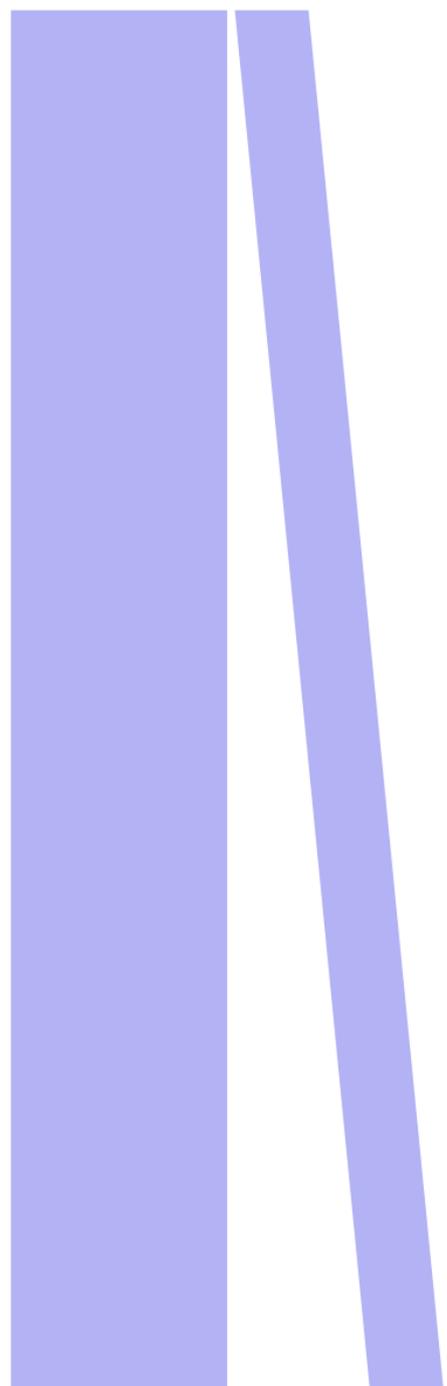


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RESEARCH ARTICLES

**SEMANTIC MAPS – A WAY OUT OF THE
EQUIVALENCE CONUNDRUM?***David Špetla***Abstract**

Like other constructs within translation studies, the construct known as the unique item crucially depends on a concept of equivalence. However, when defining the unique item as a linguistic unit which lacks a linguistic counterpart in the source language, the propounder of the unique-items hypothesis, Sonja Tirkkonen-Condit, is laconic as to what she means by a linguistic counterpart. Although it has been suggested that one could, in one's definition, resort to a classical account of translation shifts, a better solution may be discovered in the field of linguistic typology. The present paper illustrates how comparing linguistic items across languages can be achieved with a typological approach based on the semantic-map model. It is shown on the example of indefinite pronouns that semantic maps offer a much more precise way of assessing the degree to which two items from different languages can be said to be equivalent. While semantic maps reveal as much as they conceal, they are developed on the basis of empirical data from numerous languages and can be falsified. They can therefore be considered a valuable asset to translation scholars.

Keywords

translation equivalence, unique-items hypothesis, translation shifts, semantic maps, linguistic typology, cross-linguistic comparison

* * *

WHEN working on my master's thesis in translation studies (Špetla 2018), in which I tested Tirkkonen-Condit's (2000, 2002, 2004, 2005) unique-items hypothesis, I struggled with the issue of comparing linguistic items across languages. The approach I ended up adopting had been suggested by Chesterman (2007) and is partly based on the classical study of translation shifts by the Neo-Firthian linguist J. C. Catford (1965). As will be shown, however, this approach is far from ideal. At the time I did not think of another, potentially better way of comparing linguistic items across languages – that of using Martin Haspelmath's (1997, 2003) concept of semantic maps.

In the present paper I suggest how semantic maps could be exploited as a more solid ground to base translation equivalence on. The first section introduces the unique-items hypothesis and presents two ways of approaching the problem of cross-linguistic comparison – namely via translation shifts and semantic maps. The following section, called “Indefinite Pronouns,” illustrates how the semantic-map model could be used in translation studies to determine the degree of equivalence of linguistic items across languages. The items chosen for this purpose are indefinite pronouns, since both Špetla (2018) and Haspelmath (1997) have dealt with them. Finally, some issues with the approach are pointed out and suggestions for further research given.

1. The Equivalence Conundrum

1.1 Unique items

Ever since Mona Baker’s (1993) paper, advocating the use of electronic corpora to reveal the nature of translated text, there has been a continuous effort to empirically substantiate claims about the so-called universal features of translation. One candidate for such a feature has been proposed by Tirkkonen-Condit:

translated texts . . . manifest lower frequencies of linguistic elements that lack linguistic counterparts in the source languages such that these could also be used as translation equivalents (Tirkkonen-Condit 2002, 209)

This means that linguistic phenomena such as, for example, the Finnish verb of sufficiency *jaksaa* “has enough strength to” would occur less frequently in translations from English, which lacks a corresponding verb, than in original Finnish texts. This is because the English *has enough strength to* would be more likely to be translated into Finnish with the more literal construction *on tarpeeksi* “has enough” (Tirkkonen-Condit 2004, 181–82).

However attractive Tirkkonen-Condit’s hypothesis may be to some translation scholars, it has a serious weakness: it is not clear what it means to lack a linguistic counterpart. For instance, what do items in two languages have to share if they are to be called “counterparts”? Tirkkonen-Condit does not specify this. Chesterman describes this problem as follows, “If we identify a unique item in terms of the non-existence of a straightforward, one-to-one equivalent in some other language(s), this depends in turn on what we mean by equivalence, and by this particular kind of equivalence“ (2007, 7).

1.2 Translation shifts

Upon analyzing Tirkkonen-Condit's examples, Chesterman offers the following definition of a unique item: "it is [an item] for which the translation equivalent only maintains unit correspondence at some higher level or levels, not at given lower levels" (2007, 8). Thus in 1), for instance, *the old man* corresponds to the Czech *stařec* at the group level (i.e., the level of the phrase), but not at the word level, since the one-word Czech expression corresponds to three words in English.

1) English: The old man held out his hand to her.

Czech:	Stařec	k ní	napřáhl	ruku.
	old.man:NOM	to her	held.out:3SG	hand:ACC

Chesterman's approach, based partly on Catford's (1965) translation shifts, has several downsides to it. The most serious of them relate to the concepts that lie in the core of Catford's theory. Catford worked with two kinds of equivalence: textual equivalence and formal correspondence. Textual equivalence is basically whatever "a competent bilingual informant or translator" (Catford 1965, 27) identifies as such. Thus, unless it is evaluated by a number of subjects, it is not a very objective measure. Formal correspondents, on the other hand, are various linguistic categories, such as sentence, word, subject, preposition, and number, which can be said to "occupy the 'same' place in the 'economy'" (Catford 1965, 27) of each of the languages in question. We could see in example 1) that *stařec* in Czech and *the, old, and man* in English are considered words and that *stařec* and *the old man* function as groups within the sentences. In Catford's conception, it is "departures from formal correspondence in the process of going from the [source language] to the [target language]" (73) that constitute translation shifts. Meanwhile, textual equivalence is assumed to hold.

Catford himself admits that since the categories of formal correspondence are "defined [for each language] in terms of relations holding within the language itself[,] it is clear that formal correspondence is nearly always approximate" (1965, 27). In addition, as Chesterman points out, "the definition of the basic units themselves may not be so obvious if we turn to less commonly studied languages outside Standard Average European" (2007, 8). We can take, for example, the apparently unproblematic category of word. Since not all languages delimit words by spaces in writing (not to mention unwritten languages), one cannot work with an orthographic word, and it is notoriously difficult to define the word in another way (see Haspelmath 2011 for an overview).

1.3 Semantic maps

A different solution to the equivalence conundrum would be to adopt an approach from the field of linguistic typology. This seems like a reasonable step, as comparing languages and finding parallels between them is the field's primary goal. One such solution is to make use of the semantic-map model developed by Martin Haspelmath (1997, 2003). Unlike the structuralist approach, in which “grammatical meanings are typically identified on the basis of their contrasts with other elements in the system with which they are in opposition” (Haspelmath 2003, 214), the semantic-map approach deals with cross-linguistically attested functions.

The main point in this approach is that a linguistic unit may have multiple functions – that is, different senses and/or uses – and it may coincide in some functions with a unit from another language but differ in others. A semantic map, in Haspelmath's words, “is a geometrical representation of functions in ‘conceptual/semantic space’ that are linked by connecting lines and thus constitute a network” (2003, 213). Haspelmath chooses only to deal with grammatical units (affixes included), which he calls “grams.” As he explains,

a function is put on the map if there is at least one pair of languages that differ with respect to this function . . . [In addition,] the functions must be arranged in such a way that all multifunctional grams can occupy a contiguous area on the semantic map. (Haspelmath 2003, 217)

The latter requirement is sometimes referred to as the connectivity hypothesis (e.g., Croft and Poole 2008, 4).

As noted earlier, this approach is typological from the outset. The maps are developed through a comparison of a multitude of (preferably) unrelated languages of the world. Comparability is, therefore, its principal criterion. Moreover, should contradictory evidence be found, a semantic map can be falsified and subsequently corrected (Haspelmath 2003, 232).¹ In the following chapter it is shown how these maps can be used in identifying unique items.

¹ There has emerged a new model that was meant to replace the one described here. First presented by Croft and Poole (2008), it uses multidimensional scaling or other multivariate statistical techniques to visualize similarities between pairs of items by way of distance between them in a two-dimensional Euclidian plane. The product of this method is sometimes called the proximity map. The old semantic-map model has survived, however, since both models have their own merits. For a comparison between them, see Georgakopoulos and Polis (2018).

2. Indefinite Pronouns

2.1 Introduction

As Špetla (2018) has found some unique items among indefinite pronouns in Czech and Haspelmath (1997) has developed a map for indefinites and analyzed them in English, it is on indefinite pronouns that the possibilities and drawbacks of the semantic-map approach will be examined. Indefinite pronouns usually come in series, and “in the most common case, [they] consist of (i) a stem indicating the ontological category, plus (ii) a formal element shared by all members of an indefinite pronoun series, such as *some-* and *any-* in English” (Haspelmath 1997, 22). The latter, dubbed “indefiniteness marker” by Haspelmath, is “the grammatical morpheme whose functions are to be mapped in semantic/conceptual space” (Haspelmath 2003, 220).

Haspelmath’s (1997) semantic map of indefinite pronouns can be seen in Figure 1.² He devised it on the basis of two samples: a 100-language sample and a 40-language sample. The former was well balanced among the world’s language families, but due to the unavailability of information on some languages, it was “investigated with respect to very few superficial parameters” (Haspelmath 1997, 16–17). The latter sample was biased towards Indo-European languages but investigated in detail. Although Haspelmath comments on the Czech language in several places, it was not included in either of the samples.

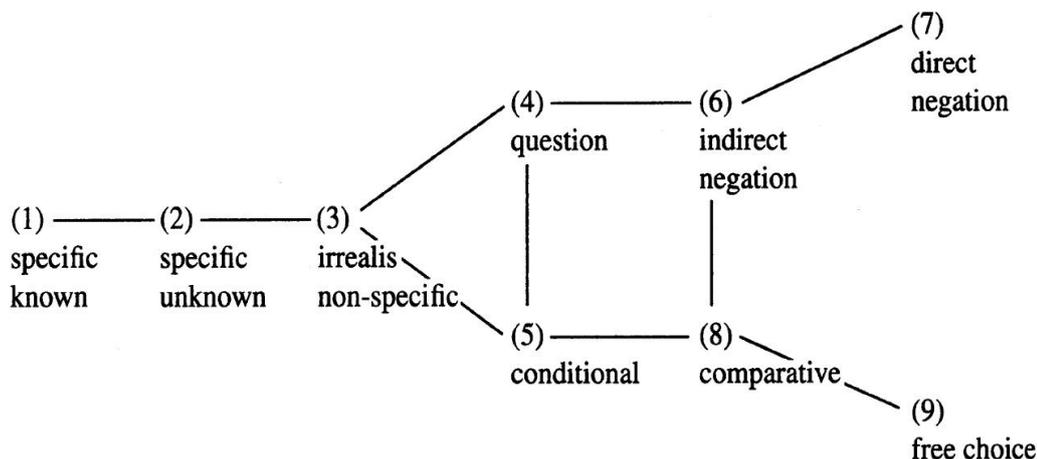


Figure 1: Haspelmath’s semantic map for indefinite pronouns (1997, 64).

² I cannot go into detail about the individual functions here, but examples from Czech are given later in this paper. For a description of the functions, see Haspelmath (1997, chap. 3 and elsewhere in the book).

In Špetla (2018, 40–41), I worked on the assumption that the Czech indefiniteness markers *ně-* and *-koli(v)* coincide semantically with the English *some-* and *any-*, respectively, and that the additional indefiniteness markers, such as *-si*, *kde-*, *lec-*, *leda(s)-*, and *všeli-*, are extras and therefore “unique” to Czech in the sense of Tirkkonen-Condit. The results showed that all the “extra” markers were underrepresented in translations from English into Czech, which is in agreement with the unique-items hypothesis. The semantic-map method, however, might have made it possible to substantiate the initial assumption, as I try to show below. First, I devise a semantic map for Czech, which I subsequently compare to Haspelmath’s (1997) map for English.

2.2 Inventory

Unlike in English, where indefinites are formed from generic nouns or interrogative pronouns (Haspelmath 1997, 248), in Czech, they are just interrogative-based.³ Furthermore, the indefiniteness marker in Czech is either prefixal or suffixal. For the current purposes, I divide Czech indefinites into four groups:

- (i) main series (i.e., *ně-*, *ni-*, *-koli(v)*, *-si*),
- (ii) free-choice series (i.e., *leda(s)-*, *lec-*, *všeli(s)-*, *kde-*),
- (iii) rareness series (e.g., *sotva-*, *zřídka-*, *málo-*), and
- (iv) epistemic series (e.g., *bůhví-*, *čertví-*, *kdoví-*, *nevím-*).

Křížková notes of indefinites from groups (i) and (iii) that they mark a feature of “quantitative involvement” (1971, 367). The former group denotes “a considerable part/number,” while the latter “a small part/number” (Křížková 1971, 368). These groups are actually on the borderline of what Haspelmath (1997, 9–13) regards as indefinite pronouns – the rareness series being perhaps past it – because rather than expressing indefiniteness, they almost exclusively express quantity.

³ The only exception is the pronoun *žádný* “none,” which seems to have developed from an adjective meaning “the one required or desired” (Machek 1968, 721). Not considered are expressions such as *jeden*, *všechen*, and *jistý* that do not occur in series and that Haspelmath (1997) excludes from his conception of the indefinite pronoun.

Both groups, however, can be labelled as mid-scalar quantifiers,⁴ which tend to be lumped together with indefinite pronouns due to formal similarities (Haspelmath 1997, 11–12). Out of these two groups, the free-choice series can at least convey free choice, as Křížková remarks (1971, 361–62), which implies some degree of indefiniteness.

In this paper, I deal only with groups (i) and (i), that is, the main series group and the free-choice series group.

Table 1 and Table 2, both adapted from Karlík and Šimík (2017), present the individual series of these groups. Note that there are 13 ontological categories in Czech, whereas the number of “categories most often expressed by simple means in the languages of the world” is seven – person, thing, property, place, time, manner, and amount – according to Haspelmath (1997, 30).

Table 1

Czech main indefinite pronoun series

category	interrogative	ně-	ni-	-koli(v)	-si
person	kdo	ně-kdo	ni-kdo	kdo-koli(v)	kdo-si
thing	co	ně-co	ni-c	co-koli(v)	co-si
quality	jaký	ně-jaký	ni-jaký	jaký-koli(v)	jaký-si
determiner	který	ně-který	žádný	který-koli(v)	který-si
place	kde	ně-kde	ni-kde	kde-koli(v)	kde-si
origin	od-kud	od-ně-kud	od-ni-kud	od-kud-koli(v)	od-kud-si
goal	kam	ně-kam	ni-kam	kam-koli(v)	kam-si
path	kudy	ně-kudy	ni-kudy	kudy-koli(v)	kudy-si
time	kdy	ně-kdy	ni-kdy	kdy-koli(v)	kdy-si*
beginning	od-kdy	od-ně-kdy	<i>od-ni-kdy</i>	od-kdy-koli(v)	od-kdy-si*
manner	jak	ně-jak	ni-jak	jak-koli(v)	jak-si
amount	kolik	ně-kolik	!žádný/nula	kolik-koli(v)	kolik-si
possession	čí	ně-čí	ni-čí	čí-koli(v)	čí-si

Note. Italics mark pronouns unattested in the SYN corpus version 7 (Křen et al. 2018). The meaning of the units *kdysi* and *odkdysi* has mostly narrowed down to refer to a point in the past.

⁴ By “mid-scalar quantifiers” Haspelmath refers to expressions that “can be arranged on a scale from maximal to minimal quantity (*all – most – many – several – few – none*, cf. Horn 1972, 61), where they occupy the middle” (1997, 11–12), that is, not the extremes.

Table 2
Czech free-choice indefinite pronoun series

category	interrog.	kde-	leda(s)-	lec-	všeli(s)-
person	kdo	kde-kdo	leda(s)-kdo	lec-kdo	<i>všeli(s)-kdo</i>
thing	co	kde-co	leda(s)-co(s)	lec-co(s)	všeli(s)-co(s)
quality	jaký	kde-jaký	leda(s)-jaký	lec-jaký	všeli(s)-jaký
determiner	který	kde-který	leda(s)-který	lec-který	všeli(s)-který
place	kde	<i>kde-kde</i>	leda(s)-kde	lec-kde	všeli(s)-kde
origin	od-kud	<i>od-kde-kud</i>	od-leda(s)-kud	od-lec-kud	<i>od-všeli-kud</i>
goal	kam	kde-kam	leda(s)-kam	lec-kam	všeli(s)-kam
path	kudy	kde-kudy	leda(s)-kde	lec-kudy	všeli(s)-kde
time	kdy	<i>kde-kdy</i>	leda(s)-kdy	lec-kdy	<i>všeli(s)-kdy</i>
beginning	od-kdy	<i>od-kde-kdy</i>	<i>od-leda(s)-kdy</i>	<i>od-lec-kdy</i>	<i>od-všeli-kdy</i>
manner	jak	kde-jak	leda(s)-jak	lec-jak	všeli(s)-jak
amount	kolik	<i>kde-kolik</i>	<i>leda(s)-kolik</i>	<i>lec-kolik</i>	<i>všeli(s)-kolik</i>
possession	čí	kde-čí	<i>leda(s)-čí</i>	lec-čí	<i>všeli(s)-čí</i>

Note. Italics mark pronouns unattested in the SYN corpus version 7 (Křen et al. 2018).

2.3 Distribution

In this section I comment on and give examples of the distribution of the selected indefinite-pronoun series across Haspelmath’s functions. Most of the examples have been based on those given by Haspelmath (1997), and the acceptability judgments have been made through introspection.

Let us begin with the *-si* series. Křížková asserts that the *-si* series is mostly restricted to the past and present tenses (1971, 344), that is, realis contexts, and both Křížková (1971, 353) and Haspelmath (1997, 149–50) say of *-si* that it is specific. However, they fail to mention whether it can refer both to something unknown to the speaker and to something known to them. I have some doubts about the latter. For instance, in 2)2) *kdosi* sounds odd in the least. However, 2)b sounds somewhat better, albeit aloof and archaic.

2) specific known

- a. *Ně-kdo*/²*kdo-si* *ti* *volal.* *Hádej* *kdo.*
INDEF-who/who-INDEF you:DAT called guess who
 “Somebody⁵ has called you. Guess who.”

⁵ There are two stems in English for the ontological category of person, *-one* and *-body*. Although they can be used interchangeably, the former stem may sometimes be perceived as more formal than the latter. A similar distinction can be observed between *ně-kdo* and *kdo-si* in the specific unknown function, where both are possible.

- b. *Do koho-si jsem se zamilovala. (Ale neřeknu ti do koho.)*
 into who:ACC-INDEF AUX REFL fell.in.love:ISG
 “I fell in love with someone. (But I won’t tell you with whom.)”

In the specific unknown function, both the *-si* and the *ně-* series are possible.

- 3) specific unknown

Kdo-si/ně-kdo přichází zadní branou.
 who-INDEF/INDEF-who comes back gate:INSTR
 “Someone is coming through the back gate.”

In irrealis non-specific contexts, only the *ně-* series can occur.

- 4) irrealis non-specific (Karlík and Šimík 2017)

*Vypravuj nám *jakou-si/ně-jakou příhodu z dětství.*
 narrate us: DAT what-INDEF/INDEF-what incident from childhood
 “Tell us a story from your childhood.”

In questions, *-koli(v)* sounds odd. Haspelmath notes the same about its Polish cognate *-kolwiek*, but assigns it the question function anyway (1997, 272). In 5)a *-koliv* is extremely odd, while in 5)b it is acceptable. I would venture that the difference lies in whether the question refers to something that has happened 5)a or to something hypothetically possible 5)b.

- 5) question

- a. *Potkals po cestě ??koho-koliv?*
 met:3SG on way whom-INDEF
 “Did you meet anyone on your way?”
- b. *Jste připraven unést jakou-koli pravdu? (Křen et al. 2018)*
 AUX ready bear what-INDEF truth
 “Are you ready to bear any truth whatsoever?”

However, in the protasis of a conditional sentence and in indirect negation contexts, both the *ně-* and the *-koli(v)* series are possible.

6) conditional

Pokud ***ně-kdo/kdo-koli*** *zavolá,* *informujte* *mě.*
 if INDEF-who/who-INDEF calls inform me
 “If anybody calls, let me know.”

7) indirect negation

Nechtěla *jsem,* *aby o tom* ***ně-kdo/kdo-koli*** *věděl.*
 not.wanted:ISG AUX to about it INDEF-who/who-INDEF knew
 “I didn’t want anybody to know about it.”

In the comparative and in the free-choice functions, some indefinites from the free-choice group fit some contexts better than others. For example, in 8), *kdekdo* is very likely the least probable choice given the context. This suggests that there are semantic nuances between the individual series from the free-choice group. In other words, *lec-* may have a slightly different meaning than *kde-*.

8) comparative

Běhá *rychleji než* ***kdo-koli/lec-kdo/kde-kdo*** *jiný z* *naší třídy.*
 run:3SG faster than who-INDEF/INDEF-who/INDEF-who else from our class
 “He/she runs faster than anyone else in our class.”

9) free choice

a. *Přijď,* ***kdy-koliv*** *se* *ti* *to* *hodí.*
 come when-INDEF REFL you it suits
 “Come whenever it suits you.”

b. *Můžeš* *si* *vybrat* ***všeli-cos.***
 can:2SG REFL choose INDEF-what
 “You can choose all sorts of things.”

c. *To* *dokáže* ***lec-kdo/kde-kdo.***
 it manages INDEF-who/INDEF-who
 “Anybody can do that.”

Finally, the Czech *ni-* series is the same as the Polish one, in that it “occurs only in the direct-negation function, co-occurring with verbal negation” (Haspelmath 1997, 272).

10) direct negation

Ni-kdo o tom ni-c nevěděl.
 NEG-who about it NEG-what not.knew
 “Nobody knew anything about it.”

From the above information one can develop a semantic map such as the one presented in Figure 2 below.

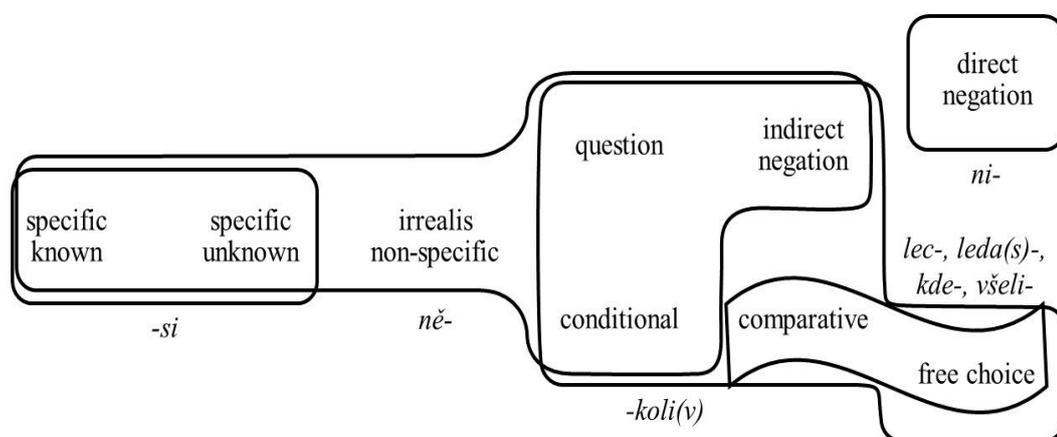


Figure 2: Semantic map of the main and free-choice indefinite pronouns in Czech.

2.4 Comparison

Having developed a semantic map for Czech indefinites, we can now compare it with the map Haspelmath made for English indefinites, which is reproduced in Figure 3. The most obvious difference is that the *-si* series and the free-choice series do not seem to have counterparts in English. A few additional differences can be observed between the *ně-* and *some-* series and the *-koli(v)* and *any-* series. Unlike *ně-*, *some-* cannot be used in the indirect-negation function, and unlike *any-*, *-koli(v)* cannot be used in the direct-negation function. Some doubts have also been cast about the use of *-koli(v)* in questions. Nevertheless, the *ně-* and the *-koli(v)* series do indeed resemble the English *some-* and *any-* series.

What I assumed in the thesis (Špetla 2018, 40–41) was therefore roughly correct. But with the semantic map it is possible to substantiate such claims and gain a clearer picture. The criteria that I set in my thesis for an item to be unique still

apply. In the specific functions, translators can choose between *ně-* and *-si* when translating the English *some-*, but *ně-* is functionally much closer to it. Therefore *-si*, not having a direct counterpart in English, can be considered a unique item. The same logic would apply in the case of the free-choice series.

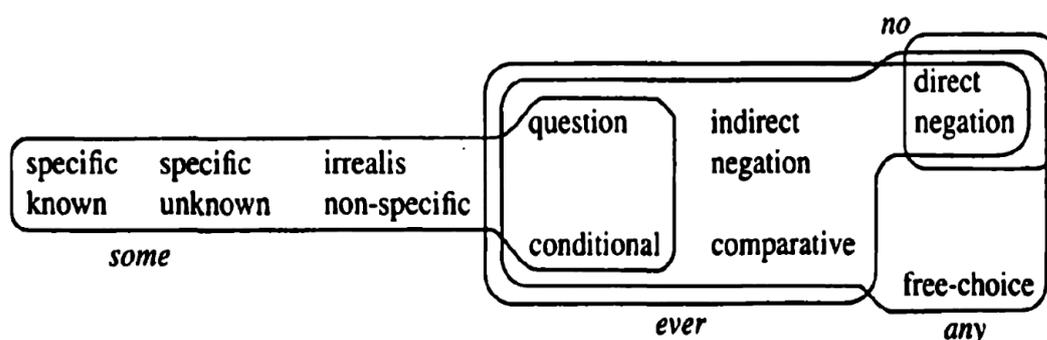


Figure 3: Haspelmath's semantic map of the main indefinite pronouns in English (*Indefinite Pronouns* 1997, 249).

The semantic-map approach, however, does not allow to compare stylistic differences between the items. Arguably, the *-si* series is stylistically marked and one does not encounter it very often in everyday speech. The way in which and the degree to which this affects *-si*'s occurrence in translated text remains unclear.

Conclusions

The semantic-map approach seems to be, at least in the case of indefinite pronouns, a better way of comparing linguistic items across languages. Thanks to the semantic maps, one can see that the Czech *ně-* and *-koli(v)* are not exactly equivalent to the English *some-* and *any-*, respectively. While *ně-* has an extra function, *-koli(v)* lacks (at least) one. Moreover, the *-si* series and the free-choice series lack counterparts in English. Compared to the translation-shift approach, this method does not rely so much on preconceived notions such as the word. It focuses instead on cross-linguistic applicability – which is an advantage of linguistic-typological methods in general.

However, a number of disadvantages can also be pointed out. For one thing, to analyse and compare indefinite pronouns across so many languages and to come up with the semantic map must have taken Haspelmath a long time and much effort, not to mention the vast array of informants (see acknowledgements in Haspelmath

1997, vii–viii). Another downside is that the semantic map creates a false impression of unambiguousness and definiteness. It does not, for example, tell us anything about stylistic value or frequency of use. For further criticism see, for instance, Cysouw (2001), Croft and Poole (2008), or Malchukov (2010). A more general overview of the method is given by Georgakopoulos and Polis (2018).

Despite the problems, the semantic-map model offers many avenues for research. A larger study could be carried out involving multiple languages from Haspelmath's sample (1997). Using his analyses of indefinite pronouns, one could identify unique items in several pairs of unrelated languages and use them to further test the unique-items hypothesis. As for the semantic map of indefinite pronouns, further research could focus on the categories of expressions that are frequently lumped together with indefinites, such as mid-scalar quantifiers: Would their functions complement the map? Would there be any inconsistencies? If successful, this could be used as further support for van der Auwera's (2013, sec. 4) argument that it is possible to increase the complexity of the original semantic maps.

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**THE AFRICAN AMERICAN FEMME FATALE: HOW
BLACK HARD-BOILED FICTION ENCOURAGES
MISOGYNOIR**

Monika Večeřová

Abstract

The article provides distinction between romantic and decadent depictions of women, and follows the origins of the femme fatale trope and its influence of and incorporation into the genre of hard-boiled fiction. The article examines two femme fatale figures in two African American hard-boiled novels, Chester Himes' *A Rage in Harlem* (1957) and Walter Mosley's *Devil in a Blue Dress* (1990). The objective is to consider how the misogynistic nature of the femme fatale trope related to Black women characters is harmful and supports androcentric bias as represented in African American hard-boiled fiction. The article inspects how both Himes and Mosley's works reflect traditional male-oriented hard-boiled tropes while both authors depicted the environment of the novels to highlight racial and social inequity in the United States. Under intersectional theory, the article reframes the conventional hard-boiled characteristics to reveal instances of gendered racism in the novels.

Keywords

femme fatale, hard-boiled, decadence, romanticism, misogynoir, Walter Mosley, Chester Himes, *Devil in a Blue Dress*, *A Rage in Harlem*, gendered racism

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IN contemporary literature and art, the archetype of the femme fatale has become allied with crime stories of hard-boiled fiction or film noir, where the trope is often classified under the title of the femme noire. The origin of the femme fatale figure dates to the Decadent period of the mid-nineteenth century France which comprised of authors such as Charles Baudelaire and Joris-Karl Huysmans before spreading across Europe by the end of the century (Ridge 1961, 352). Since its emergence, the trope has been used in varying historical and social contexts as a form of reassessment of existing notions about the suitable position and portrayal of women in society of Victorian England, and movements of Romanticism and Decadence.

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For the Decadent movement originated during the Victorian period (1837–1901), which encompassed Romanticism, the Decadent authors viewed the Victorian values together with the Romantic movement as a source of revisionism and negation (1961, 353). The figure of the femme fatale, or the fatal woman, served as one of such revisions, underscoring the contrasting treatment of women in the Romantic period and the Decadent movement. While the rise of this trope positively influenced the limited viewpoints of the role of women and their place in society in the Victorian era, the femme fatale figure becoming more prominent in literature and media led to yet another form of stereotyping women.

Accordingly, Italian and French silent film, for instance, associated the femme fatale figure with “the dark forces of nature” as she “largely abjures traditional romance and passive domesticity, choosing instead to apply her sexuality to homicidal plots in the service of greed” (Boozer 1999, 20). Likewise, the United States’s portrayal reacted to the sexual nuances of the figure in the 1940s and 50s to emphasize the “undercurrents of sexual, social and ideological unrest” (1995, 20). However, said Hollywood portrayals in the 1940s developed not during or after World War II but at its conception with the unrest in the U.S. mirroring European economic crisis of positioning women at the center of means of production during the war. Mark Jancovich argues that the femme fatale inclusion served to condemn women in the working force as an attempt to restore the pre-war patriarchal system (2011, 100) with women returning to their role as stay-at-home wives and mothers. While the view of the independent and thus dangerous woman may have served as an attempt to overturn the patriarchal order in European countries which might have seemed outdated, in the U.S., the antagonistic nature of the trope had been affiliated with the domestic rather than the public sphere, and classified the femme fatale as greedy and selfish by refusing to “subordinate her personal concerns” and not joining the war effort (Honey 1987, 13). It was another form of independence that the public criticized, concerned with women’s indifference towards sacrificing any of their personal desires to come forward in place of men called to war; an action that the public deemed as unavoidable and expected succumbing to greater good. The femme fatale’s refusal to comply with societal expectations aligned with the imagery of menacing women filled with greed and uncontrolled sexual appetites.

In literature, this stereotype became associated with hard-boiled fiction and writers such as Raymond Chandler and Dashiell Hammett who popularized this figure’s inclusion in literature and film. As the trope entered hard-boiled fiction, the femme fatale’s ties to the “dark forces of nature” represented not only her involvement in murders through her fearlessness and deceit, but also through the underlying

meaning of her choice of clothing. As Bernard F. Dick states, “the western had long freed the villain from the obligatory black hat. Her emancipation, however, has more to do with ambiguity than equality. To appear less monolinear and capable of nonlethal moods, she frequently wears white. . . . If she appears in black, her innocence is even more dubious” (1995, 158). Demonstrating a shift from one-dimensional witches and she-devils initially supported by Baudelaire’s portrayal of the woman vampire – or, the “vamp” –, this serves not only as a revelation of the character’s heterogenous, multi-layered identity but also as an association of white with virtue and black with evil.

As African American male authors of hard-boiled fiction provided revisions of the genre, they challenged stereotypes of Black Americans historically presented as either victims or perpetrators of violence and public transgressions. The need to establish Black detective protagonists aimed at counterbalancing this dichotomy of white-male-oriented writings (English 2006, 773). Consequently, authors such as Chester B. Himes or Walter Mosley apply popular cultural forms of hard-boiled crime fiction to reflect on racial discrimination in the U.S., including the impact of systemic racism on social and economic conditions of their Black characters. Their inclusion of the Black femme fatale remains nearly unchanged from the hard-boiled tradition of white male authors as she is labeled just as destructive, deceitful and monstrous as her white counterpart. As Black American hard-boiled novels build upon the characters living in a corrupted society dominated by white-led organizations and dealing with police brutality, double consciousness and the legacy of slavery, the patriarchal order remains uncontested. When combined with the femme fatale trope, harmful stereotypes of African American women that date back to the forced relocation of African slaves through the trans-Atlantic slave trade have aided mistreatment and discrimination that African American women and women characters face. The notion of predictability of the white femme fatale wearing black sustains the ongoing commonality of separating the two colors as antitheses: if the femme fatale clothes in white, “it is a case of purity in color only; soon her other colors – or color – are revealed” (Dick 1995, 158). Here, white serves as a mask presented as innocence, *purity* of the character which corresponds with the decadent reaction to the Victorian paradigm of multiple masks the woman-seductress possesses.

Through the femme fatale stereotype, the society confirmed the woman’s dishonest nature and, thus, the inferiority in her social standing due to immoral, monstrous actions. When lust, promiscuity and violence are attached to the Black femme fatale, her masculine and aggressive features connect to the nineteenth-

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century European image of the “exotic woman of color” who “represented uninhibited sexuality to be enjoyed by Western men” (Lalvani 1995, 269). As a form of gendered and racialized violence, these colonial viewpoints served as a way of othering ethnic minorities. In 1952, Frantz Fanon commented on internalizing perspectives of the white society viewing Black people in the third person but not as three-dimensional human beings. He notes that “in the white world, the man of color encounters difficulties in elaborating his body schema. . . . I cast an objective gaze over myself, discovered my blackness, my ethnic features; deafened by cannibalism, backwardness, fetishism, racial stigmas, slave traders . . . Yet this . . . was not my idea” (Fanon 1952). This scheme that Fanon called the Other describes the white world’s influence on Black people’s psyche upon colonial imagery and creation of stereotypes such as Sambo or the Brute for Black men, and the Mammy or Jezebel for Black women. As Fanon confirms the confrontation with the white gaze resulting in deep vilification of Black people and people of color under the colonial rule, the racial stereotypes embedded in white entertainment well into the twentieth century onwards intersect with gendered racism impacting Black women and their portrayal in literature and film.

The stereotype of the exotic woman entered the femme fatale trope and presented a reimagining of the Other as African American male authors described their hard-boiled femme fatales through the male lens of their Black protagonists. The Black woman symbolizing the image of the Other is “simultaneously trapped in the double bind of a colonial discourse which either objectifies her for a narcissistic gaze (eroticism) or views her as potentially threatening to the western male psyche” (Lalvani 1995, 269). In Himes’s *A Rage in Harlem* (1957), the femme fatale Imabelle is granted Romantic features while defying the one-dimensional pure woman character through careful masking of her dark nature. Mosley’s main antagonist in *Devil in a Blue Dress* (1990), Daphne Monet, classifies as the true personification of the fatal woman as she lures the detective into numerous traps and exits the story as an evil influence conquered by just and moral nature of the protagonist. Both Imabelle and Daphne’s unquestioned objectification in both novels is encouraged by the women’s lack of remorse for indirectly causing several deaths and their initial deceit influencing the novel’s leading men. Both novels display the consequence of post-colonial antagonistic view of Black women whose stereotyped categorization can be found in the hard-boiled trope of the femme fatale.

The decadent movement derived its name from the process of decline and falling away, which is reflected in the sole title of Huysmans’ most renowned work *À rebours* (1884). This work, translated as *Against Nature* or *Against the Grain*, has

become associated with Oscar Wilde's protagonist Dorian Gray in *The Picture of Dorian Gray* (1891) as it is generally understood as the "poisonous French novel" which inspired Gray's actions. Going "against the grain" was well-known to Wilde throughout his life in the Victorian era as he joined the French Decadent authors in their contempt for and departure from Romanticism. In *Inventing Ireland*, Declan Kiberd writes about Wilde discrediting the Romantic ideal of being true to a single self, and notes how Wilde replaced this ideal with the "darker imperative of authenticity: he [Wilde] saw that in being true to a single self, a sincere man may be false to half a dozen other selves. Those Victorians who saluted a man as having 'character' were, in Wilde's judgement, simply indicating the predictability of his devotion to a single self-image" (1995, 38). As for Victorian women protagonists, the Romantic "ideal of a unitary self" (Kiberd 1995, 38) presented them as submissive, passive and selfless in their roles of wives and mothers. With the Decadent movement, there is a shift from the natural, Victorian woman to the modern woman. George Ross Ridge states that at first, the new woman becomes the "object of man's vanity" but soon turns to represent an "unnatural sex" as she "is no longer woman as nature meant her to be" (1961, 353). The Decadent woman becomes active and vicious, losing the capacity for love as she abandons her role as a mother figure. In this regard, there is a breakaway from one single self with the weak man being consumed by the modern woman, seduced by her manners, and met with destruction. This absence of a single self can likewise be observed at first in the woman's beauty and innocence, before she reveals her dominant side. Decadent writers further explore the theme of sado-masochism by making the fatal woman sexually promiscuous, driven by lust and sexual aggression, which consequently makes them prone to immoral, monstrous and corrupt actions.

Due to Decadence emerging as a partial response to Romanticism, there are certain Romantic features found in the femme fatale figure. Himes's femme fatale Imabelle exhibits numerous signs of the Romantic heroine intertwined with Decadent temptations she supposedly uses on the novel's main character Jackson who is chased by the police. The novel starts with Imabelle bringing a suitcase full of gold with her to Harlem, New York which then leads Imabelle's former partner and other criminals to follow her. Jackson and Imabelle get separated, and Jackson's goal to find her drives the main plot forward. Jackson's infatuation with Imabelle gets entangled with Jackson's brother Goldy's objective to find the gold. For most of the novel, Imabelle presents a myth, she is a phantom whose sole existence creates havoc. Jackson, blinded by an illusion of a relationship, is critiqued by Goldy for basing his decisions on his love for Imabelle, and thus leading both brothers to doom.

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As the only woman collaborating with the main criminal group, Imabelle is underestimated by others as they laugh at her for offering help. In the end, however, it is revealed that Imabelle has been lying and the gold ore does not exist.

In the novel, it is Jackson whose Romantic ideal blinds him when his unwavering belief of Imabelle's innocence coincides with her disappearance. Imabelle is said to deceive Jackson when her sister tells him: "If [Imabelle] told you she met somebody in my house called Jodie, she is just lying. And if you do not know by this time that she is a lying bitch, you is a fool" (Himes 2011, chap. 2). Jackson's certainty of Imabelle's true intentions contradicts the perception of the femme fatale losing all the "capacity for love" (Ridge 1961, 353). In *A Rage in Harlem*, Jackson defies the stereotype of the Decadent man who is "malignant [and] [becomes] even worse because of her" (1961, 353) as Jackson's unwavering loyalty, despite being questioned multiple times, never ceases. The features of the Romantic heroine in Imabelle are revealed when she admits she knew Jackson believed the gold ore existed: "I figured the best thing was to let [him] take the trunk and get away as fast as [he] could. Then [he'd] be gone before Hank and Jodie got back" (Himes 2011, chap. 24). While this declaration confirms Imabelle's deceit that caused numerous deaths, she serves as a mere catalyst of exposing men's greed. Epitomizing the Decadent femme fatale, Imabelle "overwhelms the weak male" (Ridge 1961, 356) when Jackson is forced to steal money from his employer: "Jackson had never stolen any money in his life. He was an honest man. But there was no other way out of this hole" (Himes 2011, chap. 1). Further, she exhibits masculine traits through her use of hard-boiled language normally reserved for the hard-boiled detective and his dealings with women characters as she "was looking steadily into Jackson's eyes. Her lips formed the words 'Come on in and kill him, Daddy. I'm all yours'" (Himes 2011, chap. 12). When a police officer declares that Jackson is "an honest man, just led astray by a woman" (2011, chap. 1), the novel offers another confirmation of Imabelle's trickery. While Imabelle tries to save Jackson and affirms Jackson's trust is well-founded, she proclaims that "if any man says he's having trouble with me, you can just say that's his own fault" (2011, chap. 19). In Imabelle and Jackson's relationship, "romanticism and decadence merge with grading tonalities" (Ridge 1961, 354). It is, nonetheless, the violence Imabelle experiences that is sidelined to exhibit the femme fatale's calculating aims at men's destruction.

While Imabelle's journey begins with her generating chaos which results in numerous murders, she is revealed to ultimately deceive for her love for Jackson. Mosley's femme fatale character Daphne Monet is introduced in the hard-boiled novel as a missing fiancée of a white businessman who hires the novel's protagonist

Easy Rawlins to investigate her disappearance. Daphne is considered to be a white woman who has been regularly encountered in Black-owned bars in the Watts area in LA. At the beginning, Daphne is pictured as an innocent young woman, which is a fantasy image further supported once Easy falls in love with her for her daring, mysterious aura. As Daphne's relationship with Easy progresses from the romantic to the sexual, Daphne exhibits masculine, animal-like behavior which startles Easy who starts to ponder that she might be dangerous. Daphne's shameless, explicitly expressed sexual desires are highlighted when she does not wait for Easy's consent and seizes his penis, asking if it hurts him to love her (Mosley 2017, 187). As the novel implies Daphne's associations with love as driven by toxicity due to being sexually abused as a child by her father, it can be deduced that from an early age, she has been taught that being appreciated sexually is a sign of a healthy relationship with a man. On the night Daphne and Easy have sex, Daphne bathes Easy and he remarks that her straightforward erotic behavior is masculine. Imitating the behavior of her father by acting masculine, according to Easy, she keeps controlling situations involving her. Convinced that instituting sexual practices means that sex is what she chases, she subconsciously avoids being sexually harassed in her adulthood. Nonetheless, it is not until Daphne discloses she is passing together with her abuse that Easy classifies Daphne as "the devil. . . . She got evil in every pocket" (2017, 151). Easy sees Daphne's evil nature exhibited in numerous murders occurring indirectly because of her. In the end, she leaves without any of her trauma being resolved while Easy develops his amateur detective skills into a professional investigative vocation, and even thrives as a new owner of two properties.

Due to exerting socially inappropriate behavior, Easy labelling Daphne as evil in the end is not deemed surprising. Despite dealing with racism, Easy is still protected by established sociocultural norms of the patriarchy. When he and Daphne first kiss, it is Daphne who institutes the action. It is her whom Easy is supposed to find, and if it was not for her, he would not engage in life-threatening situations. Hence, the story establishes her as the villain as she reveals her passing and hidden ethnicity as yet another trait threatening the norm. As Easy confesses to Daphne about being suspected of at least two murders and threatened, he feels something dark inside him that he compares to "jazz when it reminds you that death is waiting. 'Death,' the saxophone rasps. But, really, I didn't care" (Mosley 2017, 184). The uncertainty of Daphne's persona is emphasized by her femme fatale characteristics that lead to even lesser clarity about her indifferent fierceness. Daphne talks in a hard-boiled fashion by calling Easy "honey" and her daring nature corresponds with her

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duality further unveiled when Easy notes how her soothing causes him pain while at the same time having transient fond memories of his mother (2017, 185–86).

The main difference between the two women is their introduction to the respective novels: while Imabelle enters the story as an already suspicious woman with obscure motives, coming from the South but not disclosing from where exactly, Daphne's fiancé paints a clear image about Daphne's identity so Easy can find her. Although Jackson recognizes that he hardly knows anything about Imabelle, he is willing to sacrifice his life for her. At the end of the novel, Imabelle is assaulted and taken into custody after defending herself; she is then interrogated by a Black police officer who hits her with fierce violence. On the other hand, Daphne's character is supposed to be fixed; Easy falls in love with a white woman who excites him. In time, he discovers that the clearly articulated vision of Daphne has been deceitful, which Easy disdains. Both women withhold information and eventually deceive the men, but it is Daphne whose concealment of her true identity and race as a passing woman leads to her ultimate othering and exile from the Black community in LA.

To understand the position of the femme fatale figure in hard-boiled fiction, the subgenre became most popular in the 1930s to 1950s U.S. and with its graphic, violent nature of crime aimed at working-class, male audience. In hard-boiled novels, there is a sense of claustrophobia and internal pressure tied to the tension between the individual and wider society. With all society corrupted, hard-boiled detectives' relationship with the police is often complicated and hostile, emphasizing social critique and the action-packed nature of the genre. In hard-boiled stories, everyone is guilty and neither the detectives are commonly depicted as heroes. There, femme fatales continuously appear as highly ambiguous figures concealing their true selves from the outside world. They become the catalyst of the plot, being strong and independent with control over the events, for which they are expected to be punished.

There is an echo of the decadent movement in hard-boiled novels as the man searches for beauty but as the ideal woman weakens him, he is met with death and further destruction of the patriarchal society. Although Black American authors modify the narrative form of the genre in numerous ways to illustrate how systemic discrimination and racial inequity harms the Black community in the U.S., toxic masculinity in many ways dominates the fictional environment. Both Imabelle and Daphne are revealed to be lying, therefore pertaining to projections of male fear and desire as seductive, dangerous phantoms. Both of them harbor many masks on the inside and outside; Imabelle is underestimated for her seeming innocence and Daphne is perceived as fragile, unattainable white girl by Easy. Imabelle is beaten by a Black police officer and Easy's attraction to Daphne ceases as he discovers she is passing.

As Julie Grossman writes, the desires of femme fatales appear unmotivated (2007, 19). Their morally wrong acts occur because *they* are, in fact, immoral and corrupt just as the rest of society. They are treated as evil objects due to what their bodies can do to men. Nonetheless, this standard imagery of the white femme fatale incorporates character traits usually attributed to Black or Native women or women of color. In “Consuming the Exotic Other” (1995), Suren Lalvani provides a direct correlation between androcentric ideals and European romanticism. Lalvani emphasizes how during the nineteenth-century Europe, uncontrolled sexual appetites of the colonized women attracted the colonizers. According to the narrative, once this lust was released, that already posed a threat to the hierarchy of the countries of the Global North. Hence, apart from the misogynist representation of women who deviate from their socially prescribed binary roles, the politics of femme fatale imagery is also racialized. The femme fatale stereotype, while working with women as ambiguous figures, deliberately omits that, regardless of gender, any complex character can be considered ambiguous. This stereotype is especially harmful to Black women in Black hard-boiled fiction as it employs the androcentric point of view where any deviation and crossing of these lines threatens the male dominant culture.

The destructive attributes of Black women and women of color in the subgenre include for instance primitive sexual desires, violence, sexual aggression, masculinity, treachery, corruption, or sovereignty (Caputi and Sagle 2004, 92). The strategy of male authors of hard-boiled fiction to present femme fatales through the male lens sustains the patriarchal conventions centering the male and his pain at the forefront of the narrative. In the case of Black women characters, mirroring the white sexist notions onto them does not depict them mainly as “objects,” but as animals. While white women are portrayed as human bodies, Black women’s behavior is depicted as animalistic which parallels the notion of animals being inferior to humans and provides further evidence for the double discrimination of misogynoir that Black women and women of color face.

In their novels, Himes and Mosley maintain the traditional hard-boiled tropes as they depict the gruesome reality of urban living, adding hate crimes motivated by race ethnicity. From this standpoint, the stories focus on unequal distribution of power and subsequent relations between the white majority and marginalized groups. On the one hand, it can be argued that by engaging in criminal activities, the two fatal women are given the autonomy to decide their own fate and act independently. In the subgenre, however, even this view can be considered as invalid if we take into account that no person of color can truly act independently outside the constraints of systemic racism. Additionally, there are two major factors that make

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Imabelle and Daphne's depictions potentially harmful. First, while Imabelle protests her assault, lies about the gold ore, and her sexual innuendos imply the femme fatale promiscuity, she lacks structured agency by mainly being talked about by the men in the novel. Consequently, her silence and lack of voice result from her absence, which shows how African American women can be in the "representational frame," as Michele Wallace (quoted in Caputi and Sagle 2004, 105) calls it, and be pushed even further aside. Imabelle's deviance and her substantial exclusion from the plot only aid the illusion of her that others create. Throughout the novel, Jackson's faith in Imabelle never falters, and when it is disclosed that Imabelle loves Jackson the way he believed from the moment they met, we may see the Romantic component of Imabelle's true self being the same as in the beginning. On the other hand, while Daphne shares many characteristics with Imabelle – including her deception, daring nature, or sexual openness –, unlike Imabelle, Daphne likewise struggles with internalized shame from hiding her true identity and memories of sexual abuse. Her process of decline and "falling away" as presented by the Decadent perspective is concluded when at the end of the novel, she leaves without her trauma being addressed and ultimately not resolved or even mentioned after she leaves. Daphne's presence as the monstrous, masculine and malevolent Black woman offers no counterargument to her tragic ending of fading away and being completely forgotten.

In the end, the two examples of femme fatales in Black American hard-boiled fiction show how using the conventional tropes of white authors in regard to the treatment of women employ the common misogynistic outlook. This is amplified by the racial politics surrounding the portrayal of the fatal woman in the two selected novels and the implications of either silencing the Black woman's voice, denying her agency, or disregarding her emotions. This reduction dates back to the androcentric views of the colonial period which position Black women and women of color as inferior, immoral and malevolent. For that reason, the femme fatale stereotype in hard-boiled fiction can support additional othering of already marginalized women characters and overlook the fact that complex characters in crime fiction are ambiguous and dangerous by rule.

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REVIEWS,
CONFERENCE REPORTS

BOOK REVIEW

Zoltán KÖVECSES: *Extended Conceptual Metaphor Theory*. Cambridge: Cambridge UP, 2020.

Sarah Dobiášová

ZOLTÁN Kövecses's interest in the pervasiveness of metaphor in everyday language spans decades. His work on this topic is extensive and detailed. It builds directly on the Conceptual Metaphor Theory (CMT), proposed by Mark Johnson and George Lakoff in the 1980s, develops their ideas, and provides a deeper understanding of the production processes and use of figurative devices in everyday, non-poetic language. Kövecses' long-standing interest in the topic has produced a number of monographic publications. *Extended Conceptual Metaphor Theory*, published by Cambridge UP in 2020, can be regarded as a culmination of efforts of a renowned and focused linguist who explores his point of interest in a thorough and systematic way and is able to present his conclusions efficiently and persuasively to the broader academic public.

The book consists of a preface and eight chapters. It also contains a considerable number of figures in order to make the ideas, expressed throughout the book, more accessible and transparent. The individual chapters are organized in such a way as to address both a knowledgeable researcher and, at least to a certain extent, a novice to the theory. Chapter 1, entitled "A Brief Outline of 'Standard' Conceptual Metaphor Theory and Some Outstanding Issues," is meant as a succinct introduction to the topic, a summary of previous work on the topic, and a personal view of the author on the current state of research in this area. The titles of Chapters 2 to 6 are articulated in the form of questions (e.g., "The Abstract Understood Figuratively, the Concrete Understood Literally, but the Concrete Understood Figuratively?", "Direct or Indirect Emergence?", "Domains, Schemas, Frames, or Spaces?" etc.) which suggests that each of them is dedicated to a different problem of metaphor generation and use in everyday language. Chapters 7 and 8 ("The Shape of the Extended View of CMT" and "By Way of Conclusion: Responses to the Five Questions") present Kövecses' conclusions, supported by a number of very illustrative examples, and summarize, once again, his responses to some of the questions of metaphor research, which he considers fundamental and crucial for further development of the theory. Therefore, the publication forms a unified whole, starting with the old and thoroughly explaining the new.

Chapter 1, “A Brief Outline of ‘Standard’ Conceptual Metaphor Theory” starts with explaining the main tenets of the Conceptual Metaphor Theory (CMT), as proposed by George Lakoff and Mark Johnson in their seminal publication *Metaphors We Live By* (1980). Besides mentioning their initial definition of conceptual metaphor, Kövecses proposes his own, more technical definition of the phenomenon. He also stresses the fact that metaphor is not just a matter of language, but, perhaps more importantly, also a matter of thought. Thus, the so-called conceptual mappings such as LIFE IS A JOURNEY, ANGER IS FIRE and THEORIES ARE BUILDINGS can be regarded as slogans that can guide our thinking about the corresponding concepts.

In Chapter 2, “The Abstract Understood Figuratively, the Concrete Understood Literally, but the Concrete Understood Figuratively?”, Kövecses challenges the concrete-to-abstract orientation of the “Standard” CMT, as proposed by Lakoff and Johnson (1980). In traditional terms, conceptual mapping involves transferring some of the features of a concrete entity (i.e., source domain) to an abstract entity (i.e., target domain) in order to present it in a more accessible and tangible way. In other words, conceptual mapping, whose output is linguistically presented in the form of a metaphorical expression, has been predominantly presented as unidirectional. However, as Kövecses asserts, abstract entities themselves can serve as source domains. For example, SMELL, a very frequent source domain for a number of conceptual mappings, such as SUSPICION IS SMELL and BAD IS SMELLY, appears, at the same time, as a target domain in metaphorical expressions such as *The air was filled with a pervasive smell of chemicals.* and *The cottage has a musty smell.*, which are realizations of the conceptual mappings SMELL IS A SUBSTANCE and SMELL IS AN OBJECT, respectively. As Kövecses points out, SMELL, in this case, plays the role of a target domain. With the help of innumerable examples, Kövecses finally arrives at a radical claim: One of the traditional assumptions of the CMT, namely that we understand abstract as concrete is void as both concrete and abstract entities can, at least to a certain extent, function as source domains and target domains to create different conceptual mappings.

In Chapter 3, “Direct or Indirect Emergence?”, Kövecses discusses one of the most basic claims of the CMT, namely that primary metaphors emerge directly from our most basic embodied experiences. In his view, many of these metaphors do not emerge directly, but through the so-called metonymic stage. For example, Kövecses explores the relationship between metonymy and metaphor, as observed in expressions such as *He is in low spirits.* Despite being analyzed predominantly as metaphorical, the origins of the expression lie in some of the most typical bodily responses to the emotion of sadness: drooping posture, bowed head, and lowered eyesight. This claim

that many figurative expressions, analyzed as metaphorical, have emerged via a metonymical stage, is fully in line with similar claims of other researchers working in this area (e.g., Grady 2005).

As Kövecses asserts in many of his recent publications, conceptual mapping, i.e., the transfer of some of the features of a source domain, concrete or abstract, to a target domain, has a complex internal structure. In Chapter 4, “Domains, Schemas, Frames or Spaces?”, he presents a detailed description of the frame-like structure of the process and seeks to answer the following question: What is (are) the appropriate conceptual structure/unit (or structures/units) involved in conceptual metaphors? There is considerable terminological confusion in the way the individual structures/units are being referred to by different researchers. Kövecses is successful in removing this confusion in that he designs a stage-like structure of metaphor production. He exemplifies the process by tracing the production of the conceptual mapping JOHN BUILDING A CAREER IS JOHN BUILDING A HOUSE, which can be realized linguistically in metaphorical sentences such as *John is slowly building his career in the company*. The mapping of one concept to another starts at the most schematic level of image schemas (COMPLEX ABSTRACT SYSTEMS ARE OBJECTS), proceeds first to the domain level (A COMPLEX ABSTRACT SYSTEM IS A PHYSICAL OBJECT/BUILDING), and later to the frame level (THE CONSTRUCTION OF THE SYSTEM IS BUILDING PROCESS), ending at the level of mental spaces (JOHN BUILDING A CAREER IS JOHN BUILDING A HOUSE), which is the least schematic of all of the proposed levels. Kövecses introduces a plethora of additional examples that prove the usefulness of the proposed framework as different parts of the schema might play different roles in the creation of linguistic metaphors in our everyday language.

In Chapter 5, “Conceptual or Contextual,” Kövecses moves away from the structural analysis of the mapping processes to contemplate the wider context of metaphor use. One of his objections to the “Standard” CMT is that it presents conceptual mapping as an exclusively cognitive phenomenon, uninfluenced by the context in which it is produced or employed. However, in Kövecses’ view, context, or, in Sperber and Wilson’s (1995) terms, mutual cognitive environment, influences the production, comprehension, and use of metaphorical expressions. As in the preceding chapter, Kövecses makes efforts to systematize the knowledge of all of these contextual factors. In line with his previous research, he recognizes four types of contextual factors which might influence the production, comprehension, and use of linguistic metaphors: situational, discourse, conceptual-cognitive and bodily. In this way, the notion of context, as taken into account by the proponents of the “Standard” CMT, is

broadened because it has traditionally been only the bodily context that has been considered to directly influence the form and interpretation of linguistic metaphors.

In Chapter 6, “Offline or Online?”, Kövecses explores what is happening in figurative expressions, produced in real-life discourse. He maintains that such online use of non-literal language adds an additional layer of meaning to the offline use of a conceptual metaphor. To be more precise, although many metaphorical expressions rely on many of the widely spread conceptual mappings (e.g., LIFE IS A JOURNEY), the actual, online use of individual linguistic metaphors involves much more. From a pragmatic point of view, a particular linguistic metaphor may be employed to fulfill a specific discourse function or to deliver a specific emotion. In relation to this, Kövecses pays special attention to two related phenomena: metaphor mixing and conceptual integration. According to Kövecses, metaphor mixing is an interesting and under-explored phenomenon of metaphor use in actual discourse. Apparently, a piece of discourse on a particular topic is not just filled with metaphors making use of a single source domain to talk about a selected target domain. Instead, the selected target domain can be referred to by means of several, very often unrelated, source domains, a process that results in the creation of a mixed metaphor, tailored to suit the particular purposes of the target discourse. Throughout this chapter, Kövecses displays continuous support for Grady’s (2005) view that two of the most prominent conceptual theories, the Conceptual Metaphor Theory (CMT) and the Conceptual Integration Theory (CIT), deemed incompatible and opposing for a long time, should be regarded as complementary instead.

In the final two chapters, Kövecses consolidates his views on the state of the CMT and summarizes his ideas, expressed throughout the publication. The shape of his new perspective on the way conceptual mappings are established by the speakers of a language is outlined in Chapter 7, entitled “The Shape of the Extended View of CMT.” In contrast to the “Standard” CMT, Kövecses discusses not only the de-contextualized establishment of conceptual mappings but also stresses the necessity to focus on the online use of figurative language, which is heavily influenced by the context. In order to better analyze the pairings of the source and target domains in both conventional and novel conceptual mappings, Kövecses presents a unified framework, comprising four levels of analysis, each level differing from the other in the degree of its schematicity. This analytical apparatus, when used consistently, might help researchers to capture the complex reality of metaphor production, use, and comprehension. In Chapter 8, “By Way of Conclusion: Responses to Five Questions,” Kövecses presents his answers to the questions, outlined in the introductory parts of the publications, and suggests new paths for further research.

Extended Conceptual Metaphor Theory is undoubtedly a significant contribution to the ongoing research on conceptual metaphor. Its worth is even greater if we consider the plethora of similarly-oriented publications that have been published over the forty years of the existence of the CMT. Kövecses' monograph presents a unified approach to the analysis of conceptual metaphor and, in contrast to the "Standard" CMT, enlarges the scope of the analysis by taking the wider context of the actual realizations into account. Thus, Kövecses opens a brand-new field of research for researchers working in the same area. For novices to the theory, the book is written in a very accessible and precise language; new ideas are presented with the help of a multitude of examples. The author makes constant reference to the seminal publications of the field, both his own and written by other, equally influential, researchers. As such, the book is by no means meant as an introductory textbook but requires either a knowledgeable reader or someone, who is willing to supplement missing knowledge by referring back to the other publications, mentioned in the text. However, the book is undoubtedly an indispensable assistant for everyone who wants to do research on figurative language using an up-to-date and thought-out approach to the analysis of conceptual metaphor in a wide variety of texts.

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**RUIN AND RENEWAL: ASSOCIATION FOR ASIAN
AMERICAN STUDIES' 2022 CONFERENCE**

Tereza Šmilauerová

FOR 43 years, the Association for Asian American Studies has striven for “excellence in teaching and research in the field of Asian American Studies” (“About AAAS”). In accordance with Association’s efforts to support and advance not just scholarship, but also teaching, the interconnectedness of communities, and social activism, AAAS has held an ever-growing annual conference since 1980 (“History”). This conference is devoted to exploring Asian Americans’ past and current varieties, burdens, and possibilities. This year’s conference of the Association for Asian American Studies, held on 14-16 April 2022 in Denver, Colorado, revolved around the theme of ‘Ruin and Renewal’. This topic, ever-relevant in the field of Asian American studies (which among other issues includes the Othering of the group and other minorities, and ways to fight or subvert that phenomenon), has re-emerged as particularly relevant due to the surge of anti-Asian violence during the COVID-19 pandemic and Donald Trump’s presidency.

Chaired by Marguerite Nguyen and Cathering Fung, the conference had a very full schedule and offered various events for eleven hours all three days. These ranged from panels devoted to paper presentations and roundtables to section meetings within individual sub-fields in Asian American studies (each day after noon), as well as books/awards receptions in the evenings. Since at the time of the conference the COVID-19 pandemic was still raging across the United States, AAAS decided to not just observe all required restrictions but, considering the recent development of the pandemic, to hold the conference in hybrid form, with the Thursday and Friday events taking place at the Hilton Denver City Center hotel in Denver, Colorado, while most of Saturday’s panels and sessions were held online via Zoom. Technology was, moreover, of great help throughout the whole event to all attendees, who had access to an online guidebook, continuously updated with announcements of side events, entertainment, and chatrooms. This mobile application followed up on the great success of the previous year’s conference which took place entirely online (as did almost all conferences at that time).

In accordance with Association’s aims, the overlap of scholarship with community activism, (student) leadership, and personal engagement with American

social and political issues was strongly emphasized throughout most panels, sessions, and roundtables. That included not only panels focused on ongoing Asian American public engagement (including the current activism and responsible responses to anti-Asian violence during the COVID-19 pandemic), such as “From Communities to Campuses: Asian American Activism“ on Thursday), but also panels focusing on its possible future(s) as well as sessions inherently practical for both (under)graduate students and starting scholars – mentorship sessions carried out as roundtables and “Meet the Professor” meetings, and Drop-In Clinics offered each day. Thursday afternoon also offered a workshop for starting social scientists in the field, “Navigating Disciplinary Boundaries: Early Career Mentorship,” and a session (intended also for budding scholars) on what and how to publish in AAAS’s journal, the *Journal of Asian American Studies*. The journal, as well as Amerasia, the other journal focused exclusively on Asian American studies, had a stall in the central lounge throughout the whole event, sharing the space with book exhibits and stalls representing the main publishers concerned with Asian American scholarship. Support and help, moreover, was not aimed only at emerging scholars; on Friday, a panel called “How to Not Have Your Shit Together: A Sloth-Professorship Workshop on Failure in the Academy” offered mentorship and encouragement for long-term academic staff, and “Asian American Feminisms Works-in-Progress Workshop” was meant to support and advance writers and scholars in this sub-field. Similarly, on Saturday, the panel “Asian American Feminisms Caucus” offered a mentoring roundtable aimed at mid-career scholars and full professors of feminist studies within the field.

Since AAAS strongly believes in the interconnection and mutual influence of scholarship and art, and also in artivism, activism through art, several panels were devoted to art and performance. On Friday this topic was addressed in a trio of late-afternoon sessions: “Seeds of Renewal”, which brought to the audience a shared performance by three poets and an illustrator, “Navigating With(out) Instruments,” where an authorial reading by traci kato-kiriyama was combined with a dialogue between the author and a scholar, and the screening of “Chinatown Rising”, a documentary on Chinatown, with its director Joshua Chuck (the screening of another documentary, “The Chinatown Files,” took place on Saturday with its author, Amy Chen). On Saturday, a panel called “Care in the Ruins” offered, in a similar vein, a performance followed by an interactive literary workshop with a Vietnamese American collective of poets and performers, “She who has no master(s).” Later in the afternoon, a poetry reading and conversations with authors Jasmine An and Carlina Duan took place online. One of Thursday’s panels was also devoted

to recently deceased professor Anantha Sudhakar of San Francisco State University. The papers there built on her research interests as well as her impactful mentorship, teaching, and social/scholar activism.

While many sub-fields and topics recurred throughout the conference – queer studies, environment and geographies, the limitations of Asian American studies and activism, refugee issues, neocolonialism, trauma studies, Orientalism, etc. – several drew more attention this year than others, emerging multiple times in various panels and thus marking the current directions and key discussions in the field. One of them was understandably (as mentioned at the beginning of this review) connected to the COVID-19 pandemic: “Yellow Peril” prejudice and anti-Asian sentiments and abuse. This topic was often not only described and analyzed as a phenomenon, but also discussed in terms of confrontation and possible counter-measures. Of course, it was not only the current violence and prejudice that was discussed, since anti-Asian discrimination and violence have been present since the first arrivals of Asian immigrants to the United States of America. The pandemic was also discussed from various angles, particularly in connection to Asian American responses and impact on the community during the ongoing crisis. Another popular topic was the healthcare system during the COVID-19 as well as health and mental wellness in general. This included the treatment of caregivers and health facilities employees (particularly those of Filipino origin) in the States, depiction of mental health retention strategies and failures in literature and other media, and assessment of the mental and physical wellness of the elderly, disabled, and queer within the community.

Womanhood, femininity, and feminism were, as is traditional, another of the overarching topics of the conference. Often discussed in connection to body and bodiliness, and also in connection to possible transformations and interventions in this sub-field, panels concerned with the topic infallibly offered dynamic discussions and new intersections.

Among all the topics discussed, two were most prominent: a discussion of the best fitting and most generally relevant approach in the field, and the forms, limits, and consequences of construction and performance of Asian American identity. The former topic showed an ongoing move from multiculturalism to trans-/pan-ethnic, transnational, and transpacific approach and methodology. That re-directs focus from primarily categorizing peoples into individual, separate groups to analogizing them and putting them into relations without omitting their specifics. A special re-emerging emphasis was put on the mutuality of the Afro American and Asian American experience in several aspects, particularly visible in the panels “The Ruin and Renewal

of Afro-Asian Critique” on the first day and “Embodying Afro Asia: Expansive Black and Asian Affinities” on the last day of the conference.

The latter-mentioned topic has been essential in the field since its beginning. The term “Asian American” itself was constructed artificially to unite the efforts of individual ethnic groups of Asian origin during the Civil Right Movement in 1968, and also to avoid and overthrow the derogatory designation “Oriental”. Over the decades, Asian American scholars have asked what the limitations of such a concept are, and how it is constructed, represented, and performed. From a roundtable discussing “What’s Left of Asian American Identity in Netflix’s *The Chair*?”, through panels focused on the impact of war(s) on Asian American identity, to a panel directly “Exploring Asian American Identities”, this topic was much present during the whole conference. However, when discussing Asian American identity, it is important to mention that despite the unity felt between Asian Americans, in accordance to AAAS’ mission to “reflect multiple communities and varied identities” (Gonzalez 2022, 5), many ethnic sub-groups had, as usual, a panel devoted specifically to their culture, history and prevalent issues. Several of the ethnicities had specific topics for their panels; while Chinese American ones were particularly, as mentioned above, directed at histories of Chinatowns across the United States, Filipinx American panels researched mainly the transatlantic connections of the community. Korean American panels discussed the transformation(s) of culture and femininity in the community, whereas the South Asian American panel explored the legacies of castes. Papers and panels on Hmong Americans have also been appearing with greater frequency.

The first evening’s reception was devoted to new books in the field and the announcement of this year’s winners in individual categories. Since Thursday afternoon had already seen a panel with a partial selection of the new books presented by their authors, the evening was primarily an opportunity to celebrate the success of fellow scholars in the field. Although the second evening’s reception was, according to the schedule, reserved for chairs and directors, the Department of Asian American Studies of the University of Colorado graciously invited the rest of conference participants for an informal and cordial reception nearby, which was an unexpected yet very pleasant surprise. Finally, as the elections of a new president and a half of the board of the Association took place during the winter 2021/2022, the last evening of the conference was devoted to a passing the presidency’s baton (in a literary as well as figurative sense) from (former) president Jennifer Ho, of the University of Colorado (who managed to bring the conference to her home state, at last), to president-elect Pawan Dhingra, of Amherst College, and announcing and welcoming new members

into AAAS leadership. There was also space for celebrating winners of this year's AAAS awards (excellence in mentorship, early career achievement, engaged scholar, grad student paper, and community).

What characterizes AAAS as an organization and thus permeated the whole conference? The spirit of fellowship and comradery, seen not only in the fact that whole panels, such as Friday's "Half Baked Ideas: Share Ideas for Your Project-in-Progress and Get Feedback", were devoted to uplifting and encouraging the scholarship and social engagement of every member, but also in the fact that the overall atmosphere of every session, meeting, and evening felt informal and friendly, despite the indisputable academic excellence of the research presented during the event. This year's conference was thus a worthy conclusion to the presidency of Jennifer Ho as well as, hopefully, a magnificent goodbye to the pandemic era. May its title, "Ruin and Renewal", epitomize not only the recent crisis with its first half but also the future in its last word.

Link to the conference website: <https://aaastudies.org/conference/2022-conference/>

Link to a PDF of the programme: <https://aaastudies.org/wp-content/uploads/2022/04/2022-Program-AAAS.pdf>

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