(3), pp. 62-76

65

> *same transitional period today as it was in 1922. But long can a state be said to be in transition. By McGahern's era, this transition had become entrenched as the status quo, and the failure of the Irish government to live up to the expectations created by the "glorious dream" of 1916 has left a bitterness that manifests itself in the individual* (**Liddy, 1999: 107**).

One of McGahern's most respected works*, Amongst Women*, again provides his literary representation of these frustrations and dashed hopes. However, it is the act of writing that actually represents hope in its very happening.

McGahern's literary endeavours are closely aligned with the fundamental facet of the artistic endeavour that accords with J. C. Davis' construction of utopian as having to do with man's dreams of a better world, which expanded further provides for an interpretation of where 'utopias are those aspects of culture… in which the possible extrapolations of the present are explored' (**Davis, 1983: 12**). However, one must recognise that in seeking to create conditions to explore these alternative narratives (which in turn may inspire change), the writer, in this case, McGahern, is effectively carrying out an exercise that can be labelled 'the education of desire' (**Hertzler, 2000: 272**). It is thus by alerting readers to the power of their imagination and by making them aware of their own condition by qualitative description, as McGahern does in his novels up to and including *Amongst Women* (**1990**), does it then become possible to create conditions under which critical awareness of cultural and social conditions can take place. This is another key strength of McGahern's work; by actively using the power of his chosen words as 'presences as well as meanings', he effectively engaged in a utopian exercise whereby those words provided the means to view the world more clearly as he noted in his own words: 'Through words I see.'

Seeing through words permits discerning readers with the means to educate their desire in a sense asserted by Ruth Levitas in her Blochian-inspired construct of utopian desire 'which is simultaneously educative and transformative' (**Levitas, 2011: 123-129**). A careful reading of McGahern's literary corpus leaves little doubt as to the fact that his powerful texts provide much food for thought. His earlier works in particular, such as *The Barracks* and *The Dark,* provided a timely reminder of the suppressed horrors that had been privately gnawing at the Irish psyche. The clear exposition of lived circumstances and experiential trauma in these works and the more collected manner in McGahern's later novels traces the evolving contours of Irish morals and morality and, in so doing, provides a strong impetus for change. What kind of change that was required was itself an evolving question, subject to shifting cultural

Wakefield. Exchanges 2023 10(3), pp. 62-76

66

values and an evolving cultural terrain on which such conflicts for ideas were to be contested. His stoic artistic persona sustains a consistent critique within his fictive corpora. Indeed, characters in his fictive framework serve as conduits by which a sense of consciousness can develop through and within the reader's mind and subsequently create an imaginative space therein so that this consciousness lends itself to the birth of a process reification of hope. As Ernst Bloch noted in his *The Principle of Hope*:

> *(…) even in anxiety dreams wish-fulfilment still takes place. In the images of fear and hope in the daydream, the faces may often change all the more between fear and hope, between the negative and positive expectant emotion, the most authentic emotion of longing and thus of self, always remains in all of this – hope* (**Bloch, 1996: 75**).

Thus, hope is the most powerful emotion one can find throughout McGahern's work, although it is present in binary forms of extreme strains of anguish and searching anxiety. Arguably, it is through the process of quantifying a character's feelings is the very exercise that renders its form. This permits the reader to qualify their own feelings toward such circumstances of individual experience and creates the conditions for the reification of this hope – that utopian process of longing to look toward and see beyond the horizon in search of better circumstances.

In an essay from the above-named collection McGahern provides the reader with a fascinating insight into his understanding of the writing process. In this respect, he notes, amongst other things, 'I write because I need to write. I write to see. Through words I see.' He goes on to say that 'And words, for me, have always been presences as well as meanings' (**Van der Ziel, 2009: 9**). This discernment is highly instructive for two reasons: it supplies a discernible conviction on the part of the writer for his work; it also bears witness to the belief that the written word exerts a real presence within the mind of the reader. In the case of the latter, this presence is what inspires awareness (however gradual) within the reader of the contours of their own convictions and the attendant emotional element that comes to be understood as a personal view. In the imaginative world of McGahern's creative endeavours, the reader is given a privileged view of the contours of the protagonists' mind, which affords the witness (i.e. the reader in that context) the opportunity to experience a real presence of meaning within their own lives due to the powerful imagery McGahern's talent generated. Indeed, we as readers are in a position to bear witness – at a close proximity due to the richness of the writing – to the experiences of characters as if they were one's own.

Wakefield. Exchanges 2023 10(3), pp. 62-76

67

Writing in 1991 in a text titled 'The Image', McGahern identifies what can be discerned as writing as a form of art which he asserts is:

…an attempt to create a world in which we can live: if not long or forever, still a world of imagination over which we can reign, and by reign, I mean to reflect purely on our situation through this created world of ours, this Medusa's mirror, allowing us to see and to celebrate even the totally intolerable (**McGahern, 1991: 3**).

The suffering of the protagonists in McGahern's early work in the form *The Barracks* and *The Dark* is indicative of the pain felt by the author of his own life, but which became a powerful source of inspiration for a majestic corpus of committed artistic endeavours. Personal experience, particularly in McGahern's case, thus becomes a constellation of experiences that generates its own blanket of light that illuminates not only topics for treatment by the artist, but the means by which the artist can begin to search for the appropriate linguistic and imaginative tools to give it shape. Thoughts may then give birth to beginnings anew if only to give shape to ancient longings, deep feelings, and old experiences but with a renewed vigour that can allow misty musings to crystallise into images that in turn inspire the formation of words, themselves the building blocks of fictive frameworks.

McGahern's fictive frameworks have left us with an elegant and enduring means by which we can, as he himself remarked, 'celebrate even the totally intolerable'. With the character of Elizabeth Reegan in *The Barracks*, although she is gradually succumbing to terminal cancer, she still finds the peace of place to reflect on the beauty of life as her own life fitfully slips away from her mortal vehicle. Similarly, in *The Dark* the young protagonist Mahoney suffers psychological and sexual abuse at the hands of a tyrannical father, and while he endures great hardship through material poverty in the family home and a lack of affection from his sole parent, hope remains a viable force in his life as he seeks the fulfil the promise of entering the priesthood (seen as a secure life) made to his dying mother. An original joint-incarnation of these two texts was a novel titled *The Beginning and End of Love,* which McGahern wrote in the late 1950s, did not see the light of day. Thus, the author fractioned the work into the two novels referenced above (**Sampson, 2012: 30**).

While memory is a strong governing force in the nature of McGahern's fictive world, it is his imagination that marshals the strands of creativity that dance within his fiction to give life and form to his characters. Such is the power of this exercise that even in the darkest circumstances, an impulse of hope becomes apparent through his writings and demonstrates that even from the most hostile conditions, new horizons can be seen. However, as the experiences of the characters in later novels such as *The*

Wakefield. Exchanges 2023 10(3), pp. 62-76

68

Leavetaking and *The Pornographer* demonstrate, a certain level of hardship must be entertained where one's personal demons and the habits that sustain them must be confronted. One of the sources of these demons within McGahern's fiction and his own personal life was, of course, the Catholic Church, an institution with which he had developed an estrangement by early adulthood. However, this cultural bulwark within McGahern's lifetime casts a long shadow across his fiction and was to remain an object of his fascination despite his disaffection from its practices. While many of his contemporaries retained a durable Catholic habitus (**Inglis, 1987: 65**), the artist himself found himself inexorably drawn toward a life of artistic freedom that was marked by the absence of an acutely confessional dogma.

McGahern's artistic freedom came under direct attack when *The Dark* was targeted by the Censorship of Publications Board. In May 1965, a delivery of a number of copies of *The Dark* was making its way from Britain to Ireland to be sold by a major bookseller when it was seized was customs officers acting under Section 5 of the Censorship of Publications Act 1946. These copies were then swiftly brought before the Censorship board for analysis, and a fully-fledged ban was soon implemented. Liberal national newspaper *The Irish Times* channelled criticism of this development in an editorial which praised McGahern as 'clearly a dedicated writer, not a dilettante, a follower in the manor of Joyce of a high, hard and – whatever the ultimate outcome – unrewarded calling.' The editorial also went on to ask why 'are our own writers the first that we the first we hold up to public disgrace?' and also highlighted the apparent hypocrisy in the official attitude by telling members of the Censorship Board to bear witness to all the graffiti for themselves that could be found in such places. This, the editorial affirmed, was sufficient evidence of the fact that 'everyone finds in life all the smut he wants' (**Nolan, 2011: 262-263**). Allied with the publication and seizing of this book, McGahern had also married in a civil ceremony and thus was not married within the Catholic Church, a personal decision that was anathema to Irish officialdom.

Such was the strength of feeling against him from the governing authorities, McGahern was to see his appointment rescinded within a few weeks and was effectively forced to leave the country (Nolan 2011, 268-269). His time outside Ireland in the 1960s allowed him to regain his artistic initiative, which had been negatively affected by the banning controversy. McGahern's feelings on this rather traumatic episode served as the central plot in his 1974 novel *The Leavetaking*. This novel charts an almost identical set of circumstances of the protagonist to that of McGahern's own experience of having his work banned, his own exile and the relationship and interactions he experienced within his employment – in both cases as a teacher. Denis Sampson (**1993**) expresses the view that *The*

Wakefield. Exchanges 2023 10(3), pp. 62-76

69

Leavetaking provides the imaginative space in which the dilemmas and difficulties faced by the protagonist in *The Dark* are resolved (**Sampson, 1993: 110**).

Debatably, hope is the most powerful emotion one can find throughout McGahern's work, although it is present in binary form with extreme forms of anguish and searching anxiety. It could then be said then it is through the process of quantifying a character's feelings is the very exercise that renders its form. This permits the reader to qualify their own feelings toward such circumstances of individual experience and creates the conditions for the reification of this hope – that utopian process of longing to look toward and see beyond the horizon in search of better circumstances.

While there are a number of targets for improvement in their social lot – one would be hard-pressed to ignore the improving condition of the women' lives in McGahern's world. As the ailing patriarch Moran in *Amongst Women* (**1990**) falters as he completes his terminal journey back to his creator, the Moran sisters inherit their father's authority in Great Meadow once their father reaches that terminus. While the narrator in *Amongst Women* notes: 'Nothing but the years changed in Great Meadow' (**McGahern, 1990: 168**). This is indicative of the static nature of the physical and cultural environment in the Moran family homestead, but it does betray the fact that the Moran siblings have all left the family home and made lives of their own a considerable distance in both time and physical extension from their former homestead. The two sons of the family, Luke and Michael, take no major role in extending ongoing care or taking an interest in the health and fortunes of Moran and his second wife, Rose. It is the daughters who, as mentioned, suddenly acquire the gravitas of authority once their father leaves the mortal world. While the Moran sisters suffered their father's authoritarian dominance, this quality provides them with a certain strength of autonomy beneficial for adulthood, but also demonstrates how they have assimilated the patriarchal values projected by their father after he passes away: 'As they left him under the yew, it was as if each of them in their different ways had become Daddy' (**Ibid: 183**). However, in his last novel, *They May Face the Rising Sun* (**2002**), the cultural environment in which McGahern's characters inhabit has evolved considerably since the publication of *Amongst Women* (**1990**). In the case of the former, the character of Kate Routledge is treated as an equal in stature and capacity by her husband Joe. This is clearly evident from a comment Joe Ruttledge makes in response to a question as to whether he believed his wife was likely to accept a professional situation extended to her when he responds crisply: 'It all depends on Kate' (**McGahern, 2002: 164**).

Wakefield. Exchanges 2023 10(3), pp. 62-76

70

McGahern's last novel is markedly different to his others because old tensions have receded entirely and have been replaced by a placid sense of belonging as characters live their lives along the lake shore employing gentle manners and discrete strategies to sustain the precious peace that was once seen as just outlandish folly. A sense of peace is evident throughout the novel, particularly in respect of the casting-off of dysfunctional attitudes regarding a fractured sense of heritage triggered by cultural memories of the struggle for independence, abused women and patriarchal oppression, which featured so prominently in early novels. A sense of peace is evident throughout *That They May Face the Rising Sun,* particularly in respect of the casting off of dysfunctional attitudes regarding a fractured sense of heritage triggered by cultural memories of the struggle for independence, abused women and patriarchal oppression, which featured so prominently in early novels. For all intents and purposes, it would seem that the moderate self-criticism that McGahern's fiction fulfilled within the Irish cultural landscape seems to have paid dividends, and a strong sense of hope can be gleaned from the text. McGahern, does not, however, engage in didactical writing. His concern, as he stated many times, was to ensure that 'What is permanent is the spirit or the personality in language, the style, and that's what lasts… I do think that if a person gets his words right that he will reflect many things; but if he sets out deliberately to do it, he'll be writing journalism.' In taking such a stance, he was strongly convinced of the view that, as he noted in his own words (reflecting his avowed admiration for the work of Gustave Flaubert): 'The writer should be like God in nature, present everywhere but nowhere visible'(**Maher, 2011: 30**). Indeed, nature is a central theme that permeates virtually all of McGahern's fiction particularly in *The Barracks* and *That They May Face the Rising Sun*. In the case of the former, Elizabeth becomes all the more aware of the beauty of the natural world around her as her terminal illness progresses further still in how she wonders: 'the light had slanted, making such violence on the water that she'd to shade her eyes to see the reeds along the shore, the red navigation barrels caught in a swaying blaze at the mouth of the lake and the soft rectangles of the shadow behind' (**McGahern, 1963: 151-2**).

Writing approximately half a century later in his *Memoir*, McGahern again alluded to the fact that we are born from the natural world and it to this that we shall return when we complete our life journey: 'We come from darkness into light and grow in the light until at death we return to that original darkness… We grow into a love of the world, a love that is all the more precious and poignant because the great glory of which we are but a particle is lost almost as soon as it is gathered' (**McGaher, 2005: 36**). In this assertion, McGahern is concerned and continually returned to nature in how he noted the cyclical nature of life and the seasonal character of

[Wakefield. Exchanges 2023 10(3), pp. 62-76](#)

71

changing fortunes as the seasons themselves change through the year. No two seasons are the same, even those that occur during the same period each year, and this provides an abundant source of inspiration for McGahern's searching and imaginative rendering of the human experience.

The self is frequently defined as against a sense of belonging to or alienation from a certain place or area. McGahern's conjuring of the link between identity and place and person and their sense of self can be read in conjunction with Seamus Heaney's *A Sense of Place*, where Heaney observes that: 'I think there are two ways in which place is known and cherished, two ways which may be complementary, but which are just likely t be antipathetic. One is lived, illiterate and unconscious, the other learned, literate and conscious' (**Heaney, 1980: 131**). *That They May Face the Rising Sun* is constructed almost entirely of a series of dialogues and descriptions of nature. What is conspicuously absent from the text is a stream of consciousness, and there is a scant presence of an interior monologue. However, a strong narrative voice, generally omniscient in nature, is found throughout the text, which displays a tendency toward metaphoric and the proverbial over the discursive. Tact and levity form a central element of interpersonal relations where gentle manners help to ensure relatively friction-free dealings between people in possession of an understanding of the fragile interdependence that exists among them that is precious and must be protected in order to preserve the carefully constructed harmony and tranquillity which is affected through strategies that 'deal in avoidances and obfuscations. Edges were softened, ways found round harsh realities. What was unspoken was often far more important than the words that were said. Confrontation was avoided whenever possible' (**McGahern, 2002: 186**). It is within a generous, empathetic community that it becomes possible to nurture and indeed educate the consciousness and desire of those uncomfortable with their circumstances to imagine alternative ways of life free of guilt-ridden narratives that once supplied the means of implementing cultural sanctions led by hegemonic agents of power within Irish society. In seeking to solidify a sense of place, it is necessary to employ dialogue that sustains the mental imagery that gives that place its form. Thus, those who are sufficiently educated, motivated and aware of new possibilities are those who stand to benefit most from an emerging paradigm shift.

While women were finally recognised as equal in the Irish political system from 1990 onwards with the election of the first female President of Ireland in that year, other marginalised groups only came to be officially embraced from the implementation date of the Same-Sex Marriage Referendum in May 2015 (**Ellkink et al., 2017: 361-381**; **O'Brien, 2015: 292-301**). This followed the wafer-thin approval of the Divorce

Wakefield. Exchanges 2023 10(3), pp. 62-76

72

Referendum in November 1995 (**James, 1997: 175-226**). Women were then able to seek to have their marriage dissolved in the local Circuit Court and were thus able to escape abusive and controlling husbands. Women were thus empowered to leave unhealthy marriages and pursue their own lives as best they could under their new circumstances. The abortion referenda between 1983 and 2018 also took place under radically different cultural conditions that eventually came to benefit those who supported greater autonomy for women14. In respect of the divorce legislation, it arguably represented a moment when unhappily married women, who had inherited the opportunity to define the dynamics of the future in McGahern's *Amongst Women*, were in a position to finally step outside their husband's shadows and start anew. Not only are women permitted to start anew, they bequeath the next generation of women a tabula rasa in relation to the path and character their own lives could take in the future.

While a new way of life was recognised for women in the 1990s, and with it, the Irish Nation began to mature as it embraced modernity, the times to come were not to be without challenges. Remarkable economic prosperity, particularly from the early 1990s to 2008, satisfied much consumer demand but also fuelled further hunger for social reform (**Murphy, 2014: 132-142**). The artistic class, John McGahern among them, viewed such prosperity with caution and attempted to alert his readership to the phenomenon of endangerment of values that became a strong feature of the Celtic-tiger era Ireland. His reminder of the value and importance and each individual serves as a bulwark against individualism as corrosive property of the modern era. If McGahern's sense of individual presence and how each individual can be seen to reverberate with other people to contribute to a community resonance is to be accepted as valid, and there is little to suggest any doubt in this respect, then one can also assert that his late fiction serves as a swansong for all his work. In that respect, his early work (e. g. *The Barracks*, *The Dark* and *The Leavetaking*) was designed to critique that profoundly dysfunctional nature of the Church-State axis of power in a manner that contained distinct elements of a dystopian narrative. An element of hope emerged internally in *The Barracks*, more explicitly and realistically in *The Dark,* and hope was available but only outside the original jurisdiction in which the protagonist was raised, as in *The Leavetaking*. While *The Pornographer* was somewhat anomalous in comparison to the author's other work, its satirical nature served to demonstrate the artistic freedoms that had been won to allow matters such as sex and pornography to be discussed unfettered in a publicly available work of fiction. *Amongst Women* demonstrated that legacy could shape each individual's character but that while the next generation may be tinged by bitter memories, knowledge of unhealthy

Wakefield. Exchanges 2023 10(3), pp. 62-76

73

relationships and excessive authority vested in the hands of a small number, or a single individual may well sensitise those who follow to be wary of allowing such practices to go unchallenged in the future. The latter also shows how a new generation can choose to accept their own heritage without allowing it to constrict the foundation of new ways of thinking and new ways of living. Thus, maturation toward autonomy does not necessarily require jettisoning one's heritage to embrace new frontiers.

In many ways, an essential message emanating from McGahern's final work of fiction is that while we can reform or even collapse the power structures that supported dysfunctional cultural practices, we cannot abandon the constellation of communities that have grown within the fabric that formed the basis of these power structures. Ideology can be changed and thinking reformulated, but a timeless quality cannot be forgotten: the social capital that persists between people and forms the lifeblood of the communities that, in turn, form a national system upon which a society can be constructed. It is only through a healthy respect for one's natural environment and one's fellow human being that one can expect to be able to sustain one's ways and provide the means to ensure the survival and prosperity of the generations to come. With the onset of the various manifestations of modernity – mass communications, corporate economics, cultural diffusion and the atomisation of individuals – one cannot forget that to change the world means beginning a conversation with a single person at a time. From the local to the universal, since fundamental values are shared among all peoples, although their expression may vary, their essential nature has remained the same: wonder at the existence of thyself, survival, self-expression and speculation of what lies beyond the mortal world. This is a key element of McGahern's legacy; while cultural values and their expression may change form with different times, the fundamental needs of human beings will always need to be met. To ignore this reality is to imperil our own very existence. A principal source of this danger is a hyper-energetic neo-liberal narrative that corrodes our sense of individual identity and emaciates the tenets of traditional community ties. While proponents argue that this is the only way that people can secure true freedom, any narrative that excludes dearly-held values and involves the hegemonic imposition of one set of ideologies over another cannot claim the mantle of 'tolerance'. McGahern's work provides ample examples of what can happen if such tendencies are left unchecked.

Wakefield. Exchanges 2023 10(3), pp. 62-76

74

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75

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Wakefield. Exchanges 2023 10(3), pp. 62-76
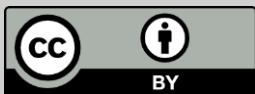
76

The Use of Miro in Teaching Practice

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Abstract

The COVID-19 pandemic has hugely affected our lives, including the daily work of university students and teachers. However, such difficulties can emerge as drivers for change to discover new pedagogical possibilities. Miro is a tool which can help students and teachers cope with the challenges faced during the ongoing COVID-19 pandemic. In this critical reflection, I will explore my experience of using Miro in a digital project created on the website of the Faculty of Arts at the University of Warwick in 2022. The major aim behind this reflection is to show how Miro can be used as a novel way of engaging with students in a physical classroom or virtual spaces. The article discusses using the versatile digital platform Miro as a pedagogical tool for motivating students' creativity in composition or literature classrooms. The key question that my reflection seeks to answer is 'how can teachers use Miro to increase student engagement and consequently adapt to the modern and post-pandemic needs of education?' It is expected that this reflection will deepen both teachers' and students' knowledge of Miro as well as provide teachers with a new tool and method for online teaching.

Keywords: Miro; software; digital tool; teaching; online collaboration whiteboard; COVID-19

Khair Allah. Exchanges 2023 10(3), pp. 77-91

77

Introduction

One of the most difficult tasks that most teachers face, particularly in a time of pandemic, is finding ways of engaging with students in a physical classroom or virtual spaces. According to Wallgren et al., (**2021**), 'in an ever increasingly globalised world, where at the same time long distance travel must be limited for climate reasons, the need for online user studies will only increase even after the current pandemic' (**Ibid: 1788**). I further argue that the COVID-19 pandemic has heavily impinged on university education with a significant amount of teaching being converted into a distance or online format, most notably during 2020-2021 (**Masalimova et al., 2022**). In this regard, Alfiya R. Masalimova says: '[I]n 2020, humanity faced a coronavirus pandemic, which accelerated the shift to distant learning to the point that it became the only viable mode of education and communication' (n.p). This is also reflected in the words of both V. Viktoria and M. Aida (**2020**), 'in 2020 mankind faced such a problem as coronavirus pandemic, which was the main factor in the rapid transition to DL and it suddenly changed in to the only possible form of education and communication' (**Ibid: 439**). As noted by C. Rapanta et al. (**2020**), such a situation has required an 'urgent and unexpected' (923) change impacting on 'social, cognitive and facilitatory' (**Ibid: 923**) aspects of teaching.

Miro, which was launched in 2011 and gained popularity in the last two years due to its seamless experience and its facilitation of remote working culture, is a digital tool that may help students' engagement and creativity in classrooms.[i] It is an online collaborative whiteboarding platform that can be used to visualise ideas and work on projects either individually or with a team (**Figure 1**). It enables distributed teams to innovate and work effectively together, from brainstorming with digital sticky notes to planning and managing agile workflows. It helps its users including project managers, developers, and consultants co-create and bring meetings to life. It offers them a diverse set of features and membership options.

Khair Allah. Exchanges 2023 10(3), pp. 77-91

78

*Figure 1: Miro Board [Author created image]*
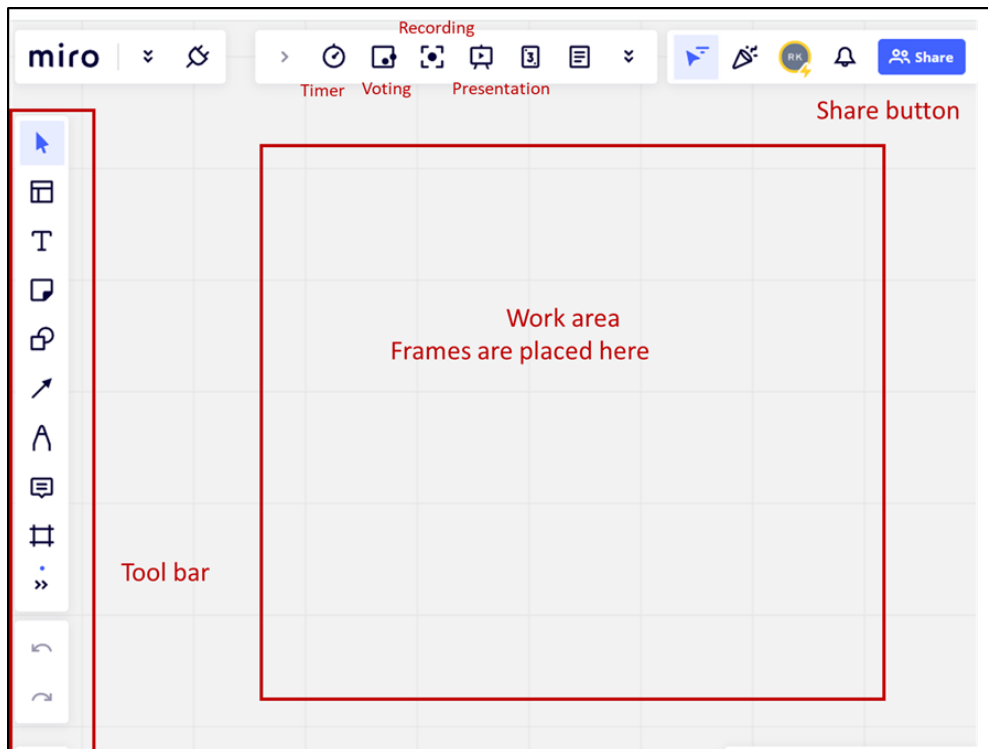
In this critical reflection, I shed light on the key capabilities and best practices for running successful remote meetings and workshops by utilising this software. I will also show the main features that this software has through a digital project that I have created and published on the website of the Faculty of Arts at the University of Warwick. [ii] At the 119th annual PAMLA conference, I gave a presentation titled 'Using Technology to Decolonise Hegemonic Narratives' in the roundtable Increasing Student Engagement: Tools and Tricks for Teachers. [iii] This roundtable session explored ways of engaging with students in a physical classroom or virtual spaces. Presentations during the roundtable discussed the use of websites or technology and tangible objectives for students to reach the results hoped for in composition or literature classrooms.

My experience of using Miro is worth sharing with the readers of Exchanges. I believe that this act of sharing will enhance my experience, which may quickly be forgotten if it is not shared. Additionally, it will keep the learning alive, and relevant, bridging the gap between theory and practice as well as encouraging future growth. Ultimately, it will also help educators find effective solutions for new situations. As Gibbs (**1988**) puts it: 'It is not sufficient simply to have an experience in order to learn. Without reflecting upon this experience, it may quickly be forgotten, or its learning potential lost. It is from the feelings and thoughts emerging from this reflection that generalisations or concepts can be generated. And it is generalisations that allow new situations to be tackled effectively' (**Ibid: 14**).

Khair Allah. Exchanges 2023 10(3), pp. 77-91

79

Outline of the Project

I have used Miro to create a project titled 'Marginalisation of Arab Women and Revolutionising Patriarchy' for the students of the Faculty of Arts at the University of Warwick (**Figure 2**). [iv] The project is published on the website of the Faculty of Arts. It has been also recently published in PAMLA Arts Matter and on Arts Faculty News. [v]

Figure 2: My Project [Author Created Image]
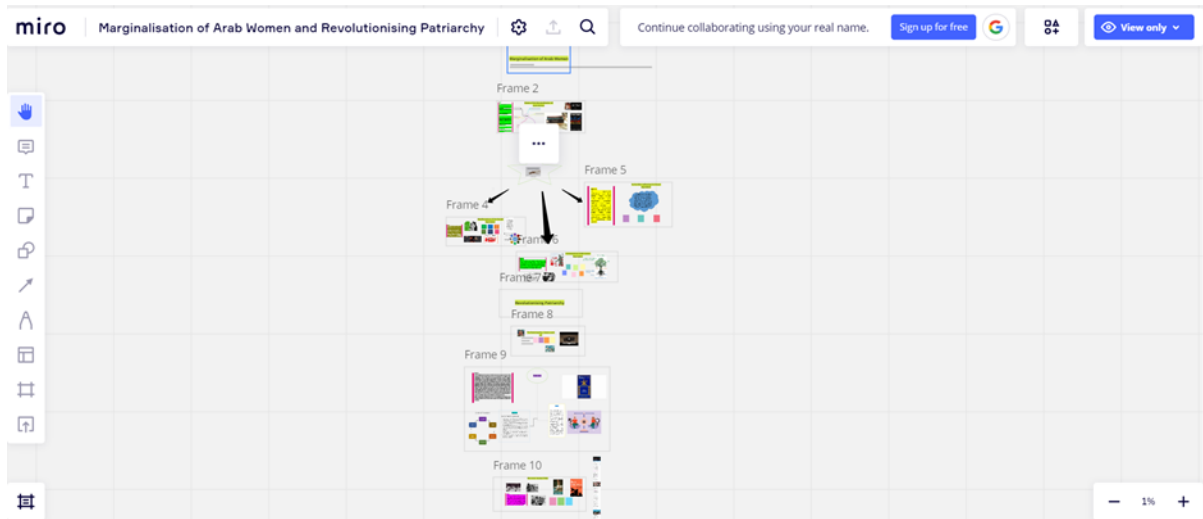
The topic of this project is related to my PhD, which is about contemporary Arab women writers, filmmakers, and artists in an international frame. As the sole worker on this project, I used this software to depict the severe suffering that most Arab women undergo because of the patriarchal social system, which oppresses Arab women's sexual, political and social freedom. Such a system encourages male leadership, domination, and power, while women are subject to economic dependence, violence, domestication, and the peripherals of decision-making. As a result, these repressive existing social traditions are responsible for depriving the majority of Arab women of the feeling as independent individuals. I also aimed to show how Arab women writers, filmmakers and artists challenge and revolutionise prevailing notions of gender in the male-dominated Arab world, in which men hold authority over women, children, and property. More specifically, I am interested in the themes of sexuality and war. In this regard, I reflected on the manifestations, authorities and consequences of sexual repression that many Arab women undergo. My views are expressed in (**Figure 3**), where I attribute some of the negative outcomes of sexual repression (e.g., honour killing) to Arab patriarchal society and its institutions.

Khair Allah. Exchanges 2023 10(3), pp. 77-91

80

In addition, I sought to shed light on the importance of war for raising issues of womanhood and sexuality within the context of women becoming active in conflict. In other words, I showed the ironic sense of war, specifically how the Lebanese civil war (1975-1990) paradoxically presaged and created a framework in which Arab women's political claims for equality could be made. [vi] The Lebanese Civil War contributed to the change of gender roles because of the social, political and economic participation of women from different religious traditions and social backgrounds. Women occupied a place in the public sphere either through combat, supportive roles, physical caretaking, or engaging in peace movements, the work force, and most importantly in the literary arena. Their engagement in war, although it drew on nationalist sentiments rather than for the purpose of achieving personal freedom, led to the fight for their rights after war. This was due to the new sense of empowerment and freedom they got through involvement in the national cause. The Miro project consists of a number of frames. [vii] For the purpose of this work, these frames have been filled as examples to how students may respond to the tasks.

Figure 3: A visual summary of my argument shown in the Miro project [Author Created Image]

Khair Allah. Exchanges 2023 10(3), pp. 77-91

81
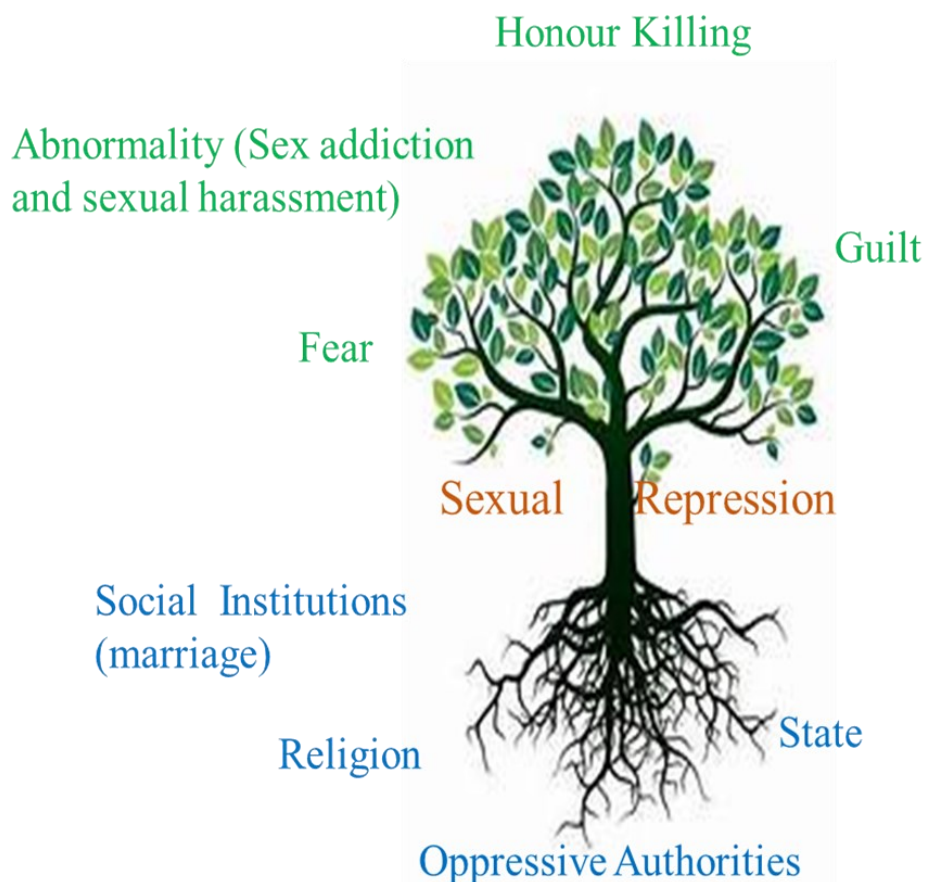
Features of Miro

With Miro and its versatile, dynamic navigation, and the integration of multimedia possibilities, one can take the advantage of a full set of collaboration capabilities for making cross-functional teamwork and organising meetings as well as workshops. This can be effectively done by using video chat, presentation, sharing, and many other features. The mind map tool that Miro provides, for example, helped me show the different means that the dominant regional patriarchal society uses to marginalise women in the Arab world and exclude them from literature and social discourse. The female body is simply a vessel that a patriarchal society makes use of or suppresses for its own agenda to obtain total power. Arab women's ignorance is nurtured by society, especially their ignorance of their own anatomy, which is equated with virtue. This has made many Arab women writers preoccupied with placing sexuality, sexual repression and emotional abuse at the centre of interest, even though it is extremely dangerous and may subject them to abuse and criticism and even death threats by those individuals or groups who are anti women's rights. (**Figure 4**). For the task (1) in my project, I explained that the social laws and regimes of Arab society are blamed for assigning themselves the responsibility to domesticate Arab women, and thus confining women's interests to the private or domestic sphere, in which they follow prescribed cultural roles and waste their power. Then, I asked the students to use the mind map to brainstorm the main means used by a patriarchal Arab society for marginalisation of women.

Khair Allah. Exchanges 2023 10(3), pp. 77-91

82

Figure 4: An example of using a mind map on the Miro board [Author Created Image]
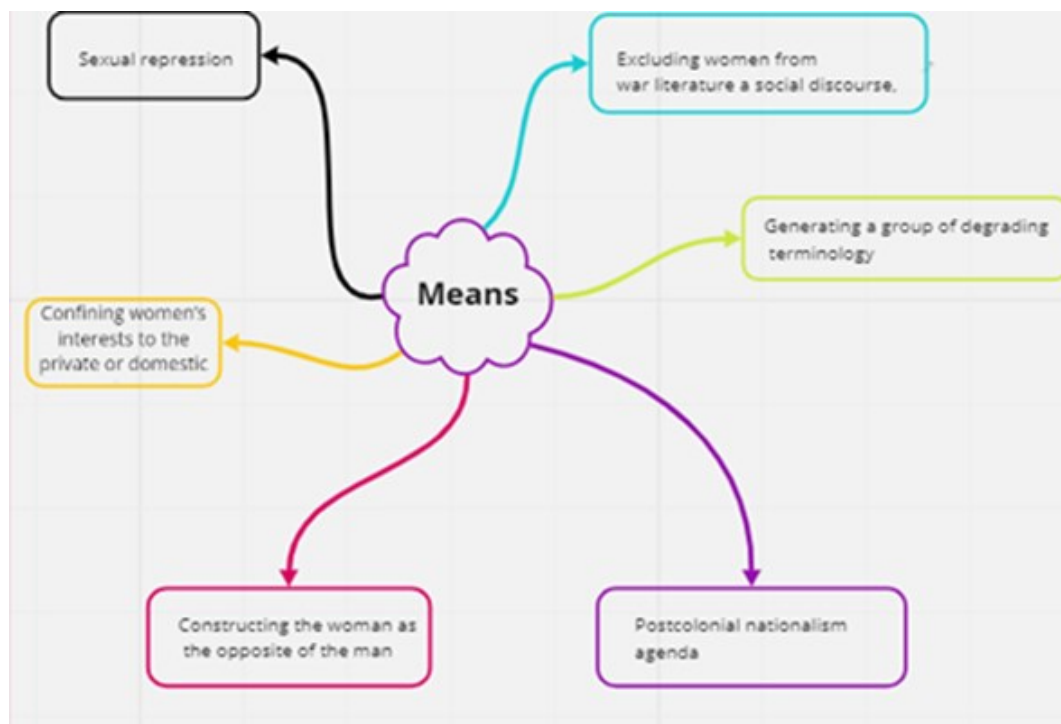
Within the same and other frames, Miro allows me as a user to add relevant media (e.g., images, videos, quotations, etc.). For instance, I was able to upload covers of two books by Simone de Beauvoir and Toril Moi for further information about women's liberation and feminism. These books are landmarks in the history of feminism. Consequently, using mind maps, sticky notes, capturing websites, and uploading related images, videos and books help make this project more interesting and engaging for those learners interested in feminism and women's issues. Miro has several features that include:

- An infinite canvas to help its users ideate, strategize, get organised, and work with teams without constraints.

- Whiteboarding tools like sticky notes, a pen, shapes, arrows, and smart drawing, which let users easily co-create.

- 200+ best-practice templates to facilitate users' brainstorming, agile, active responses, design-thinking activities, and strategic planning.

- Integrations for users' favourite tools including Office 365, Azure DevOps, and OneDrive to streamline their workflows and see the big picture of their projects. [viii]

The aim behind reflecting my use of this digital tool is to change perspectives in terms of data visualisation and its tools, which make users able to process information faster and to use that information for boosting

Khair Allah. Exchanges 2023 10(3), pp. 77-91

83

productivity and results. This, in turn, not only broadens understanding, but also helps use insights to effect change/influence others. By showing the various benefits of using Miro and its features, both educators and learners will visualise how they can work effectively together. In this respect, S. Cottrell says: 'Critical reflection for academic and professional purposes . . . is structured, focused and conscious, with the end purpose of developing our understanding' (**2017: 188**). I enjoy using Miro not only because I can share my ideas on this board, but also because it is easy to learn, simple to use and conducive to collaboration and discussion, without prior understanding of the mechanism of Miro. In addition, the information that I include is automatically saved. The user does not need to worry if they add or delete anything. Another thing that I value about Miro is that it is flexible software as it is adaptable to multiple uses. For example, there is a slide show view option, and the frames order can be changed. Furthermore, similar to other software tools, e.g. PowerPoint, blank templates can be created each time I want to run a session with students, which might be of greater value in terms of saving my time in preparing classroom materials. Another thing is that its users can choose whether they would like their project to be of one consistent form or a variety of free forms. I have chosen a free form for my project to make it livelier by using harmonised colours that are available on Miro.

I have learned from this process that Miro helps its users to digitally transform their teaching material and design thinking process. Miro also helps create a list of ideas or topics to focus on for an important project, and thereby develop a user story or journey map. This facilitates running a more engaging or ground-breaking project for a team in an agile culture. Moreover, Miro relates to the theme of 'connection' as it can be connected to some other common virtual tools, such as MS Teams, Google Drive, Slack, Asana, Trello, and SurveyMonkey. It can be also used as a part of video meeting tools like Hopin or Whereby, where a user can share their Miro board (like they would their screen) and participants can add to the Miro board without opening a new browser tab.

Distinctiveness

The systematic use of online digital whiteboards in academic teaching 'facilitates far-flung users to communicate and interact with each other collaboratively' (**Prasetya, 2017: 121**). Teachers can easily integrate students or teammates. It is undoubted that many other design tools are more commonly used. However, Miro offers a different and simpler usage opportunity. Online learning is feasible only when participants have computer literacy and online access (**Fedynich, 2013: 5**). If students and instructors have insufficient digital competence, they are likely to fall behind when learning online (**Adedoyin & Soykan, 2020: 5**). Yet, Miro is

Khair Allah. Exchanges 2023 10(3), pp. 77-91

84

not only relatively easy to use, but it also has a wide range of tools to convey ideas and has plenty of templates for specific purposes. It allows the community to create open and free templates for anyone who needs them in addition to the official ones provided by Miro. It also gives users the freedom to do whatever they desire with the space. It is very intuitive and responds in a fluid way that it seems to know what users are trying to do. All the other diagramming tools that I have used before, such as Visio, Lucid, Omni, are comparatively clunky, restrictive and need prior understanding of diagramming and mind mapping. They are like an old-fashioned schoolteacher that wants learners to work in a formal and oriented way. They do not also provide the collaborative/cloud platform required for a collaborative work.

In addition, Miro is multipurpose software with functional features. It is a versatile tool which has a vast range of applications. For example, its whiteboard can be utilised in different ways such as a presentation editing tool or an explanation board. I think that online meetings and project discussions in online settings are the strongest feature that Miro offers compared to other tools that only provide visual screen sharing. Through the use of a digital tool such as Miro, students and teachers become both learners and designers of collaborative strategies, experimenting and discovering new ways of presenting, designing and engaging with one another and the other stakeholders (**Brandao et al., 2021: 125**). This confirms the types of interaction that V. A. Thurmond (**2003**) defines as '[t]he learners' engagement with the course content, other learners, the instructor and the technological medium used in the course' (4). Learners use mind maps, sticky notes, tables or any kind of media (images, videos, websites) to share their ideas rather than depending only on educator's ideas and materials. As a result, this would also facilitate learners' autonomy as 'Autonomy in learning is immediately related to innovation, creativity and self-efficacy' (**Serdyukova & Serdyukov, 2013: 2**). When students' autonomy is increased, they can have greater success in online English learning (**Dafei, 2007; Lee, Pate, & Cozart, 2015**) for instance. To develop learners' autonomy and motivation, students need support and satisfaction (**Chen & Jang, 2010: 742**). Moreover, teachers should enhance learners' autonomy by giving them more responsibility, seeding good learning attitudes which suit each individual learner, 'which will be much effective than the only a large quantity of teachers' efforts' (**Dafei, 2007: 15**). Thus, fulfilling those aspects, teachers need to develop both their technological skills and subject content to avoid being outdated in this modern time (**Bailly, 2010**). Ribbe and Bezanilla (**2013**) recommend that teachers should try to create as authentic a learning environment as possible. Another important feature is that the stickers or frames can be locked for the purpose of restricting board editors from accidentally

Khair Allah. Exchanges 2023 10(3), pp. 77-91

85

moving the content inside the frame. The option to lock and unlock frames depends on a user's plan type and access level. For these reasons, I consider Miro a suitable application to get the job done remotely in project and joint idea storms.

Advantages

The use of Miro is deemed to be positive with clear advantages, yet with a few disadvantages. Using Miro supports students' interactivity and collaboration especially in the context of online learning. This makes it potential for use in future teaching work as long as it needs no previous training, and the quality of work improves with using and thereby contributing to adapting and reorganising courses towards an online format.

Miro can be used for brainstorming ideas that help elicit students' opinions about a specific topic as a warm-up activity before a speaking task. In my project, I asked the students involved if honour killing is legal and how we can stop it. Based on students' responses, I could structure the lesson content according to students' previous knowledge and interests in order to enhance their engagement. In addition, teachers can ask an open-ended question and allow students to add their ideas in the form of post-it notes to the board. For example, task no.6 is an open-ended question, in which I divided the students into two groups. One group should brainstorm the solutions that society should do to help women achieve freedom and reclaim their rights in patriarchal society. While the other group should share their ideas regarding women's efforts in terms of getting empowered in such kind of society. The goal behind raising such open-ended questions is mainly to draw the students' attention to the various ways that can be used by both society and women themselves to achieve radical social change in terms of women's empowerment. Some of the proposed solutions that I got from students in both groups include liberating Arab women's bodies that have a political and social significance, freeing Arab men from their outmoded traditional ideology, raising awareness that Arab woman's real enemy is represented in an unjust society and not men as individuals, reclaiming the legitimacy of Arab women's own sexuality by shattering the polarisation of women between virgin and whore, as well as rebelling against male fervent attempts to domesticate women and keep them in the domestic sphere. In doing so, the students appreciated the possibility to take notes and sketch together on ideas as a way to document discussions in the project teams, which would be seen as a huge help in the students' digital work process. Miro would also be perceived as an effective way to mixed-media-co-work, exemplified by game board development, where it sparks interesting discussion between all stakeholders, including the students.

Khair Allah. Exchanges 2023 10(3), pp. 77-91

86

Miro can be useful in evaluating students' concentration and attitude during class. As it is hard to keep students' attention during an online lesson, the teacher can create a warm-up activity to liven up and increase energy after each section of a lesson. For instance, the teacher can ask students to use an emoji or write a short sentence to show their feelings and expectations. For the task no. 2, for example, I asked the students to use an emoji to express their feelings about honour crimes, and I got various responses including sad and angry emojis. This not only draws students' attention back to the lesson, but it is also useful in helping the teacher find out whether the students are paying attention to the lesson. Besides, at the end of the class, the platform can be used to collect students' questions and expectations about the lesson content.

Miro is also useful for group work activities. Teachers can create several frames and divide the class into smaller groups. Each group will be then assigned to a frame as their own working space. For example, the groups are asked to collect information about a specific topic. Each group member will work together and post what they can find (videos, images, text, links to websites, etc.) in their own group's working area on the board. Teachers can check the progress of groups in real-time and provide assistance if necessary. After completion, the students can also see other groups' works. They can also comment and discuss directly on the board.

In addition, Miro can also be used for individual work, which will facilitate students' autonomy as mentioned before. Students can be autonomous and create their own Miro boards and use them as digital workbooks with each frame for an assignment. They can add texts or upload videos of their oral assignments and share them with their teachers for feedback. Since students will use the board for the whole semester, teachers can encourage students to respond to the feedback, edit the assignments according to students' abilities and track their progress easily. Generally, working with online platforms like Miro from home also entails some conveniences that make students continue to use those platforms even after the pandemic because it instantly provides a structure for collaboration and meetings not depending on travel and meeting in person. Hence, the pandemic has forced students and teachers to get better in digital participation methods and working with tools, such as Miro, that helps understand the digital divide and find ways to bridge it.

Limitations

Based on the experience of using Miro in online teaching, one can identify a few limitations besides its numerous advantages. Limitations include lack of structure, difficulty in locating specific posts at times, and a feeling of

Khair Allah. Exchanges 2023 10(3), pp. 77-91

87

isolation from peers if the course structure is asynchronous. This means its users can get lost in the onscreen information when a lot of frames are simultaneously in use. A further point that is worth mentioning is that teachers should beware of screen fatigue and the duration of activities, be they online or in classrooms. Moreover, a clear drawback when moving to online platforms when conducting online teaching is that teachers run the risk of excluding people that for some reason cannot work collaboratively using these types of platforms such as blind people. According to Phan Thach et al. (**2022**), another potential limitation of Miro is that a free account only allows teachers to create up to 3 interactive boards. Other features such as voting, video chat, and timer would also be unavailable for free. Finally, some challenges may emerge when conducting proper online workshops with users who are unfamiliar with digital platforms. Thus, to overcome this, it is important to spend some time on introducing the digital online platform in order to make all workshop participants comfortable in using the tool. Thus, for the purpose of making digital co-creation workshops more accessible and efficient, careful planning and organization are needed.

Conclusion

The COVID-19 pandemic has led many in education to rethink how collaboration can take place remotely and reimagine the typical online discussion using a visual discussion board. Within an online graduate course, a platform like Miro can be a great resource and method for enabling synchronous or asynchronous collaboration. Additionally, Miro is a great pedagogical methodology for implementing digital tools in educational activities and identifying the possibilities of modern digital tools in educational activities. When online teaching is performed with the support of Miro, students will be empowered to enjoy learning. Consequently, students will have greater interaction, learning motivation and concentration.

All things considered, I will continue to use Miro in the future as it is a useful tool when working with students. I will use it to demonstrate different concepts in online workshops to post-graduate colleges or co-workers and also to share knowledge with students who can be easily and cohesively involved in the teaching process. Finally, I will also be using this great tool to give a clear picture of my overall teaching planning or work strategy and findings.

Khair Allah. Exchanges 2023 10(3), pp. 77-91

88

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Image List

Figure 1: Miro Board [Author created image]

Figure 2: My Project [Author Created Image]

Figure 3: A visual summary of my argument shown in the Miro project [Author Created Image]

Figure 4: An example of using a mind map on the Miro board [Author Created Image]

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Khair Allah. Exchanges 2023 10(3), pp. 77-91

89

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90

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Endnotes

[i] More information about Miro is available at: https://miro.com/about/.

[ii] For this project, I have got a certificate of Digital Humanities for Post Graduate Researchers from the same above institution. In addition, I was a candidate for The Paula Svonkin Creative Arts Award in the 119th annual conference of PAMLA in the United States in 2022.

[iii] PAMLA is the Pacific Ancient and Modern Language Association in the USA.

[iv] See: https://warwick.ac.uk/fac/arts/dal/modules/digitalhumanitiesforpgrs/marginalisationarabwomen.

[v] See: https://www.pamlaartsmatter.com/pamla-2022/raad-khair-allah and https://warwick.ac.uk/fac/arts/news/arts_fac_news_new/?newsItem=8a17841a85e330030185e39232df1aa7, respectively.

[vi] Ironic because the Lebanese civil war happened in a way contrary to what is expected and caused Arab women's empowerment.

[vii] All objects on a board can be separated into groups using the frames feature.

[viii] See: https://sidequestvr.com/app/6271/miro.

Khair Allah. Exchanges 2023 10(3), pp. 77-91

91

The Doctor-Writer Experience of Intissar Haddiya: A Moroccan figure

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Abstract

Intissar Haddiya is a researcher and Professor of Nephrology in the faculty of Medicine and Pharmacy, Oujda, Morocco. So far, she has published impactful works in her field of research. As a writer, I. Haddiya has published widely on social, cultural, and health issues in French in addition to some earlier promising endeavours in English as a student. Being an active citizen, she is highly engaged in community life through her key roles in several nephrology associations. In this interview, Professor I. Haddiya shares with the Anglophone reading community her writing experience and sources of inspiration, the intersection between being a writer and being a doctor, as well as her future literary projects. Her successful experience will most probably inspire emerging talents, particularly women.

Keywords: doctor-writer; Intissar Haddiya; Moroccan social novel; nephrologist; women writers

Jabri. Exchanges 2023 10(3), pp. 92-98

92

Introduction

French novelist Victor Hugo once wrote, 'a writer is a world trapped in a person'. (**Hugo 1877: 219**). The so many worlds a writer can imagine and express in words reflect their formidable writing experience, be it a daring escapade from the colourlessness of the day or the dullness of the night, an expression of joy at the present moment, or a commitment to noble a cause, writing fiction creates a myriad of new possibilities of becoming. No wonder not all people are made writers as this journey needs a whole toolbox of adventurism but also what Russian novelist Anton Chekhov describes as the ability to show the readers the glint of moonlight on a broken glass (**Chekhov (1886) 1954: 14**).

Born in 1981, Intissar Haddiya grew up and pursued her studies in Rabat-Morocco. Becoming a doctor was a childhood dream coming true. This dream was fuelled by an American television series *Dr. Quinn, Medicine Woman* which tells of the determination of a female doctor, a role played by the veteran actress Jane Seymour. Blown away by the actress's strong will and her capacity to alleviate the patient's pain, Dr Haddiya decided to enter medical school in 1998. She is currently a researcher and Professor of Nephrology in the faculty of Medicine and Pharmacy in Oujda, Morocco. As a writer, she has published widely on social, cultural, and health issues in French, including *Si Dieu Nous Prête Vie* (Saint Honoré, 2016), *Au Fil des Songes* (Saint Honoré, 2017), *L'Inconnue* (Saint Honoré, 2019), and *Trahison Pieuse* (Librinova, 2021). Her impact as a writer lies in her capacity to establish her career in an environment where it is hard to find a female doctor writer in Morocco or to come across Moroccan novels depicting new topics such as kidney transplantation and adoption. Dr. Haddiya is also highly committed to community life, as manifested in her key roles in several nephrology associations, including a kidney patient support association in the East of Morocco. Her impact as a nephrologist is manifested in her deep knowledge of kidney-related solutions and her critical contributions to specialised healthcare for kidney patients in the region. In this interview, this doctor-writer shares with the Anglophone reading community her writing experience and her sources of inspiration, the intersection between being a writer and being a doctor, as well as her future literary projects.

About the Author's Writing Experience

Abdelhafid Jabri: Hello, Professor. As inspiration is intertwined with imagination, my first question would be what inspired you to become a fiction writer?

[Jabri. Exchanges 2023 10(3), pp. 92-98](#)

93

Intissar Haddiya: Hi, Mr Jabri. Scion of an educated family, I started my career as a writer at the age of 17. My first essays and short stories in English were published by Cambridge University Press in New York. For example, 'My Father' was published in their compendium of essays *In Our Own Words*. [i] It was a platform from which I described how my father shaped my personality. Being a well-trained psychologist and having unique accents set him apart from others. What is more, 'he is ambitious, intellectual, and moral. He helped me to shape my own goals and ideals in my life' (**Haddiya, 2005: 67**). Admittedly, the role of my mother was of equal importance in my upbringing because, in addition to her academic background as a psychologist and philosophy professor, her guidance and emotional support were a major force in my life.

My other main sources of inspiration have been reading and openness to different enriching professional experiences. To begin with, I was always a bookworm of world fiction. Amongst the great works that captured my imagination were Toni Morrison's *The Bluest Eye*, Stefan Zweig's *Journey Into the Past*, and Fyodor Dostoyevsky's *Crime and Punishment*. Secondly, being an open-minded woman who keeps learning from everyday challenges greatly helped me. While still a teenager, I explained in a letter to the editors of *In Our Words*, 'how reading essays written by students from all over the world taught [me] to appreciate the differences between cultures and to understand the ways in which cultures have different impacts over their people' (**Ibid: 66**).

Abdelhafid: You touched upon an essential point: the value of upbringing and self-determination in making a good writer. It also brings to the fore the question of writing as a meaningful act. Since writing means so much to every devoted writer, what does writing fiction, in particular, mean to you?

Intissar: That's a really great question. It means so much to me. I am lucky to have readers within and outside my professional milieu. My fellow doctors always read and interact with my publications and keep encouraging me. What also warms my heart is the substantial number of my medical students who take me as a model. In fact, their first endeavours in writing always fill my heart with joy. As far as my fiction writing is concerned, it mainly takes Morocco as a narrative context for my novels. This is because Moroccan society and culture are replete with exciting and unexplored themes worthy of being translated into fiction. This choice brings to mind the core values of my writing: Morocanness and universal values. [ii] My writings offer the readers the opportunity to imagine the suffering of people in situations applicable worldwide. In so doing, they also reflect Moroccan cultural identity incorporated into beliefs, customs, lifestyle, and the collective unconscious.

Jabri. Exchanges 2023 10(3), pp. 92-98

94

About the Author's Novels

Abdelhafid: Good! Let us talk about your novels. Your debut novel *Si Dieu Nous Prête Vie* depicts the daily suffering of hemodialysis patients. [iii] After reading it, I felt there are intersections between the narrator and you, as the author. In what way has your profession as a nephrologist contributed to this work?

Intissar: There is a strong link between my profession as a doctor and my literary career as a writer. The doctor-writer experience is quite rich because the real suffering I see daily is a springboard for my inspiration. Thus, the fictitious characters I construct result from this real-life experience. That being said, human history is full of concrete examples of doctors who were also writers, two of whom are Anton Chekhov and Arthur Conan Doyle. In fact, I see the medical and writing practices as complementary rather than unrelated because both are noble, profound, and human-focused. Furthermore, both practices give us a clear idea about the true nature of humans' interaction with their society. This can be observed in my French novel *Si Dieu Nous Prête Vie,* which is an endeavour to make the voice of dialysis patients heard. It takes the readers on a journey where they explore the high value of kidney donation and transplantation as life-saving initiatives.

Abdelhafid: The hope this novel carries outweighs the suffering it communicates. What I have also remarked is that your other novel *L'Inconnue*, which also reflects the same impact of your medical profession, highlights the value of humanity in social relationships over other considerations. [iv] Is not that an invitation to stress what we, humans, have in common in a world of constant unease?

Intissar: Well. As for the infusion of the medical career into this novel, it can be felt towards the end of the story. It also reconfirms what has been said earlier. Besides being a social novel, *L'Inconnue* talks about the mystery of an unexpected encounter, a history enamelled by a unique affection between the main characters from different horizons. This also reveals that solid relationships exist beyond family, religious and social contact zones; they exist in the larger realm of humanity. This message is sent across via the theme of child adoption as one of the noblest manifestations of human morality. What further characterises this fiction work is the series of unexpected events occurring to the adopted child, contributing thus to its overall catching nature.

Abdelhafid: In your novels, I can see the move from one social cause to the other. This leads us to your third one *Trahison Pieuse*, which revolves around the condition of women in Morocco. [v] Does your being a woman help or hinder your writing experience?

Jabri. Exchanges 2023 10(3), pp. 92-98

95

Intissar: I would express it this way: although I talk about Moroccan women and their daily concerns in this novel, I do not think about my gender when writing. Except for the overwhelming time-intensive responsibilities in my life, being a woman does not, in fact, hinder my writing experience but rather enriches it. The real hindrance is depriving a woman of her chance for education. Women are like fountains; the more space they have, the more resourceful and inspiring they become. Unfortunately, the few female writers here and elsewhere can explain the unsatisfactory rates of girls' education. Such barriers usually lead to narrow outlooks on the future and social problems, some of which I describe in my works.

About the Author's Future Projects

Abdelhafid: This is quite enriching! Let's talk about the dissemination of your literary experience. I could notice that addressing the francophone reading community has dominated your books. Have you thought about targeting the Anglophone community as well?

Intissar: That is a good point! As you've said, most of my works are in French, but French is not a foreign language in Morocco. Together with Moroccan Arabic, we have learned it since childhood; we see it everywhere and every day and many Moroccan people speak it fluently. Henceforth, writing fiction in French is somehow 'ordinary' for someone raised in Morocco. Regarding my future plans to use other languages, such as Arabic or English, everything surely happens in its own time. But for the time being, my highest priority is to get my work translated from French into English.

Abdelhafid: I have heard that a new book of yours would be published. Could you tell us something about it?

Intissar: Yes, it would. The book is the fruit of many years of study. It was a dissertation I defended to get my PhD doctorate, titled *La Responsabilité Sociale en Santé: Quelle Application en Afrique? Exemple de la Prise en Charge de la Maladie Rénale*. It revolves around social responsibility in healthcare in ten African countries from the main five regions of the continent and proposes the best ways for kidney disease management. Alphabetically, these countries are Burundi, Cameroon, Chad, Egypt, Ethiopia, Gabon, Kenya, Morocco, Mozambique, Mauritania, Mali, Rwanda, Senegal, South Africa, Tunisia and Zambia. The book is based on questionnaires addressed to different stakeholders and on the evaluation of their different experiences. I am hopeful that national decision-makers will find this work enlightening and resourceful.

Jabri. Exchanges 2023 10(3), pp. 92-98

96

Furthermore, one may notice that the social concern links my doctoral dissertation, my fiction writing, my profession, and my social commitment because I strongly believe they are inseparable.

Abdelhafid: That's true, and most importantly finding a link between all these aspects brings more focus. I am grateful for interviewing with you, Professor. Do you have any last words for future writers?

Intissar: Thank you, Mr Jabri. I would like to address my message to future writers in general and female talents in particular: Always stay diligent, virtuous and self-confident as they are the three keys to success in your career as a writer.

Abdelhafid Jabri is a doctoral student in the Faculty of Letters and Human Sciences, Mohammed I University, Oujda, Morocco. His research interests focus on moral and environmental philosophy in literature but also on their applications in higher education. His doctoral thesis examines environmental ethics in two environmental novels. Jabri is also a French-English translator and an emerging writer of poetry. Some of his scholarly and creative works were published in Moroccan, British and American journals.

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Endnotes

ᶦ This essay can be found at:
https://books.google.co.ma/books?id=hstDYYCedl8C&printsec=frontcover&redir_esc=y#v=onepage&q=intissar%20haddiya&f=false

ᶦᶦ Moroccaness: From Moroccan nationality, it means the reflection of the Moroccan identity on one's writing.

ᶦᶦᶦ This novel can be found at: https://www.amazon.com/Dieu-nous-pr%C3%AAte-vie-French/dp/2407001451/ref=sr_1_2?crid=17UFJWPEE44RS&keywords=haddiya&qid=1672934028&sprefix=hadiya%2Caps%2C271&sr=8-2

ᶦᵛ This novel can be found at: https://www.amazon.com/LINCONNUE-French-INTISSAR-HADDIYA/dp/2407012763/ref=sr_1_1?crid=17UFJWPEE44RS&keywords=haddiya&qid=1672934005&sprefix=hadiya%2Caps%2C271&sr=8-1

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Jabri. Exchanges 2023 10(3), pp. 92-98

98

Review of Wang and Munday (2021) Advances in Discourse Analysis of Translation and Interpreting: Linking Linguistic Approaches with Socio-cultural Interpretation

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Abstract

Evidence that our research has become increasingly interdisciplinary is mounting. In Translation and Interpreting Studies (T&I), the cross-fertilisation of linguistics and sociology through the use of discourse analysis methods at micro- and macro levels has enabled our researchers to examine the nuanced understanding of the role of our translators/interpreters as social agents in cultural and ideological mediation. The book under review enriches our understanding of the immense potential of discourse analysis methods in translation studies and beyond. The informative volume captures the advances in discourse analysis in translation and interpreting studies and explores the interconnectedness between linguistic choices, communicative goals and socio-cultural contexts. It serves to bridge the gap in the mostly Eurocentric landscape by concentrating on language-specific issues when translating between European languages and non-European languages. It is intended for interested readers, researchers, scholars and practitioners who engage in communicative, social, and cultural discursive practices.

Keywords: translation; interpretation; discourse analysis; book review

Reviewing Wang and Munday (2021)[i]

The 'sociological turn' of translation and interpreting (T&I) studies (**see Wolf, 2006; Angelelli, 2012**) has witnessed the ever-expanding application of discourse analysis methods at micro- and macro levels to probe the role of translators/interpreters as social agents that constantly engaged in cultural and ideological mediation (**see Inghilleri, 2003**) embedded in communicative, social, and cultural discursive practices. In this sense, the notion of 'discourse analysis' refers to the 'entire act of linguistic and cultural communication and construction and representation of identity' (**Ibid: 1**) that deals with the 'language use above sentence' (**see Mason, 2015: 110**) and meaning-making in specific social and cultural contexts. However, there are very few publications that concentrate on language-specific issues, particularly in non-European languages. To bridge the existing gap, the informative volume captures the advances in discourse analysis in translation and interpreting studies in a Chinese-specific context. In particular, it explores the interconnectedness between linguistic choices, communicative goals and socio-cultural contexts.

With an overall aim to investigate how Chinese political ideology is negotiated and represented in the Western socio-cultural context through the agency of institutional translators, interpreters and the public media, the collaborative volume consists of 11 chapters authored by 16 contributors on four thematic explorations: I. uncovering positioning and ideology in interpreting and translation (**see Wang & Munday, 2021: Chapters 1 to 4**), II. linking linguistic approach with socio-cultural interpretation (**see Ibid: Chapters 5 to 6**), III. discourse analysis into news translation (**see Ibid: Chapters 7 to 9**), and IV. analysis of multimodal and intersemiotic discourse in translation (**see Ibid: Chapters 10 and 11**). Each chapter lends a unique angle of a specific theme or case in translating political and ideological texts. These themes include: representing Chinese core political concepts in the Belt and Road Initiative; interpreting linguistic manipulation and discourse reconstruction in World Economic Forum; meta-discursive reconstruction of fact, truth, and reality through the use of linguistic markers (e.g. in fact, actually, indeed, and as a matter of fact) in China-Japan Relations; decision-making and cognitive approach to political, conceptual, and meta-narrative in the China–US Disaster-Relief Joint Military Exercise; the use of first-person plural pronoun 'we' in Chinese Government Report; the gatekeeping function served by the institutional interpreter at government press conferences; stance mediation in political news discourses; representation of Hong Kong Special Administrative Region protest (2014) in Western media; reframing South China Sea Dispute through English translations in Xinhua news website; multimodal resources in the translations of public notices in

Macao Special Administrative Region; and representation of identity in dubbed Italian multicultural sitcoms.

Theoretically, the edited book incorporates Halliday's systematic functional reframing strategies in the narrative theory. Methodologically, this volume features a wide array of discourse-analytical methods, including systemic-functional analysis, pragmatic and conversation analysis, critical discourse analysis, narrative analysis and corpus-based discourse analysis (**Wang, 2019: 625**).

It is important to underscore that the present volume is more than a mere collection of case studies and corpus-based data. With a sincere commitment to cross-fertilising and harvesting from the learnings of existing studies in discoursive practices, the book brings together a mindful selection of finely crafty topics: the issue of agency, linguistic manipulation and representation of identity, power, and choice, interpreters' cognitive decision-making process, the institutional gatekeeping, the attitudinal deviation and the stance re-instantiation, based on a wealth of data and empirical findings through contrastive discourse analysis of the highly sensitive political discourse. The riveting volume provides us with a refreshing outlook on the use of a wide array of analytical methods and conventions in T&I studies. Written in a modest, truthful, and considerate style, the discourse-minded volume illuminates several difficulties in conducting analyses in translated and interpreted political and public discourses.

The main contributions of the volume are two-fold. The first is its unique emphasis on language-specific issues (e.g. Chinese and English) in various types of political and ideological mediation (e.g. government press conferences, news and TV media, public notice, and military interpreting) represented in diverse geographic locations (e.g. United States, United Kingdom, China Mainland, Hong Kong Special Administrative Region, and Macao Special Administrative Region) with considerations for different dialects and language variations (e.g. Cantonese and Mandarin Chinese) in both mono-modal, intra-semiotic and multimodal, intersemiotic approaches. For example, in Chapter 6, Li and Zhang analysed how institutional interpreters in the Ministry of Foreign Affairs (People's Republic of China) fulfil their gatekeeping duties when interpreting face-threat questions posed by journalists at the Chinese foreign minister's press conferences (2016-2018) through their linguistic choices. The SFL-informed critical discourse analysis of interpersonal shifts reveals that the interpreter dismisses the concept of interpreters being 'a mere conduit with extreme personal non-involvement' (**Roy, 2002: 348**), as evidenced by his or her gatekeeping efforts, such as withholding, modifying, and supplementing the interpersonal meanings in the source text.

The second contribution of the present book is its interdisciplinary approach to conceptual and methodological issues at the interface of translation and interpreting studies, discourse analysis, and linguistic and multimodal studies. For example, in Chapter 10, Chen examined the verbal realisation of the appellative function when translating multimodal public notices in Macao, drawing on the photograph and cartoon image data and visual social semiotics model developed by Kress and van Leeuwen (**2006**). The results unveil that interpersonal functions have been achieved through features such as act and gaze, social distance and intimacy, horizontal angle and involvement, vertical angle, power, and modality. It is thus recommended that illustrators and designers resort to visual social semiotics as a useful tool to achieve appellative functions in multimodal public communication.

Important issues discussed in the book point to the crucial function of translation and interpretation as part of the strategic use of political language, as it poses urgent challenges for scholars in a world that is 'more global and more fragmented' (**see Chilton, 2004: xii**). As I read along the thematic discussions in each part of this book, I was intrigued by several intellectual debates: In what way can socio-political beliefs be represented in the same manner as originally intended to different target readerships varying in socio-economic status, educational background, and linguistic and cultural expectations? Are there any generally acceptable institutional translation standards that can operate across multiple geographic locations, even in the same country, regardless of ethnic, cultural and linguistic differences? Much has been said about spoken languages, but what about sign language readership? Will the multimodal resources available in the public sector be sufficient, accessible, and inclusive enough to provide culturally responsive solutions to special interest groups (e.g. the deaf and hard-of-hearing)? Having analysed the linguistic and attitudinal nuances embedded in the socio-political discourses, what inferences can we make from these discursive practices marked by various communicative goals, and what are the implications for future pedagogical activities?

Overall, this insightful and compelling volume offers plenty of inspiration and advice for going analytically into the translated and interpreted discourses. On the one hand, it has achieved its objective by providing a comprehensive and practical guide on the potential of discourse analysis methods in translation and interpreting studies and beyond. On the other hand, it provides us with helpful reminders about caring for the nuanced ideological negotiation in sensitive political discourses. Considering the book's informative strengths and contributions, it should be highly recommended for readers interested in discourse studies, translation and

interpreting studies, pragmatics, and sociolinguistics in Chinese and English.

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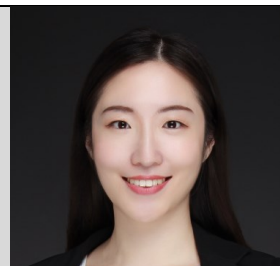
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