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## The Effect of Teaching Word Formation Theory to English Students

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### Abstract

The word-formation theory is often avoided in English language course books and little research is conducted on the pedagogical status of word-building process. However, many researchers and lecturers have realized the effect of teaching word-formation theory in English languages course books. English language lecturers have noted that vocabulary is very important in various subjects of English language branch curricula. For this reason, we must admit that the processes of word-formation, through which every language vocabulary can be enriched, are very important in English language teaching and learning. Word formation components such as prefixes, suffixes, etymology, history of words and other required materials in composing the vocabulary of English language are tested in Aleksandër Moisiu University. The results have revealed a significant and successful effect of teaching Word formation theory, this way showing the colossal importance of this important language aspect in every English language edition course book. This paper has two aims: first to review types of English word-formation and, second, to discuss the absence and the need for word-formation theory in English language course books.

**Keywords:** Word formation, prefixes, suffixes, words, vocabulary.

### Introduction

The lexicon has been characterized as mental inventory of words and productive word derivational processes. The lexicon contains rules governing three productive processes of English word formation; compounding, derivational affixation and conversion. Vocabulary plays a very important role in learning a second language, as well as it is one of the most important elements, that make up any language. ESL and EFL students should learn the most common and useful derivational prefixes and suffixes to expand their productive and receptive vocabularies. Which words take which affixes is not always predictable (\*suggestion), sometimes the prefix is part of the root (resent) etc. . [ Murcia-Freeman]

Wilkins (1972) quotes "Without grammar, very little can be conveyed. Without vocabulary, nothing can be conveyed". A similar point of view was also presented by Krashen (1982) in his 'Natural Order Hypothesis'. According to this hypothesis, words are the building blocks of any language and there is no point in lengthy explanations of grammar structures as students will always acquire them in a fixed predetermined order regardless of their mother tongue. With the third year students of English language branch, we study vocabulary in terms of semantics not formation. We discuss formation though not by the theoretical viewpoint.

Even (Matthew, 1974) notes this. According to him "English word-formation is not treated theoretically by teachers, they treat language functions, grammatical structure, parts of speech and their paradigms, via a technique which goes back for two millennia".

Matthews (1974:38) divides morphology into two major subjects: "one concerned with the process of inflection, and the other with the process of word-formation. " (Word-formation covers all the processes whereby new words can be created. According to (Robinson, 1994:569) "These processes include: derivation, compounding, conversion, clipping, reduplication, acronymy, blending, back formation, folk etymology, and antonomasia".

English language course-book planners have ignored to some extent the processes of word-formation.

Students deal with word formation exercises but neither an explanation nor a hint is given in proficiency level books on word structure, prefixation, root, and suffixation. The exercises don't treat only one word class, nor do words have the same affixes. The students don't follow a special rule. They usually consult dictionaries or the lexicology text book.

## 1. English Word-Formation

According to Bauer, (1983) the two large groups of morphemes can be further subclassified on the basis of other criteria. Morphemes may occur independently, or only in conjunction with others. This leads to the distinction between free and bound morphemes.

It is important to know whether a morpheme only occurs once, as a blocked morpheme, or repeatedly.

There are four main ways of word formation in modern English: Affixation, composition, conversion, abbreviation. There are also secondary ways as sound interchange. Stress interchange, sound imitation, blends, backformation, acronym, coinages, nonce words, borrowing, calquing, eponyms. [Stefanllari, I. pg. 178. A course in English lexicology, Geer, 2011]

### 1. 1 Affixation

Affixation is one of the most productive ways of word building throughout the history of English. Its main function is to form one part of speech from another; the secondary function is to change the lexical meaning of the same part of speech.

The process of affixation consists in coining a new word by adding an affix or several affixes to some root morpheme. The role of the affix in this procedure is very important and therefore it is necessary to consider certain facts about the main types of affixes. Affixation is divided into suffixation and prefixation (Antrushina G. B. 1985). In English word-formation, infixes do not occur. English has almost no true infixes and those it does have are marginal. A few are heard in colloquial speech, and a few more are found in technical terminology.

### 1. 2 Prefixation

Prefixation is formed by adding a derivational to a derivational base Prefixes in English can be classified according to different approaches and criteria. Diachronically prefixes are subdivided into native and borrowed ones as miss-, un-, over-, and borrowed as anti-, uni-, vice-.

Structurally they are subdivided into prefixes used in notional words un- (Unimportant, and) and prefixes used in functional words as (as over, under-. Synchronically they may be classified from the point of view of their valency, their ability to collocate with other lexical units as arch- (archbishop) and dis-, disagree. Prefixes may also be classified according to the type of lexico-grammatical character of the base they are added to as deverbal (reuse), denominal (cohabit), deadjectival (bilingual. ) [Stefanllari, I. 2011:170]

### 1. 3 Suffixation

Suffixes are the bound morphemes that occur after a base. They display all kinds of relationships between form, meaning, and function. Some are rare and have only vague meanings, as with the "-een" in "velveteen". Some have just enough uses to suggest a meaning, as with "-iff" in "bailiff, plaintiff" suggesting someone involved with law. Tom McArthur 1992).

Synchronically, suffixes like prefixes, are classified according to the type of the lexico-grammatical character of the base they are added to as deverbal (agreement, denominal (childish), deadjectival (reddish). Like prefixes, suffixes are differentiated according to the part of speech they form as noun-forming (freedom), adjective-forming (changeable), verb-forming (darken), adverb-forming. westward). They determine the part of speech of the word more than prefixes.

According to Arnoff (1976:21) only nouns, verbs, adjectives, and adverbs can be the product of word formation and that only these form classes can be used bases in the formation of derivations. According to Bauer (1973:225), only the first part of this claim is true, but there are many examples that minor form classes can be used as bases in established forms like backer, lewdness, newness, etc.

### 1. 4 Compounding

We have mentioned already that traditionally the essential criterion for a combination to be a c o m p o u n d is that it is made up of at least two free lexical morphemes. L. Lipka 1992:83)

A compound, as Bauer (1983) claims, is a lexeme containing two or more potential stems that has not subsequently been subjected to derivational process. it is a very common process in most language of the world, especially among synthetic ones



Compounds are classified according to different criteria

Classification according to means of composition.

They are coined by a mere juxtaposition of the derivational bases without linking elements as day-break, bedroom

- a). Composition with a linking element, as speedometer, sportsman
- b). Compounds with linking elements as bread-and-butter, pepper-and-salt

1. 4. 2. Classification according to the structure of derivational bases

- a) Compounds consisting of simple stems as blackbird, rock star
- b) Compounds with derived stems: as office-management
- c) Compounds where the first component is a clipped stem as T-shirt, TV-set
- d) Compounds in which one of the components is a compound base as fancy-dress-maker
- e) Compounds of synthetic type as pay-as-you-earn

1. 4. 3. Classification according to the relations between the immediate constituents of compound words. The relation of coordination and subordination.

In coordinative compounds the two constituents are semantically important as boy-friend, Anglo-Saxon

- a) Reduplicative compounds are formed by the repetition of the base as hush-hush.
- b) Repetition of the base with alteration either of a root vowel phoneme as zigzag, or an initial consonant phoneme as willy-nilly
- c) In additive compounds the derivational bases denote (a person or an object which is two things at the same time as bed-sitting-room or actor-manager.

In subordinative compounds the relations between the immediate constituents are based on domination of one of the constituents which is a semantic and structural center, its head member is the second immediate constituent as a rule as shipwreck, the first immediate constituents (as in layout/ The head member determines the part of speech as ashtray (noun) sky-blue (adjective)

1. 4. 4. Classification according to the structural correlation between compounds and free phrases

- a) Syntactic are compounds the order or the components of which correspond to the order of the words in free phrases according the norms of English syntax as door-handle (n+n) like in a door handle (n+n)
- b) Asyntactic are compounds the order of the components of which do not correspond to the order of the words in free phrases as in hand-made= made by hand

Classification based on a functional criterion. Functionally they belong to different parts of speech

Noun compounds, as cigar smoker, toothpaste, upbringing etc. .

Adjective compounds as well known, two-legged, soaking-wet etc.

Verb compounds as look forward to, house-keep etc.

Adverb compounds as through-out, fully employed etc.

### 1. 5 Conversion

Conversion occurs when an item changes its word-class without the addition of an affix (Quirk, et al. , 1985). It is a very productive way of word formation in English. Conversion forms words of almost any class (i. e. noun, verb, adjective, and

adverb). The major kinds of conversion are: noun + verb (goggle, to goggle), **verb** + noun (to sleep + sleep) and adjective (dizzy, to dizzy).

## 2. Unpredictable Formations:

These formations are also named "oddities" by Amoff (1976) who emphasizes that many of these types depend on orthography to some extent. The most common are:

### 2.1 Clipping

It means cutting off the beginning or the end of a word, or both, leaving a part to stand for a whole. For e. g. : bike, champ, grad, memo, auto, and countless others.

### 2.2 Blending

It is the fusion of two words into one, usually the first part of one word with the part of another as in glimmer, from gleam + shimmer, stagflation (stagnation + inflation), slanguage (slang + language, infotainment (information + entertainment).

### 2.3 Acronyms

They derive from the initials of two or more words. For e. g. AAMOF (as a matter of fact), DYK (do you know) YVM (you're very welcome) etc.

Now that we have skimmed through English word formation, let's turn our attention to the effect of Word Formation theory in English language course books.

## 3. English Word Formation in English language course books.

If we look at the English language textbooks, we are struck by the presence of many available exercises concerning word formation. The books guidelines focus on syntax of the language (i. e. clauses, phrases, and sentences) without offering any theory to help English students understand how words are formed.

EFL mainly consists of teaching patterns of social use and how to use them to express meaning. So neither the grammatical syllabuses nor the more recent ones give any importance to word formation theory. The understanding of word formation is usually left to the students guessing skills and their ability to use the dictionary. Word expressions are said to be "lexically simple since there are productive rules which enable their users to construct new words out of pre-existing ones" (Lyons 1981, 42).

Lyons does not even see the necessity of listing a word like "politeness" in a dictionary as a vocabulary unit, since both its meaning and its grammatical properties are predictable by rule and that speakers of a language have intuitions about what is or is not an actual word of their language. Lyons' above statement might be true for the natives, but what about the foreign learner who lacks those intuitions and who is denied the listing of derived words in the dictionary as Lyons suggests? Hamdallah (1992)

How can a foreign learner come to understand that **boredom** or **broaden** are words formed by the addition of "**-dom**" and "**-en**" respectively? How can he/she understand that **highway** is the stringing of two words (high + **way**) which can be found separately with other meanings? Unless these processes are made explicitly clear to English students, it is very doubtful that they can cope with them by themselves.

To explain what I aim to by skimming the word-formation processes let us take two examples from the third year course book, **New Proficiency PassKey**.

In unit 4, page 82, there is an exercise (**Blissful Memories**), but no theory about word formation processes and the same thing happens in unit 9, page 187 (**A Real Chore**).

Thirty students were tested for both exercises and the findings for each exercise are shown in two charts, respectively, chart one and chart two. Then, chart 3, is referred to both exercises. According to following data, it is noticed that 60% of the students gave only 1-5 correct answers and 40% gave 5-10 correct answers.

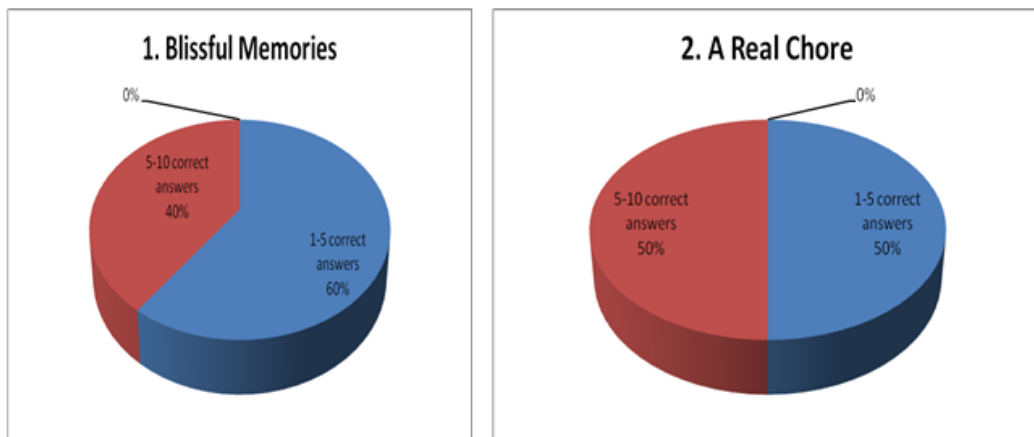
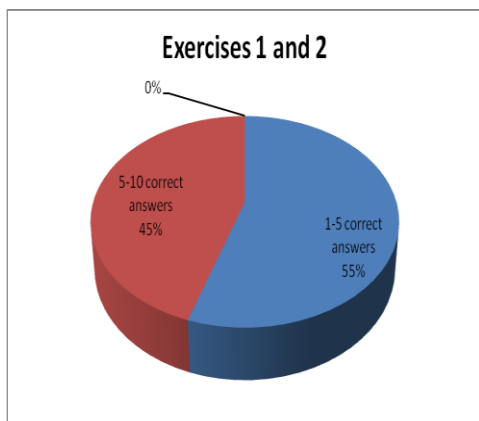


Chart 1 & 2

According to the above data, it is noticed that students are divided into two groups of 50%. Respectively 50% of the students gave only 1-5 correct answers and 50% gave 5-10 correct answers.



From the above data of both exercises, it is clearly seen that 55% of the students answered correctly to 1-5 questions and 45% answered correctly to 5-10 questions.

Some of the most problematic answers were connected with the derivation of the word 'vague' and 'infect', from the exercises in page 82 and for the word formation of the word 'margin' from the exercise in page 187. The correct answers were based on their

(Chart 3 (previous knowledge on word formation process, but no theory was provided from their course book. The lack of word formation theory makes the lecturer provide further theoretical formation to resolve problems for many exercises concerning word formation practice. Thus one can conclude that the neglect of word-formation theory or guidelines is an obvious error on the part of the text compilers. Word-formation is an important aspect of the English language that no teaching method can afford to ignore. Dik (1967) states: "To learn a language is not so much to memorize a set of sentences; rather, it is to familiarize oneself with a linguistic system in such a way and to such extent that one is able to construct sentences and other linguistic structures on one's own. A lot of researchers emphasize that knowledge of word-formation processes in English, enlarges the learners' vocabulary knowledge. Students must know the way words are put together, which components the words consist of, because these can help them to be able to identify the word class of a

lexical item. Having knowledge about affixing rules and derivation principles can be a helpful tool, especially for advanced learners of English language. It is known that acquisition and learning of English vocabulary is a very complex and unpredictable process in which some items are remembered easily and others are refused by the memory for some reasons.

Therefore, it is of great importance to suggest that a word-formation theory or guidelines should be included in any English language course book and should always have an important place in English language course book syllabi. Hence, what teachers can do at best is to use the many techniques that they have at their disposal to help the learners build, as As Tickoo (2003: 216) says, "a 'web of associations' of different kinds which give every new word, word form and word meaning a strong base in the learner's mind."

## 6. Conclusions

In summing up, it is important for language lecturers to admit that in English language vocabulary learning exercises, word formation theory is the key to enhancing new vocabulary. Hence, what teachers do is the use of many techniques as "a 'web of associations' which help the learners of different kinds which give every new word, word form and word meaning a strong base in the student mind". The ultimate aim of all teachers, of course, is to make students more self-reliant and autonomous and to achieve this, developing independent vocabulary learning strategies, raising awareness to course book authors towards this aspect of English language.

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## Student Teachers' Learning and Professional Development in Second Language Teacher Education

Assist. Prof. Dr. Kamile Hamiloğlu

### Abstract

This article is a review on student teacher (ST) learning in second language teacher education (SLTE) and it aims to establish a context for ST learning for professional development in SLTE research and frame its contribution to the current research literature. To achieve this, it conducts an overview on concepts of interest, and it places in perspective some of the key previous findings relating to the research at hand. Broadly, it is to serve as a foundation for the debate over perspectives of second/foreign language (S/FL) student teachers' (STs') learning to teach through their professional development with reference to both coursework and practicum contexts.<sup>1</sup>

**Keywords:** student teacher learning, second language teacher education (SLTE), professional development

### Introduction

When we refer to teachers we tend to characterise them as ordinary individual human beings and social beings. Both aspects must be considered for a working overview of teachers' developing professional beings, which is, obviously, necessary for the purposes of the present discussion (James, 2001).

Given that these –personal and social– complicated, complex and multi-dimensional aspects contribute to the constitution and development of teachers' professional identities, this journey begins when the individual becomes a learner of teaching at their teacher education institutes. Indeed, it even begins before they go to their institutions, through their preconceptions and beliefs as students; however, the student teachers' (STs') time frame is most relevant, as the sphere of influence of teacher development does not extend to before the decision to become a teacher is made. STs are expected to transition from primarily being students to being primarily being teachers as individual and social professionals at some point during their teacher education (or training, in the case of in-service and other pre-service facilities) (Danielewicz, 2001). However, this leaves the question: How does this transition and transformation happen? (Kanno & Stuart, 2011).

Kanno and Stuart (2011) state that STs' classroom practice (e.g., the practicum classes) helps with nurturing them as teachers and their emerging identities in turn shape their practice. Accordingly, the present review seeks a deeper perspective in looking at STs' learning from professional development perspective throughout the coursework and practicum process, which are the basic components of second language (L2/SL) teacher education.

STs' learning as part of their understanding of their professional development is the main theme of this review, in which I claim that English as a Foreign Language (EFL)/English as a Second Language (ESL) STs need to understand how and what they learn about their profession for developing ownership of their profession (Forde et al., 2006). I suggest that this can be achieved through critical reflection on and enquiry into their professional development during their initial teacher education (ITE) and practicum. Understanding this aspect is a critical process within approaches to professional identity development in teaching, enabling STs to reflect on their teaching practices, acts, behaviours and emotions. These

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understandings regarding their reflections, perceptions, views, thoughts, opinions and emotions while learning their profession are supposed to be centred on the sense of ownership of the profession that increases with time and experience.

Based on the argument above, this review has two parts. In the first part, the key concepts and their use in the present review are discussed. The concepts of 'teacher education' and 'teachers' professional development' are carefully examined in terms of their ability to deal with S/FL STs' professional identity construction in the second and third parts. Then, briefly, a discussion on the concept of 'sociocultural theory' (SCT) in second language teacher education (SLTE) is provided by drawing on some studies from relevant research in SLTE to support these conceptualisations.

In the second part of the study, a review on 'second language teacher education', 'second language teacher/student teacher-learning' and 'second language teacher/student teacher identity' is provided. ESL/EFL STs' professional development is examined through the lens of Vygotskian SCT. I argue in this study that this perspective can enable us to understand the effects of the complexities and complications in the EFL STs' learning and teaching experiences during the coursework and in the practicum on their understandings of their professional development.

Due to the terminological diversity within the teacher education field, preferred terms must be chosen and used consistently for clarity. I used the term 'student teachers' (STs) for pre-service teachers and teacher trainees, referring to the people who receive a three or four-year ITE in a faculty to become a teacher. However, I used the term second language teacher education (SLTE) instead of foreign language teacher education (FLTE) and language teacher education (LTE), given its common use in the literature.

### **1. Teacher Education, Teacher Training and Teachers' Professional Development**

The concepts of 'teacher education', 'teacher training' and 'teacher development' are often used interchangeably both in general education and in SLTE literature (Wallace, 1991; Ur, 1996); nevertheless, these terms are distinguished for the conceptualisation of teacher education and professional development in this review study.

'Teacher education' is a key component and context for learning to teach and practice in which STs' professional development is fostered. Particularly over the past decade, it has been identified as a central variable in the transformation and reform of educational systems at national and local levels. According to Freeman (2001), teachers must engage in their own professional learning in order to improve student learning. The ways in which such professional learning – known as 'teacher learning' (Kennedy, 1991) – is organized and accelerated make a difference in terms of its durability and long-term efficacy.

According to Williams (1999), education involves cultivating an ability to think flexibly in solving problems and dealing with unpredictable demands thoughtfully while developing the individual personally/professionally on a long-term basis.

Commonly, the terms 'training' and 'education' have been used interchangeably to refer to the professional preparation of teachers. According to Ur (1996), many researchers prefer 'teacher education', given that 'training' may imply unthinking habit formation and an over-emphasis on techniques and skills.

According to Freeman and Johnson (1998a), teacher education is the formal label that describes the sum of various interventions that are used to develop professional knowledge among practitioners. As such, teacher education signifies how teacher educators create professionals in the field. The process of teacher education requires differing strategies depending on which constituents of teaching are to be addressed and the kinds of change in teacher performance that are sought. They propose reconceptualization of teacher education as the form of institutional response to how people learn to teach (Freeman & Johnson, 1998a).

Based on Freeman's and Johnson's (1998a) and Ur's (1996) views, the present review uses the term 'education' to describe the process to refer to the more varied and general learning that leads to the development of all aspects of the STs as individuals and members of society.

Freeman (1982) distinguished between 'training' and 'development', stressing that 'training' deals with building specific teaching skills such as how to design a lesson plan or how to teach a reading passage. 'Development', on the other hand, focuses on the individual teacher and the process of reflection, examination and change, which can lead to improved performance and to personal and professional growth (Freeman, 1982). Similarly, for Richards and Farrell (2005), 'training' refers to activities focusing on teachers' responsibilities directly and is typically aimed at short-term and immediate goals,

while 'development' refers to general growth that does not focus on a specific task. Indeed, training and development each seeks change in what the teacher does and why; however, they differ in the means they adopt to achieve that purpose, and in conceptualizations of 'teaching'. Thus, this distinction between training and development further indicates a difference in scope, since training addresses specific immediate needs, while development is less task-based. However, development has a broader scope, including long-term concerns such as how a teacher can be encouraged to grow, to explore new avenues and ideas, and, thereby, to avoid professional atrophy or the feeling that he or she has done it all before (Freeman, 1982).

This position is also based on some evidence from the research in SLTE over the last decade, which has focussed on a shift from searching for better ways to train teachers to trying to describe and understand the process of how they learn to teach through their self-awareness or reflection. In line with this recent shift of emphasis from the notion of training to that of development, the idea of teacher exploration (i.e., exploratory approach) is seen by myself as the researcher as a sort of 'liberating tool' for teachers from the pressure of identifying an optimal (or better) way of teaching, as proposed by Gebhard and Oprandy (1999).

### **1.1. Teachers' Professional Development**

According to Clarke and Newman (1997), "Professionalism operates as an occupational strategy, defining entry and negotiating the power and rewards due to expertise, and as an organizational strategy, shaping the patterns of power, place and relationships around which organizations are coordinated" (p. 7). For Evans (2010), professional development is a "professionality-influenced practice that both contributes to and reflects perceptions of the profession's purpose as well as the general ethical code underpinning this practice" (p.29). This view emphasises the personal aspect in contemporary professional development. Ozga (1995) and Trotman (1996) similarly describe professionalism not as an absolute or an ideal, but as a socially constructed, contextually variable and contested concept.

When we look at 'professionalism' from the 'teachers' professionalism' perspective, dominant discourses assert particular realities and priorities (Sachs, 2001). For instance, Hargreaves's and Goodson's (1996) and Sachs's (1999, 2001) views of teacher professionalism include a focus on teachers taking greater responsibility for defining the nature and content of their daily work. Hargreaves (2000) and Helsby (1995) claim that 'professionalism' refers to the quality of what teachers do, and of the conduct, demeanour and standards that guide them and this conception.

Research in the last 20 years has shown that the majority of the teachers engage in professional activities to become better teachers, rather than for simply meeting certification or contractual requirements. They regard professional development programmes as the most promising and most readily available paths to growth on the job and as a process to increased competence and professional satisfaction (Fullan, 1991, 1993). For them, becoming a better teacher means enhancing student learning outcomes (Huberman, 1995; Fullan & Hargreaves, 1996; Fullan, 1999). Nevertheless, research also shows that teachers tend to be quite pragmatic, focusing on the day-to-day operation of their classrooms (Guskey, 1986; Fullan & Miles, 1992; Korthagen, 2001; Schelthout et al., 2006).

Along with these aspects, Forde et al. (2006) asserted that there are increasingly complex demands on teachers in the 21<sup>st</sup> century; for being considered 'professional', certain personal and work-related characteristics, such as autonomy, commitment, ownership of the work, and self-direction are implied.

To Mann (2005), 'professional development' is career-orientated and has a narrower, more instrumental and utilitarian character, while 'teacher development' is more inclusive of personal and moral dimensions, as well as other unique characteristics, which is reflected elsewhere in the literature (Pennycook, 2001; Pettis, 2002; Johnston, 2003; Postholm, 2012).

In terms of SLTE, professionalism of English teaching is keenly promoted, within both the industry and related academic fields, as providing language teachers with professional training and qualifications and developing standards for English language teaching and for English language teachers. To Richards (2008), there was a much higher level of professionalism in SLTE and English Language Teaching (ELT) when he wrote than previously, implying that English language teaching is seen as a career in a field of educational specialization since it requires a specialized knowledge base obtained through both academic study and practical experience.

Leung (2009) contrasts two different dimensions to professionalism. The first is 'institutionally prescribed professionalism', which is a managerial and administrative approach to professionalism that embodies the views of ministries of education, teaching organizations, regulatory bodies, school administrations and so forth. The second is 'independent professionalism', which refers to teachers' own views of teaching and the processes by which teachers engage in reflection on their own values, beliefs and practices.

Therefore, with the individual teacher development perspective, there has been a movement away from 'one-size-fits-all development' to greater appreciation of the context in which teacher education efforts are situated (Lewis, 2000). Training and education programmes need to introduce teachers to the range of development tools and processes available in order to encourage engagement and commitment in personal development. Such bottom-up teacher development is important to individual language teaching development, but also significant for the teaching profession as a whole (Mann, 2005).

Acknowledging the validity of some top-down conceptions of professional development, the present section has sought to frame professional development at the personal level more than at the institutional level, broadly as expounded by Leung's (2009) second dimension of professionalism, 'independent professionalism'.

In accordance with this principle, the personal-level conceptualization of professional development seems more appropriate for the present review. As seen in this section, the significance of professional teacher development is emerging as a priority and necessity in teacher education (Lin & Xun, 2001). It is hoped that understanding these aspects of STs' professional development will contribute to our understandings of STs' developing identities as professionals, informing both pedagogy and policy.

## 2. Defining the Sociocultural View

The term 'sociocultural' has gained significant prevalence in the field of SLTE in the last decade (Firth & Wagner, 2007). The sociocultural paradigm in language teacher education introduced the notion of identity as a prominent construct (Velez-Rendon, 2010). It offers a framework that points out how language learning and teaching experiences and outcomes are framed by the interaction of a multiplicity of social factors that situate learners and teachers in different positions (Norton, 2000; Norton & Toohey, 2011; Pavlenko, 2003a; Velez-Rendon, 2010).

The sociocultural perspective posits that the knowledge of the individual is constructed through the knowledge of the collective activities termed 'communities of practice' (C(s)oP) by Wenger (1998, 2008). This view "...locates learning in the process of co-participation, not in the head of individuals" (Hanks, 1996, quoted in Lave & Wenger, 1991, p. 13). Wenger calls this 'collective learning', which takes place in a kind of community created over time by the sustained pursuit of 'a shared enterprise' (Wenger, 2008, p. 45).

Wenger et al. (2002) describe CoP also as "... groups of people who share a problem, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an on-going basis" (p. 4). Over time, this group of people develop "... a unique perspective on their topic as well as a body of common knowledge, practice, and approaches", and a "... personal relationships and established ways of interacting" –they may even develop "... a common sense of identity, so they become a community of practice" (Wenger et al., 2002, p. 5). The radical departure from the conventional conception of identity, professional or otherwise, inherent in SCT supports the idea that human consciousness develops in specific social activities in the CoP (Wertsch, 1985, 1991; Johnson, 2006). In this case, learning becomes a progressive movement to and fro between external, socially mediated activity and internal meditative control by individual learners. This view embraces the idea that human cognition (and, as discussed below in the context of cognition, professional identity formation) is formed through sociocultural activities rather than being separated from the social, cultural, and historical contexts whence they both emerge (Johnson, 2006, 2009).

SCT is also a theory about how humans think through the creation and use of mediation tools that is extended to various domains including second language learning and teaching (Swain et al., 2011). It is formulated through Vygotsky's (1978) persistent focus on the relationship between the individual's physiological aspects and the socially and culturally produced contexts and artefacts (i.e., language) that transform the individual's cognitive and mental functions. From a Vygotskian perspective, the source of learning and development emerges from social interaction instead of solely from the mind of an individual (Swain et al., 2011). Thus, SCT suggests that knowing, thinking and understanding flow from the individuals' participation in the social practices of learning and teaching in specific classroom and school situations.



SCT has contributed to SLTE in many ways. An increasing amount of research is taking place regarding teacher cognition using the SCT framework. With the research on the mental lives of teachers, it has been found that their own interpretations of their own acts in the classroom, their background and prior activities, and the contexts they work in have a tremendous effect on the way of becoming teachers in terms of the reasons for doing the things they do (Borg, 2003; Freeman, 2002a, 2002b; Woods, 1996), validating SCT in this context. Tellingly, it has not been possible to predict the effect of choices of materials and methods in a mechanical way (i.e., one ignoring the variables introduced by SCT).

In the following parts of the present review, we will deal with this theory again to understand how SLTE is affected by it and how professional development of students can be demonstrated through this perspective.

In this light, in the following sections, answers to two critical questions are sought: What sorts of 'learning to teach' experiences are needed to initiate the processes of teachers' professional development? More fundamentally, what are these processes? These questions are crucial because there has been a lack of research into the 'learning to teach' and teaching experiences of STs during their Initial Teacher Education and practicum and how STs constantly negotiate their professional development and developing professional identities in relation to these particular activities and relationships.

### **3. Teacher and Student Teacher Learning in Second Language Teacher Education as a Source of Professional Development**

According to Richards (2008), SLTE is influenced by two factors: First, a reconsideration of its knowledge base and instructional practices as a response to changes in understanding of the nature of SLTE; second, the external pressures resulting from the expanded need for competent language teachers worldwide. These factors seem to affect many aspects of SLTE: a rethinking of the knowledge base of SLTE, a move towards a sociocultural view of teacher learning and a focus on teacher cognition and the growing professionalism of the field, with the accompanying acknowledgement of the role of professional development in teaching and teacher learning (Richards, 2008).

#### **3.1. The Knowledge-Base of Second Language Teacher Education**

It has been suggested by some researchers (Singh & Richards, 2006; Richards, 2008; Johnson, 2009; Nagatomo, 2012) that SLTE programmes should help STs become aware of the knowledge they bring with them into the programme so as to support them to integrate the theories they learn into philosophies of teaching, since teachers teach from a knowledge base developed through their educational experiences as language learners and teachers, as well as their experiences as students, teachers and members of various communities outside the realm of language education (Freeman, 2002a, 2002b; Johnson, 2006; Johnston & Goettsch, 2000).

Research in the field has shown that, in most SLTE programmes, the focus has primarily been on the knowledge in subject matters such as testing, SLA, reading, linguistics, discourse analysis or methodology, not in pedagogy. This knowledge has often been transmitted by the lecturers to the prospective language teachers and it is done largely through intuition and experience; consequently, the programmes very often tend to focus on the debate about content and, to a lesser extent, how to deliver content effectively (Wallace, 1991; Woodward, 1992; Ur, 1996; Richards & Nunan, 1990; Richards, 1998; Singh & Richards, 2006).

However, in addition to the content-based knowledge, 'personal practical knowledge' has been defined as deep-rooted, moral personal knowledge evolving from individual personal and professional experiences (Clandinin, 1985, 1986; Clandinin & Connelly, 1987) in SLTE. Based on this identification, the importance of 'knowledge of self' (Golombek, 1998) should be recognised along with (or at the centre of) the STs' identity formation process, as is assumed for the purposes of the present review.

#### **3.2. Teacher and Student Teacher Learning**

Teachers' engagement in their own professional learning in order to improve student learning has been seen as a necessity in recent decades, and this kind of professional learning is defined as 'teacher learning' (Kennedy, 1991; Freeman, 2002a, 2002b). Therefore, there has been a growing body of research on teacher learning since the mid-1990s, both in mainstream Teacher Education (TE) (Hargreaves, 2000; Guskey, 2002; Lieberman & Mace, 2008; Warford, 2011) and in Second Language Teacher Education (Underhill, 1992, 1997, 1998; Borg, 1998; Evans, 2002; Freeman, 2002a, 2002b, 2001; Kanno & Stuart, 2011; Richards, 2008; Farrell, 2001, 2012; Sakamoto, 2011; Trent, 2012; Wyatt & Borg, 2011). The research has shown that teachers should and can improve their professional expertise and knowledge throughout their

careers. However, although the teacher is the most significant element among many sources within the extremely complex classroom language learning environment (Allwright & Bailey, 1991), in the rush to understand this complexity, teachers themselves are often overlooked, and they are portrayed as mediums to students rather than as individuals who think and who are learning autonomously.

In teacher learning, the question of how teachers learn to teach has been crucial. According to Freeman (2001), teacher knowledge is built on the teacher's experience as a learner; experiences as a teacher; understanding of theory and research; on-going reflection on learners and their learning processes; and soliciting and acting on information from students about their own learning.

Consequently, there has been a debate among SLTE researchers over whether the knowledge base should remain grounded in "core disciplinary knowledge about the nature of language and language acquisition" (Yates & Muchisky, 2003, p. 136) or focus more centrally on how L2 teachers learn to teach and how they carry out their work (Freeman & Johnson, 1998a; Yates & Muchisky, 2003; Johnson, 2006; Tarone & Allwright, 2005; Widdowson, 2002). However, the two approaches are not mutually exclusive, and the cumulative effect of studying what language is and how it is acquired is far from certain to translate into effective second language (L2) teaching practices (Freeman & Johnson, 1998a, 2005a, 2005b).

According to Tedick (2005, 2009), many researchers described content-based (i.e., language learning) approaches to (EFL)/ (ESL) teacher education as embedding two misconceptions: (1) the foundation of language teacher education is transmittance of knowledge about the language and pedagogical content and (2) that this knowledge will naturally be applied in practice.

In the traditional (learner-centred) view, learning is seen as a transmission process. When couched within a transmission model, the process-product paradigm examined teaching in terms of the learning outcomes it produced. In product-process research, "The aim is to understand how teachers' action led—or did not lead—to student learning" (Freeman 2002a, p. 2). Thus, traditionally, the problem of teacher-learning has been often viewed as a question of improving the effectiveness of delivery, or reducing teachers' resistance to change (Singh & Richards, 2006).

According to Lieberman and Mace (2008), related research helps us understand that learning, rather than being solely individual, is actually also social and happens through experience and practice. Hence, people learn from and with others in particular ways (Cochran-Smith & Lytle, 1993; Wenger, 1998). They learn through practice (learning as doing), through meaning (learning as intentional), through community (learning as participating and being with others) and through identity (learning as changing who we are). Professional learning so formed is rooted in the human need to feel a sense of belonging and of making a contribution to a community, where experience and knowledge function as part of 'community property' (Lieberman & Mace, 2008, p. 227). Hence, in the search of ownership of their profession, teachers', pre-service teachers'/ student teachers' (STs) professional development should be refocused, at least to a significant extent, on the building of learning communities. This notion carries weight in light of the sociocultural perspective as well.

### **3.3. Models of Teacher and Student Teacher learning**

There are various models of teacher-learning suggested by different educators. Teacher-learning can be identified in reference to Wallace's (1991) three models of teacher learning. (1) The applied science model proposes that teachers learn to be teachers by drawing on research-based theories and applying that knowledge into their practice. (2) The craft model refers to learning to teach in the way apprentices learn crafts. (3) The reflective model requires teachers to learn by reflecting on their own experiences. Under this model, they apply what they have learned through reflection into their practice with the purpose of further, iteratively, refining their professional abilities. In the reflective model, the role of the ST is to develop by means of their reflections (Swan, 1993; Ur, 1996; Richards, 2002, 2008).

Self-analysis and perceptions are the underlying themes of teachers' self-reflections and reflective teaching. They are influential in understanding what teachers do and think before, during and after lessons (Bartlett, 1990; Richards & Lockhart, 1994). However, a broader, social and political view of reflection emphasises the social contexts, suggesting that STs and their learning processes can be described or understood by taking into consideration the sociocultural contexts in which their learning takes place (Freeman & Johnson, 1998a, 1998b). Zeichner and Liston (1996) suggest that reflective practice cannot be formed by thinking about teaching content; rather, it involves questioning the assumptions and values that the

teacher/ST brings to the classroom and critical examinations of the institutional and cultural contexts in which teaching occurs.

### **3.4. The Paradigms of Teacher and Student Teacher Learning in Second Language Teacher Education**

To better understand teacher learning, it is crucial to look at it through different paradigms. The following subsections present and discuss the core paradigms in academia and practice.

#### **3.4.1. The Positivist, Cognitivist and Constructivist Paradigms in Student Teacher Learning**

The positivist paradigm describes a human as an empty vessel, a 'tabula rasa', who is passive in the learning process (Prawat, 1996). However, in the mid-1980s, cognitive learning theories and information-processing models shifted the focus of research from the positivist paradigm to questions about what teachers actually know, how they use that knowledge and what impact their decisions have on their instructional practices (Shavelson & Stern, 1981). Teacher education continued to focus on content knowledge and teaching practices; however, teachers were conceptualized as decision makers and were expected to benefit from making their tacit knowledge and decisions explicit (Clark & Peterson, 1986; Freeman, 1991; Johnson, 1992, 1999; Johnson & Golombek, 2003).

In the constructivist paradigm, the individual comes to the fore. Within the constructivist paradigm, the social context is seen as decisive for how the individual learns and develops. Individuals construct knowledge and learn through mediated acts in the relationships with one or more persons and the environment in which they live and act (Postholm, 2012). From this perspective, Vygotsky's (1978) sociocultural view on ST learning is central.

#### **3.4.2. The Sociocultural Paradigm in Student Teacher Learning**

From a Vygotskian perspective on learning, cognitive development (and thus, in this respect, professional development) is "... a socially mediated activity" (Johnson & Golombek, 2003, p. 730). The zone of proximal development (ZPD), which measures the distance between what a learner is able to do and a proximal level that they might attain through the guidance of an expert-other, and mediation (which the former describes) are the key concepts here. These two constructs present a view of learning as a 'process of apprenticeship' (Lortie, 1975), where apprentices/STs collaborate in social practices with teacher educators and peers in the faculty, and supervisor/cooperating teachers, peers, students, parents and other critical people in the practicum school to acquire and construct new forms of interaction and thinking (Vygotsky, 1978). As Warford (2011) asserts, mediated concept construction includes the core of the Vygotskian view of developmental processes, where facts cannot be simply transferred to learners (STs); rather, STs take the facts and appropriate their own meanings by means of cultural tools (Golombek & Johnson, 2004). This process matures in systematicity and complexity as teacher knowledge is constantly reshaped to adapt to the dynamic nature of schools and classrooms, thus comprising situated learning (Lempert-Shepell, 1995).

Vygotskian SCTs distinctiveness from traditional cognitive approaches lays in the social dimension of consciousness, in which all mental processes are primary in time and fact (Zuengler & Miller, 2006). Thus, "...the individual dimension of consciousness is derivative and secondary" (Vygotsky, 1978, p. 30). To Lantolf and Pavlenko (1995), even though Vygotskian SCT does not deny a role for biological constraints, "...development does not proceed as the unfolding of inborn capacities, but as the transformation of innate capacities once they intertwine with socioculturally constructed mediational means" (p. 109).

The current perspectives of teacher learning and ST learning common in the research indicates that L2 teachers, as users and designers of genuine forms of knowledge, can make decisions about how best to teach their students within complex socially, culturally and historically situated contexts (Johnson, 2006).

### **3.5. The Role of Context in Student Teacher Learning and Situated Learning**

SCTs of teacher learning see the concept of learning as situated social practice, which includes mediation, discourse, social interaction and participation structures. These, in turn, are situated in ideologies – both the participants' own and that of the institution running the course – about what learning is and should be (Singh & Richards, 2006).

The STs' socialisation and participation mentioned above are performed in the appropriate new discourses through which STs construct new knowledge, gain new memberships and negotiate their professional identities in these communities

(Burns & Richards, 2009). According to Pennington (2001), teachers situate their identities in a way such that different sides of identity are switched on or off as a response to context and circumstances. These contexts influence how learning, and what kind of learning, takes place (Velez-Rendon, 2010).

The location of most teacher learning in SLTE programmes is either a university or teacher training institution, or a practicum school, and these contexts generate different potentials for learning. All of these settings provide different ways (or patterns) of learning to teach. Lecture/course rooms, for instance, are settings for the emergence of social participation that can either enhance or inhibit learning of teachers/STs (Reeves, 2009); practicum schools are settings for the learning patterns to manifest through the practice and experience of teaching. Both involve induction to a CoP (Lave & Wenger, 1991) as well as involving participants with a common interest collaborating to develop new knowledge and skills. STs' socialisation into the profession, in this way, involves participating in these C(s)oP, which allow them to engage in particular activities, such as daily lesson preparation; classroom teaching; and interaction with peers, course lecturer, supervisor lecturer, supervisor teachers, co-operating teachers, students and parents (Lave & Wenger, 1991; Richards, 2008). Two aspects of the situated learning theory are particularly significant to this study: 'learning-in-practice' (Lave, 1996, p. 155) and 'identities-in-practice' (Lave, 1996, p. 157; Wenger, 1998, p. 215). Regarding learning-in-practice, according to Lave and Wenger (1991), STs engage in learning not for its own sake, but they learn so that they can participate in the practices of the community to which they wish to belong. From this perspective, the next section looks at the lecture room and then the practicum school as the settings for learning-in-practice.

### **3.6 Lecture/Course Room Element of Practicum (in Student Teachers' Learning from the Situated Learning Perspective)**

From the situated social perspective on learning, an SLTE lecture/course room can be conceptualized as an emerging CoP for learning-in-practice (Lave & Wenger 1991, Wenger 1998). As Singh and Richards (2006) put it, learning in the lecture/course room depends on the discourse and activities that coursework and class participation involve. Freeman (2002a) proposes new functions of the lecture/course room as teaching the skills of reflectivity and to provide the discourse and vocabulary that can serve participants in renaming their experience. This could encourage a reconsideration of traditional modes of teaching in SLTE programmes and a focus on the course room as a community of learners engaged in social practices and the collaborative construction of meanings.

This view of learning (dialogic and collaborative inquiry) draws on SCT and the notion of identity construction and stresses how the social processes of the lecture/course room contribute to and shape learning. Key to the teacher-learning processes are the roles of participants, the discourses they create and participate in, the activities that take place and the artefacts and resources that are employed (Singh & Richards, 2006).

### **3.7 The Practicum Element of Student Teacher Learning from the Situated Learning Perspective**

In the practicum school, STs' work includes how to apply contemporary ideas in practice of teaching. Hence, the practicum school can be viewed as a landscape where STs are encouraged to try out new professional identities, rather than simply being passive learners. Working collaboratively with the supervisor/cooperating teacher and peers can create both formal and informal social relationships in the practicum, which condition STs' relative success in learning.

In the school (practicum), under the situated learning perspective, the supervisor and cooperating teachers are expected to mentor and nurture STs; be models for best practices for planning and organizing teaching, building good rapport with students, managing the classroom and conveying subject matter knowledge; give STs the right amount of control and independence; provide appropriate and constructive feedback; and adapt their roles to meet individual STs' developmental needs (Glenn, 2006; Velez-Rendon, 2003, 2006).

Through this engagement – that is, learning-in-practice – STs may deepen their understanding and perceptions of issues around pedagogic practice and, of interest in the context of the present study, their professional identity construction. In the process of doing so, "... the STs' professional identities can be shaped and reshaped when her/his experience is critically theorized, rather than taken as the truth" (Singh & Richards, 2006, pp. 6–7). As an outcome, STs' professional identity and the CoP in the faculty course room and practicum school are reciprocally constituted through participation.

According to Myles et al. (2006), ideally, the practicum as a learning opportunity is well fitted to the CoP model; however, as Lave and Wenger (1991) point out, the social structure of this practice, its power relations and its conditions for legitimacy

define possibilities for learning. However, critics have argued that there may be situations where the CoP exhibits, for example, power relationships that seriously inhibit entry and participation (Britzman, 1991; Danielewicz, 2001). These relationships can be significantly problematized by the multiple identities both individuals bring into this situation (Agee, 1996; Graham, 1993; Rorrison, 2010). Therefore, collaboration and acceptance of differences are essential for the development of effective professional relationships.

Since STs often perceive a gap between the theoretical course work offered on campus and in the practicum, problems may emerge from the challenges for locating practicum schools, constructing meaningful cooperation with schools (and teachers), including developing coherent links between the campus-based and school-based academic strands, training supervisor/cooperating teachers and recognizing them as an integral part of the campus-based programme.

### **3.8 Student Teacher Learning and Professional development from the Vygotskian Sociocultural View**

According to Farrell (2011), throughout their careers, teachers construct and reconstruct, usually tacitly, a conceptual sense of who they are (their self-image), and this is manifested through what they do (in their professional role). Thus, for understanding (and influencing) teaching and learning, it is necessary to understand teachers and their professional, cultural, political and individual roles, "... which they claim or which are assigned to them" (Varghese et al., 2005, p. 22). Thus, understanding their roles does not only involve understanding how they teach but also how they learn to teach.

As Lieberman and Mace (2008) put it, people learn through meaning (learning as intentional), through practice (learning as doing), through community (learning as participating and being with others) and through identity (learning as changing who we are). This process shapes and reshapes the identities of STs within the social interaction of the classroom (Richards, 2008), which can be explained by the "profound connection" between professional role and practice (Wenger, 2008, p. 149).

The concept of identities-in-practice, as Kanno and Stuart (2011) put it, implies a reciprocally constitutive relationship because identities develop only as one takes part in the practices of a community and learns the ways of being and doing in the community. Thus, ST learning means to 'become' (i.e., to cultivate a professional identity as) a language teacher, so it cannot be limited to discovering more about the skills and knowledge of language teaching (Singh & Richards, 2006). From the Vygotskian sociocultural perspective, the overall aim of a teacher education programme can be best perceived as the professional development (Singh & Richards, 2006; van Huizen et al., 2005). STs' professional identity being developed through guided participation (Rogoff, 1990) involves commitment to an image of teaching that is both publicly and personally meaningful and underlies and directs the acquisition and further development of professional knowledge and skills (van Huizen et al., 2005). Thus, teachers' learning and professional development are crucial on the building of learning communities, as claimed by Wenger (van Huizen et al., 2005).

### **Summary**

In this review article, through an overview on student teachers' learning and their professional development, a conceptual basis was established.

Regarding professional development, the present study adapted Freeman's (1982) definition, positing professional development as growth both personally and professionally. It also employed Danielewicz's (2001) definition: "... our understanding of who we are and of who we think other people are. The present study also adopted the view from Singh and Richards's (2006) that ST professional development and identity is woven through the ideologies, discourses, contents and approaches of the practicum school and the faculty, and the individual STs own desire to find meaning in becoming a teacher. Thus, this view underlines the transformative dimension of teacher education programmes, looking at the transformations of STs from students to teachers from first-hand analyses concurring with Danielewicz's (2001) professional identity as transformative re-imagining of self.

## Exploring Digital Storytelling on Cultural Issues at the English Lessons in Multilingual Classrooms

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### Abstract

For centuries rendering stories have been the most powerful medium for transmitting cultural heritage to next generations because stories are initially used for the purpose of education. In the past two decades, the dynamic emerging of technological innovations has given fresh start to new forms of culture and language teaching that is completely different from print-based source. Also, computers and digital have become a breeding ground for massive variety of new methodological approaches and pedagogical techniques. Multicultural education is considered to be a good opportunity for our country to integrate young generation into the world economy and global society, but still we come across some difficulties. This research aims at giving an analysis about the implementation of digital storytelling into multicultural education during learning English classes on topic entitled “ ” for the 1st year students which took place 7 weeks. The present questionnaire-based study examines the outcomes of digital storytelling procedures at the Eurasian National University. The study was performed through theoretical study of the phenomenon, observing, monitoring, focus groups’ interviews, and testing. Moreover, the present study was an attempt to investigate the effect of creating and perceiving storytelling on students’ cultural awareness. Data elaboration and statistical analysis were performed. The results of the study showed that the implementation of traditional storytelling with well-designed, attractive and demanding regarding high-ranked cognitive activities integrated with new technology had fulfilled its true instructional potential making students’ minds more creative and provided the perfect environment for language and culture teaching.

**Keywords:** Foreign language learning, English teaching, Digital storytelling

### Introduction

Foreign language learning comprises of several components, including grammatical competence, communicative competence, language proficiency, as well as culture competence. Undoubtedly, cultural awareness an integral part of foreign language learning and incorporation it in curriculum is a goal for foreign language teachers. The role of English language knowledge in Kazakhstan is also vital. The topicality of the research is determined in the need of extensive utilizing of media and modern technological tools in language teaching and their use provides great opportunities for the implementation of the most important didactic principles - the principle of visualization and individualization. Furthermore, the aim of the research is to consider the peculiarities of digital storytelling (DSt) and prove experimentally the effectiveness of the integration of digital stories on cultural topics into English language classroom. Hence according to the aim, we have allocated the following objectives: to consider the theoretical basis for the use of digital stories; to analyze the possibility of implementation of digital stories in Kazakhstani school setting and develop and probe lesson plans comprising digital stories; to prove experimentally the effectiveness of using digital stories in the English lessons. Also, selection of topics proved the efficiency of digital stories in rising cultural awareness. This study introduces development both language skills and technical means because storytelling maintains creativeness, sense of authorship, skills to be careful listeners, and to develop cultural interests in learning a language.

### Literature Review

Literature defines that language teachers should be the mediators between learners and culture of both language foreign and native. In 2006 Barry Tomalin signifies that “cultural awareness training is changing”. Language teachers are responsible for providing the cultural information that compiles the language. However, in practice, many foreign language teachers focus on more on grammatical competence and ignore teaching the target culture. Besides awareness of cultural

values, beliefs, history and behavior does not particularly force the learner to adopt foreign culture norms. They exist to purify the self in order that it takes a more global and less self-centered form. Kramsch (2001) defines culture as “outdoor gardens with no meaning in themselves unless they are related to and contrasted with indoor apartments and dwellings”. Moreover Michael Byram (2002) points out key qualities of a being successfully person across cultures.

Using new digital technology at the English lessons particularly educational digital stories, due to its easy production and the possibility of immediate web publishing, implies a fast exchange of information and access to the final products, thus facilitating in a way not previously possible a user-friendly tool that may serve the purpose of exchanging students' ideas and points of view on the same topic; with no borders regarding, distance, time, or accessibility. Otherwise, cited Brenner K. (2014), digital story is a perfect tool that can be used to help students overcome the cultural shock in the process of second language learning. Digital stories may assist students integrate into target culture and life in general, both at academic and sociocultural levels. In 2014 Dudeney, G., Hockly, N., and Pegrum, M. explore new digital literacies in detail, offering a range of practical ideas of how they can be developed in the English language classroom. They determine taxonomy of the new literacies by breaking them down into four main areas: those with a focus on language, on connections, on information, and on (re)design. Combine the old age tradition of storytelling with the latest technology and the result is a compelling tool that motivates students to read more and write better. The technique is called digital storytelling (DSt). It is a good way to engage students in both traditional and innovative way of telling a story. There exists the opinion that DSt perfectly combines the art of telling stories with a variety of digital multimedia, such as images, audio, and video (Brenner K., 2014). DSt includes the telling of personal tales, the recounting of historical events, or as a means to inform or instruct on a particular topic. Digital stories can also foster a sense of ownership in learners, let learners have a deeper understanding of the text and facilitate learners to have a longer retention rate of the text. Moreover it is used to improve learners' writing skills, learning in the content, facilitate collaborative activities, promote in-class discussion, motivate learners to learn critical thinking skills, and foster understanding of complex ideas. Thus, DSt is an excellent application in the foreign context that improves the traditional storytelling techniques, basic word processing programs and social software by incorporating multimedia and multi literacies resulting in increased levels of engagement, analysis and critical thinking skills. It has been shown to increase learning engagement and Technology tools that support DSt are readily available and much easier to use today than they were in years past.

## **Stages of Implementation of Digital Storytelling in Higher Education and Steps Followed**

### **Participants' profile**

Methodological basis of the research are integrated general and specific methods, including observation, study and synthesis of experience, questioning, experiment and critical analysis of scientific and methodical literature on the problem of the research and statistical analysis. Firstly we learned information on fundamentals of digital storytelling: its history of development, ways of implementation and structural basis. Also, the significance of cross-cultural awareness was considered. The practical part of the research was based on designing lessons during 7 weeks and their realization in Kazakhstani English language classroom and then was presented an analysis of the experiment from the three sides: to the impact on four language skills development, cultural awareness and average academic performance.

Our research was held in the Eurasian National University with the 1st year students of the speciality “Foreign Language: Two Foreign Languages” during 7 weeks. There were 3 groups totally 60 students including 18 males and 42 females. Each group is divided into two subgroups due to the academic aptitude: subgroup “A” and subgroup “B”, 10 students in each. Subgroup “A” overall has the same marks and level of knowledge as subgroup “B”. The research was held in group “B” which called experimental with implementing DSt with cultural aspects while group “A” has a traditional teaching approach. Students are quite united; they respect and value each other. The academic proficiency of the whole group is high enough. There is no evident leader in the class. However, there are a couple of girls, who eagerly arrange all class activities and keep the students united. They are the most responsible persons who are ready to help with any arrangement. Overall the students are well-mannered. They do not utilize obscene language, at least, in teacher's presence. At the lessons the part of the group is active and loud, another part is always rest are silent. Teacher has to make effort to arouse them from the indifference. The national structure is following: Kazakhs – 33, Ukrainians – 6, Russians – 10, Korean – 3, Azerbaijani – 2, Tatar – 3, German – 3.

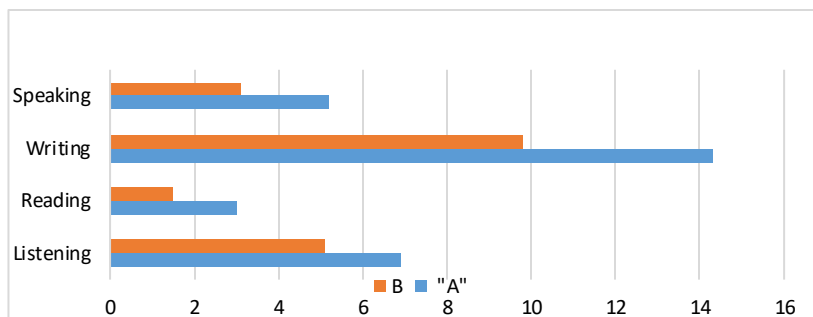
Subject-matter of texts and assignments meet the students' needs and interests in compliance with claimed age. Great attention is paid to forming of such integral skills as: conducting discussions, debates and disputes, work in a small group,

conflict resolution, etc. The major drawback is the deficiency of audio-visual media. The teacher has to select appropriate audio material. Majority of students have B1 level of English proficiency.

### Experiment Procedures

The initial test was elaborated to check four language skills acquisition consisting of 4 sections and has a purpose of analyzing such skills as reading, writing, speaking and listening. The checking is conducted on two academic hours, first hour for listening, reading and writing and second one for speaking. The content of the test is depicted in Table 1.

Figure 1. Students' four-skills acquisition average performance



The control group is a subgroup "A", as the subgroups have separated lessons from the rest of the experiment, their result would not be affected by during experiment. An experimental group is the subgroup "B". The experimental procedure is performed in their classrooms. The group is chosen, because it has lower results according to both language skills assessment and traditional marks criteria. Either positive or negative result would be more evidential in this subgroup.

The purpose of the digital story project is four-fold: to improve language proficiency competencies and cultural awareness; to maintain collaboration; to develop computer literacy; to build self-confidence.

The main tool for the study is Windows Movie Maker because it can be used offline and it build-in the Windows operation system for creating digital stories out of still images, video, and audio. It also can be used for trimming video, cropping images and to convert and overlay sounds and audio. The addition tools are the students' smartphones. They were used for internet browsing, searching data and appropriate material. Also, smartphones substitute photo and video camera and audio recorder. Implementing digital stories into the classroom setting is a long process demanding several preparatory steps. Digital storytelling is a kind of tool which teacher cannot bring into the classroom and start to use it at once. First of all it requires background knowledge in the sphere of modern technology, multimedia and a proper level of computer literacy. Students should be prepared to use internet sources and application for creating their own stories. Therefore, the plan of the research contains essential pre-production process which allows student to increase their literacy in the sphere of using technical equipment. Moreover, student should be acquainted with the technique of digital storytelling and its purposes, aims and procedure of creating.

This practical approbation continued for 1 whole term and according to the curriculum EFL target culture contains oriented elective course. The project was held in the course of elective lessons in order to embrace both cultural and technological elements without distortion of the curriculum. The digital storytelling unit plan comprises 7 Lessons for 2 academic hours each. The material is presented as a series of workshops in the experimental subgroup and as traditional lessons in the control subgroup. The cultural element in control subgroups was presented with the use of video, audio and reading materials.

With our desire to engage students in modern literacy practices was created a digital storytelling lesson plan hinged upon the assumption that students do not possess prior knowledge and skills regarding storytelling, figurative language, visual literacy, and computer technical skills. Considering that not all students in a classroom possess such knowledge, we created a plan converging all steps of implementing digital storytelling into classroom smoothly. Our plan is based on the experience of such scholars as Miller (2009) and Galac (2011).



## **Digital Storytelling Lesson Plan:**

### **Lesson 1 – Introduction to Digital Storytelling**

#### ***Objectives:***

To define digital storytelling

To explore what makes an effective digital story

### **Lesson 2 – The Idea / Point of View**

#### ***Objectives:***

To explore the digital storytelling process

To brainstorming ideas for digital story

To write a plan

### **Lesson 3 – Background Information / Storyboard**

#### ***Objectives:***

To write a script

To create storyboard

To research topic and find informational content

### **Lesson 4 – Collecting Artifacts**

#### ***Objectives:***

To revise a narrative script

To select appropriate images and sounds

### **Lesson 5 – Assembly / Pacing**

#### ***Objectives:***

To learn about digital storytelling software

To assemble the pieces of the multimodal digital story

To record narration

### **Lesson 6 - Editing and feedback**

#### ***Objectives:***

To finalize the story

To receive feedback and make final edits

To practice presentation

### **Lesson 7 – Share, Feedback, Reflect**

#### ***Objectives:***

To present the digital stories to peers, family, and community

To reflect on the learning process

The unit comprises seven lesson plans that completely disclose the technique of DSt giving students an opportunity to create and present their stories with cultural issues.

### Result and impact of digital storytelling on student outcomes

The production of digital stories capitalizes on the creative talents of students, and consequently they take great pride in the finished product and in seeing their efforts projected on a screen in front of their peers while engaging the entire class. In addition, student collaboration of digital production or peer editing of narrative text reveals moments of engagement, leadership, and students taking control. Furthermore, digital media production provides a meaningful vehicle for assessment. Overall, digital storytelling is a beneficial and valuable mechanism for improving the four-skill areas of English language competency. The digital resources allow teachers to create new techniques, as well as reevaluate and improve the more traditional techniques that help bring the target culture into the classroom.

The outcome of the experiment comprises three aspects of English language proficiency:

Four-skill areas of English language proficiency

Basic knowledge of culture

Overall academic performance in English lessons

To have a complete picture of the positive and negative aspects of the implementation of digital storytelling in classroom setting these aspects were assessed respectively:

Four language skills test

Multiple choice test

Traditional first term marks

### *The effects of digital storytelling on the four-skill areas of English language proficiency*

Post-test was prepared using pre-test structure (see table 1), thus, it consists of listening, reading, writing and speaking parts.

Table 1. The students' average performance based on the four language skill acquisition pretest and posttest.

Group	Skill	Max points	Pre-testing		Post-testing		Variance %
			points	%	points	%	
Control "A" subgroup	Writing	10	6.9	69%	7.2	72%	3%
	Reading	4	3	75%	3.1	77.5%	2.5%
	Listening	20	15.3	76.5%	15.8	79%	2.5%
	Speaking	15	9.7	64.7%	10.2	68%	3.3%
Experimental "B" subgroup	Writing	10	5.1	51%	6.3	63%	12%
	Reading	4	1.5	37.5%	2.1	52.2%	14.7%
	Listening	20	10.8	54%	11.2	56%	2%
	Speaking	15	8.4	56%	9.6	64%	8%

As the table 1 denotes there are differences between experimental and control groups regarding listening, speaking, reading and writing on pretests and posttests. The variance of the four-skill acquisition in the experimental group is much higher than in control. The highest positive deviation is observed regarding reading and writing skills, then speaking skill improvement is 8%, which is higher than in control group. However, the least rise is showed regarding listening skill. Therefore, there is no significant correlation using a storytelling approach and effect on listening skill. The average variance

of all the skills in the control group is 3% . In comparison with the control group, the moderated average variance of the experimental group is 9% . The results point out that all participants of the control group had made some improvements after the study but the improvement was not as big as the one made by the experimental group learners. The average variance of the experimental group was obviously superior to that of the control group, showing that the digital storytelling technique could effectively enhance the four-skills acquisition of the students.

According to the table, the average result of control group on the writing pretest was 69% . Regarding the performance of experimental group on the writing pre-test percentage was 51% . In addition, the control group's writing post-test was 72% with the variance of 3% and the outcome of experimental group on post-test writing was 63% with the variance of 12% . Therefore, it can be concluded that the average performance of experimental group on the writing skill posttest increased 10% more compared to that of the control group.

Regarding the performance of control group on speaking pre-test and post-test, the resulting variance is 3. 3% . In addition, the variance of the experimental group on speaking is 8% . Therefore, it can be concluded that the mean of experimental group on the post-test motivation increased more than that of the control group. The average performance of the experimental group raised by 9% . These results are reflected in Figure 2. Among the participants in the experimental group who were engaged in the digital storytelling project, stated that the application of digital storytelling leads to development of their speaking performance. They mostly had the following comments:

*I like reading stories on the screen because it is interesting to me. Now telling stories is not a nightmare for me anymore.*

*When I take part in storytelling, I give my full attention to what others say. I learned something new about my classmates.*

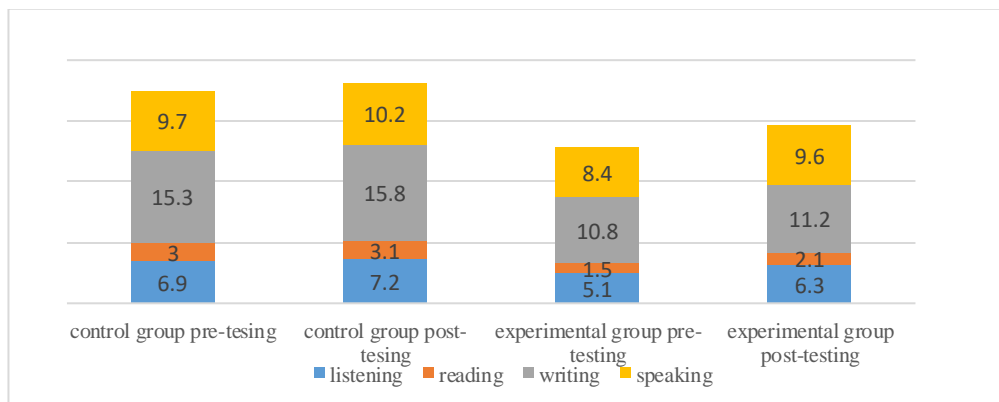
*It was a great experience during my education. I have a great fear of public speaking, but now it seems that I can speak publicly with a long preparation.*

*Stories make me truly think about the topic. Now I have become more interested in history and cultural peculiarities of English speaking countries.*

*I like working with computer and look for information myself. I have learned a great deal about the ways of presenting stories.*

*I've always loved history of England and I am happy to have a choice of topics. Now I can share my passion with all my classmates.*

Figure 2. The effects of digital storytelling on the four-skill areas of English language proficiency.



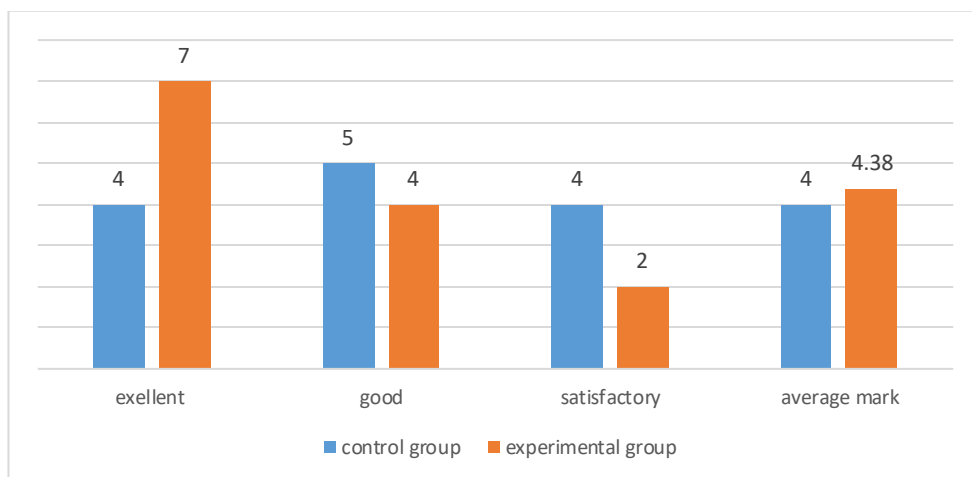
### **The effects of digital storytelling on the basic knowledge of culture**

One of the main goals of the present study is to argue that DSt is utilized as a versatile tool to improve students' cultural knowledge in an EFL context. Here it has been illustrated how cultural context drives a digital storytelling project. Moreover it allows teachers to create new techniques as well as reevaluate and improve the more traditional techniques that help

bring the target culture into the classroom. Research has shown that language learning should occur in a dynamic and active manner. Technology-based activities together with an inquiry learning approach allow students to interact directly with the second language and its culture without time and place restrictions and to explore and construct a deeper understanding of English language cultural knowledge. The digital storytelling serves as a dynamic learning environment that promotes an understanding of the intersection of culture and language in all aspects of cultural understandings, both tangible and intangible, and develops and improves strategies that are conducive for learning the cultural concepts.

The process was explored very urgent cultural issues that students had chosen beforehand with a particular purpose. The purpose impacted an opportunity to reflect different positions, attitudes, beliefs, and hopes on life and tried to find deep connections with subject-matter. To illustrate this research it was noticed the most favourite issues were: Clothes, Fears, Marriages, and Lifestyles. As the assessment of the cultural knowledge criteria, the participants of the both control and experimental groups were asked to complete a multiple-choice test consisting of 20 questions comprising all the material in the curriculum of the both groups. The students were purposefully given this survey at the end of the storytelling project in the hope that the results would show the effectiveness of digital storytelling experience.

Figure 3. The outcomes of the multiple-choice test on cultural knowledge



As Figure 3 illustrates the average score obtained on the culture-based test for the experimental group is 0.38 greater than the one for the control group. The number of excellent marks is greater in experimental group by 3. At the same time number of the satisfactory marks in experimental group is less than in the one in control group by 2. Apparently, number of good marks in control group is greater than the one in experimental by 1. The overall outcome of the culture-based test demonstrates the effectiveness of the digital storytelling technique for better comprehension and retention of the cultural information. The results demonstrate great improvement of the experimental group and advocate the digital storytelling technique as a powerful pedagogical tool in language classroom.

### ***The effects of digital storytelling on the overall academic performance in English lessons***

The usage of a new technique always affects all the spheres of the students' performance. The basic results of the experiment are measured using traditional grading system. The outcome of comparison between the performance of the previous academic term and the term in the course of which the experiment was held is reflected in Table 2 below.

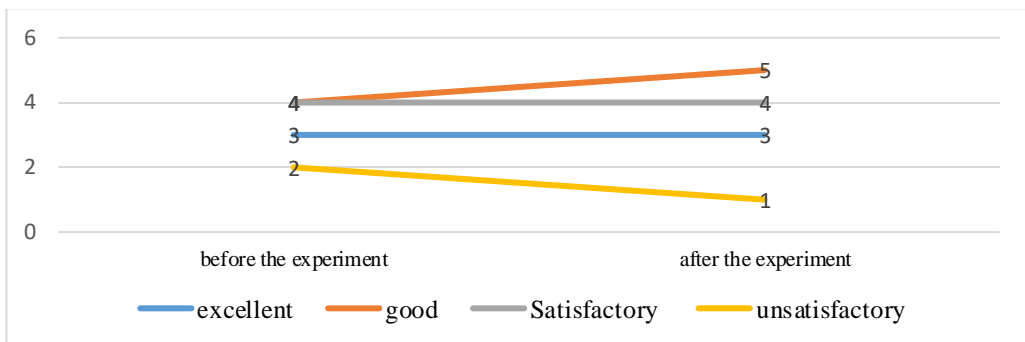
Table 2. The performance of the students according to the traditional grading system.

Group	mark	Previous		1 <sup>st</sup> term mark		variance
		%	Number of students	%	Number of students	

<b>Control "A" subgroup</b>	excellent	31%	4	31%	4	0%
	good	46%	6	46%	6	0%
	satisfactory	23%	3	23%	3	0%
	unsatisfactory	0%	0	0%	0	0%
<b>Experimental "B" subgroup</b>	excellent	23%	3	23%	3	0%
	good	31%	4	38.3%	5	7.3%
	Satisfactory	31%	4	31%	4	0%
	unsatisfactory	15%	2	7.7%	1	7.3%

As the Table 2 illustrates the performance of the student from control group did not change and number of the students possessing particular mark stayed the same. Conversely, the experimental group's results slightly differentiate from the previous ones. To be precise, the number of students obtained good mark is increased by 1, in the same time the number of the students possessing unsatisfactory mark is decreased by 1. The number of the students having satisfactory mark did not change, but one of the student improved his mark to good, and another one replaced him by improving his result from unsatisfactory to satisfactory mark. Such outcome clearly shows improvement in language proficiency and proves the effectiveness of the digital storytelling in English language classroom. The diversification of the student's English language acquisition is depicted in the Figure 4.

Figure 4. The discrepancy in mark according to the traditional grading system



Taking the findings of this study into account, it can be claimed that technology of digital story telling brings about new ways of thinking about and organizing materials and as a result increases students' performance. It can be considered as an effective tool for improving learners' average performance as it involves students in learning process. Learners not only become more interested in their learning but also take more responsibility for their learning.

The experiment in the language classroom revealed that students respond to such a learning experience. Teaching experiment was chosen since the point of interest was raising interest to the culture and not the learning result alone. It was found that there is a positive interaction in line with the original goals set, among students and with their teacher as well during the digital story development process. Furthermore, it was found that learners are motivated and engaged in the activities within the learning context that combines materials and experiential activities along with new tools.

As far as the research assumptions are concerned, it was verified that digital storytelling development encourages interaction between students and the teacher as well and enhance academic performance of the students. Digital storytelling boosted learners' confidence enhanced cooperation and revealed possibilities that could never emerge through traditional activities. Students not only managed to make their own digital story but they animated it with their personal way of expression. It is highlighted that the teacher in this process provides the "spark" and tools and helps students using them, but at every stage of the process it is learners themselves that give meaning to what they create. DSt is one pedagogical tool that should be used in language classrooms. Perhaps by utilizing digital storytelling in education researchers will arrive at a deeper understanding of the different and more powerful roles that digital media can play in both teaching and learning

## Findings

The digital resources allow teachers to create new techniques as well as reevaluate and improve the more traditional techniques that help bring the target culture into the classroom. Since the main aim of this research was to investigate the peculiarities of digital stories and prove experimentally the effectiveness of using this technological tool as DSt in cultural diversity while teaching a foreign language. This study contributes to new understandings of how to create authentic cultural learning context that can be used in a range of educational settings. The research focused on how to implement digital storytelling in the classroom, describing the digital story workshop, and explaining teacher roles and student tasks; therefore, this research gives a clear picture of how to integrate digital storytelling into Kazakhstani schools. Consequently, the new knowledge generated by this research can be implemented corresponding future educational policy. Firstly, in the practical part it was presented the results of the pre-test in both control and experimental groups. Secondly, the sequence of workshops plans on cultural topics were generated using models have been created in the past to help educators achieve better learning outcomes with digital storytelling and probed experimentally. Thirdly, the post-test was held and the findings indicate that the learners in the experimental group, initially having inferior results, noticeably improved performance according to traditional grading system and four-skill language acquisition; the students in the control group have showed practically the same results as in pre-test. As a result DSt significantly improves students' speaking, listening and reading skills much more than the traditional way of teaching. However, the effectiveness of digital stories in relation to writing skill did not show its effectiveness. In regard to culture knowledge the students of the experimental group outperformed the ones in the control group. Thus, the experimental results of students' performance conform digital storytelling approach can engage students in the practical environment. Digital storytelling makes practice and training more engaging, diverse, and customized to their needs and challenges.

Through the process of digital storytelling, students can turn narratives into multimedia productions to develop reading, writing, listening and speaking skills. The technique of digital storytelling can be used effectively in Kazakhstani classroom setting to improve cultural and academic acquisition. As seen above, the experimental class outperformed the other one in cultural knowledge. They presented stories using digital images, photographs, video, animation, sound, music, text and a narrative voice boosted the positive motivating impression of storytelling and enabled students to construct compelling and creative narratives of the story. Simply put, by involving DSt not only learning becomes personal, enjoyable, attractive and creative but it helps students improve their reading, listening and speaking skills in the context of target culture by learning to express opinions and constructing digital narratives for an audience.

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## The Guatemalan Genocide Through Indigenous Mayan Literature Twenty Years After the Peace Accords: Rigoberta Menchú, Humberto Ak'Abal and Víctor Montejo

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### Abstract

Guatemala experienced a cruel genocide in the early eighties, in the context of a repressive Conflict. Due to the different governments' repressive policies, this terrible social situation was little known abroad, and even in the own country. Just after the Peace Accords, several organisms worked to uncover the historical truth. In any case, we cannot forget that testimonial literature is a privileged mean to know this dark period of the contemporary history of Guatemala. This genre is particularly relevant, because the main writers are originally Mayans, and have directly suffered both repression and social exclusion due to ethnic reasons. Rigoberta Menchú, Unmberto Ak'abal and Víctor Montejo represent a new and original point of view in the measure in which they describe feelings and situations from the perspective of those who experience them personally. Testimonial literature or *the Testimonio* becomes an ethnographic document that allows us to know not just a period but a people who have suffered from repression and exclusion for centuries.

**Keywords:** Guatemala, testimonial literature, Mayans, genocide, Conflict.

### Introduction

Testimonial literature or *the Testimonio* emerged in Latin America in the wake of the Cuban revolution, of the need to face the society's most urgent problems and the serious violations against human rights which took place in several countries in that region (Figuroa, 2004). In several countries as Guatemala or Colombia, in the eighties decade, this literary gender becomes a means of rewriting national history, in order to avoid the government censorship or the official interpretation or the national historiography. That is why Ortiz (2000) considers *the Testimonio* as "an alternative perspective of the life conditions of those who are affected by wars, political prosecution, inequality or violation of rights" (p. 341).

Suárez Gómez (2011) considers that testimonial literature is "a hybrid representation which juggles realities, literary subjectivities and memories" (p. 57). In this sense, *the Testimonio* marries direct and experienced elements with the rewriting of obtained and reinterpreted data. The subject narrator, as a matter of fact, fluctuates between the perspective of some cultural and experienced components of the reality, and in turn, another different imagined aspects. That is why some elements of veracity can be perceived as diffused, as far as an empirical or pragmatic point of view is concerned. George Yúdice (2009) synthesized *the Testimonio* as follows:

Testimonial writing may be defined as an authentic narrative, told by a witness who is moved to narrate by the urgency of a situation (e. g. war, oppression, revolution, etc). Emphasizing popular, oral discourse, the witness portrays his or her own experience as an agent (rather than a representative) of a collective memory and identity. Truth is summoned in the cause of denouncing a present situation of exploitation and oppression or in exorcising and setting aright official history (p. 17).

We cannot forget that narrative is fiction, and the creation of narratives spaces implies a substantial reinterpretation of spatial-temporal sequences, despite the events are usually represented in a similar way as they took place, located in real and verifiable stages. In this regard Barcena (2001) underscores that "the words do not rise to the wound they concern" (p. 3). Semprún (2001), on flip side, underlines the importance of the witness, because the real witness is the one who cannot transmit the testimony anymore, because he was not able to survive the atrocities. The writer, in this case, does not take part in this victims sector, but he becomes the unique witness, capable of transmitting and translating these events into reality. Testimonial literature, despite its limitations, is a privileged vehicle to know and analyze specific events which took place in a determined situation and time.

Nora Jilevich's perspective (2006) is particularly interesting, because she tries to approach the reality, in an objective way, in order to "retrieve the dignity of the community" (p. 17). Despite limitations that could be found in this literature, mainly due to the inherent intentionality, or even owe to ideological bias, we must not look sight of the fact there is an unavoidable link between this literature and social commitment. This social engagement becomes bigger after the massacres, the scorched-earth policies and the genocide, that "causes the nightmare of the helplessness and the silence in face of the horror that was going on in front of their eyes" (p. 20). The *Testimonio* has not just a *therapeutic* function, but it turns into an effective way to spread the truth that was forced to be gagged.

If we take into account the ethnographic significance of the literary and testimonial documents, we should draw the attention on several significant questions. First, the relevance of the testimony cannot be questioned. However, *the Testimonio* consist on an interpretation of the reality, and this fact has in itself different nuances we should take into account. Secondly, and due to the reason we have just described, there are some subjective elements, despite they should not affect the objectivity of the process. It is a well-known fact that writers expose the diverse events from an external perspective in spite of they were part of the event to a greater or lesser extent. tz (1998) discusses whether or not the analysis of a culture can be objective, and this question can be applied to the testimonial literature:

Translate pain, uncertainty, the insurmountable distance that separates this today from that decade in which we used to move like fish in water, not knowing that water was poisoned (Strejilevich, p. 117).

*The Testimonio*, in all its facets, accurately contributes to know the facts, *ad intra* and *ad extra*. This is essential to build social justice and memory Figueroa, (2004). It is a way to give voice to the voiceless (García, 2005).

#### **Genocide victim's testimony: indigenous-Mayan testimonial literature**

It can be considered as a privilege to find indigenous voices in Guatemala that express their experiences and own perspective from *the forgotten side*. The genocide testifies "the indigenous side of the inequality" (Del Álamo, 2004). In this sense, it is a real breakthrough in the fight against injustice the emergence of Mayans, describing their own drama. This new literature goes beyond the rigid patterns of the indigenous literature, which reinterpret, adapt and even distort the references, in order to build a new conscience (Comejo Polar, 1989). In contrast, this new literature breaks away from previous ideologies, and in turn, it fulfills aesthetic and social functions, but they also turn into an ethnography that provides privileged data.

In the case of Guatemala, we cannot forget there is an ethnic diversity, often under the hegemony of certain majority groups, in this case, kakchiqueles (Bastos y Camus, 2003), although there are another important collectives with a strong cultural identity. In any case, we should take into account that indigenous testimonial literature has different manifestations and nuisances, depending on the ethnical origin, personal education, personal trajectory and the experience of the genocide they have. Bastos and Camus (2003) underscore that identification and self-identification with those elements linked to the *mayanity* can be vast or very specific. In this sense, some sectors of the Guatemalan society feel complete Mayan awareness, while other rural collectives are not aware they belong to the Mayans, but to a concrete or specific group, what is to say a particular ethnic group.

As far as testimonial indigenous literature in Guatemala is concerned, we will focus on three significant examples of this positive change: Rigoberta Menchú, Humberto Ak'abal y Victor Montejo. in the first authors, we must take into account there is little contact with biculturalism. That is why their Mayan identity is manifested in the use of their mother tongue. This circumstance will determine not just their writing, but their perspective on the genocide. On the contrary, Victor Montejo represents a mixed perspective. He is from Mayan origin, but with a significant *ladina* influence. As a result, his narrative shows a three-tridimensional perspective: indigenous, Castilian, and, in turn, living exiled in the USA. (García, 2005). An important part of his work will be written in English, directed to an external collective. It aims to inform the American readers about these tragic events.

Humberto Ak'abal y Ribogerta Menchú usually write in Spanish, and this could be interpreted as a self-ethnocide, due to the paradox of writing in the colonial language to denounce the injustice. Nevertheless, we cannot forget some important elements. As far as Rigoberta Menchú is concerned, we must underscore she is not the direct author of her work, but the source, by transmitting the information. As a matter of fact, it is a re-interpretation of oral communication, a direct experience of a woman who learned Spanish at the age of adulthood. Concerning Humberto Ak'abal, he normally writes either in Spanish or Mayan. Even, some of his poems are written exclusively in Mayan-quiché.



To narrate the past events from the indigenous point of view can be considered as a privilege, despite the translation or the interpretation they carry out. Buxó (1983) considers that "two languages are not similar enough to claim they both represent the same social reality". As a result, "two worlds, living different realities are different worlds, and not the same world with different labels" (p. 28).

On the following pages, we will approach the genocide through these three authors.

### The Mayan writers of the Guatemalan genocide.

#### 2.1 Rigoberta Menchú Tum

Rigoberta Menchú, who was awarded with the Peace Nobel Prize in 1992, has generated many controversies in her country and in all over the world. There are some elements we cannot forget if we analyze her work. First, the controversy that arose from her publication can be partially understood as a spear campaign against her own person. Second, we cannot ignore her testimony has been ratified by diverse entities which have researched these tragic events, during the hardest years of the Conflict. Third, we must mention Guatemala is an ethnocentric country, and in this context, Mayans are usually claim their rights and cultural identity. They are the basis of Guatemalan society, despite they suffer from social exclusion.

*Me llamo Rigoberta Menchú y así me nació la conciencia* (1982) (*My name is Rigoberta Menchú and this is why my Conscience was born*) was written by the anthropologist Elizabeth Burgos from the transcriptions of the personal interviews with the Rigoberta. This book has sparked controversies and contradictory opinions since it was published. Thereby, some authors, like David Stoll, in his work *Rigoberta Menchu and the Story of All Poor Guatemalans* (1999) expresses that the Mayan is not faithful to reality, and the events and she usually overemphasizes situations she describes. In any case, the literary critic Arturo Arias puts the counter argument by bringing into relief that Menchú was the first woman who tried to break the stigma of discrimination, a triple discrimination in the case of the rural woman in Guatemala: female, indigenous and poor. Her testimony let the world know the harshness of the Conflict and its significant consequences. Besides, she describes habits, ways of life, beliefs, traditions and the Mayan cosmovision. By the very first time, this Mayan writer invests her people with the deep dignity they deserve.

Elizabeth Burgos respects the Mayan way of expressing ideas and feelings, being faithful to the Mayan linguistic patterns. She even makes grammatical mistakes in order to reflect the authenticity of indigenous thought and practices.

We must put special emphasis on the narrator's perspective. Burgos (Menchú) writes in the first person, like an autobiographical work. Thanks to this fact, many cultural issues are described, and when the author approaches *ladino* culture, she observes that reality with surprise and perplexity, as it were a totally different perspective:

La forma en que se siembra ahí no es la misma forma en que se siembra entre nosotros. El indígena rechaza cualquier clase de abonos químicos que le tratan de enseñar (Burgos, 2005, p. 170).

The common thread of this narration is the confrontation between the indigenous and the *ladino*. In this context, the problem of land becomes a recurrent theme: its equitable distribution, justice indigenous tradition and Mayan cosmovision are unavoidably linked to this crucial issue. Menchú reveals all social miseries when she narrates her personal experiences in the capital city, in an unfavorable context for her. As she worked as maid, she concludes that Mayans have a position of social exclusion and inferiority in Guatemala:

Cuando vi que la sirvienta sacó la comida del perro. Iban pedazos de carne, arroz, cosas así que comieron los señores. A mí me dieron un poquito de frijol y unas tortillas tiesas. A mí eso me dolía mucho, mucho, que el perro había comido muy bien y que yo no merecía la comida que mereció el perro (...). Pero me sentía muy marginada. Menos que el animal que existía en casa (Burgos, p. 143).

Rigoberta reflects the personal pain suffered by every indigenous who must leave his land behind. All these testimonies are really useful to understand, to a greater or lesser extent, the posterior development of rebel movements, against injustice and arbitrariness. In this specific case, Vicente Menchú becomes a key piece in the struggle for social justice by the force, if necessary. His life and death make us realize the harsh living conditions of millions of Mayans, belonging to a number of generations.

The chapter XXIV describes the occupation and burning of the Spanish Embassy, in 1980. In principle, these peasants took over the Spanish Embassy in order to protest against government and its repression policies. The final result can be considered as one of the most significant violations of human rights. The author projects in this narration a personal and direct experience of the Mayan genocide.

Entonces entraron en la embajada de España. Nisiquiera nos pasaba por la cabeza lo que sucedería después. En primer lugar porque allí había personalidades importantes. En segundo lugar porque allí se encontraban también elementos del régimen que cayeron, murieron quemados junto a los campesinos. Por supuesto sabíamos que iba a haber una tensión, pero pensábamos que era posible que a todos lo que tomaron la embajada les concedieran una salida del país como refugiados políticos para que también pudieran dar a conocer su lucha afuera (Burgos, p. 250).

Despite we must underscore that Rigoberta's perspective is crucial in order to understand the social context she lived in, and the events those took place in the Spanish Embassy, we cannot forget there are another different reads of this fact that puts into question the veracity of this narration. In this sense, David Stoll (1999) differs considerably from Menchú's testimony as far as the causes of the occupation are concerned. He affirms that "the massacre at the Spanish embassy could have been a revolutionary suicide that included murdering hostages and fellow protesters" (p. 88). This accusation against the Mayan peasants contradicts this version, because there were found many provisions and food among the peasants' belonging, and this shows that the inherent intentionality they had was to stay in the embassy for an indefinite period. Despite Stoll calls into question these evidences, and one key issue (the condition of the bodies, after the fire), there was not any terrorist intention in this pacific occupation. Arias (2001) considers these affirmations by Stoll as an attempt to discredit Menchú and to falsify this information, due to ideological reasons.

*El Clamor de la tierra: luchas campesinas en la historia reciente de Guatemala* (1992), written with the *Comité Unidad Campesina* (CUC), describes a similar situation. We can perceive a significant affinity with the revolutionary movement of 1994, and, in turn, a deep social denouncement. Relevant themes are emphasized in this work: social exclusion, inequality, the problem of land, speculation and the abused suffered by Mayans:

Así los criollos y ladinos ricos, a lo largo de la historia han organizado políticas sociales y culturales prescindiendo de la existencia de cinco millones de indígenas. Esto les ayuda a convencerse de que no les somos indispensables (p. 23).

The Conflict, the peasant movement and the Massacre of Panzós become the key elements in order to understand the events:

El 29 de mayo de 1978, cerca de 600 hermanos kekch'íes del departamento marcharon sobre el pueblo de Panzós (...). Al llenarse el parque empezaron a escucharse detonaciones (...). Cuando las armas callaron, más de cien personas yacían en el suelo sin vida, nunca se supo el número de víctimas exacto (p. 45).

Within this background, it is possible to see one important fact: the unity of Mayans, from a significant sense of belonging, basis for the posterior vindication.

## 2. 2. Humberto Ak'abal.

Humberto Ak'abal has become one of the most significant Guatemalan literacy figures. He is a Mayan poet widely renowned and his poetry has exert a deep influence both in Guatemala and abroad over the two last decades, mainly owe to his personality, creativity capacity, originality, social commitment and even the controversies he has been embroiled. We must affirm that this relevant Central American writer creates poems saddled between the *Testimonio* and a profound lyricism. *Grito-Raqonchi'aj* (2004) implied a real bysector, a complete change of direction in Guatemalan literature, and not just a sharp shift in trend. *Grito* (yell) turns into a cry, a scream, a groaning and a grief for the dramatic situation and the pain suffered by the Mayan people, and the dramatic consequences of the genocide for the indigenous.

We could think that testimonial experiences are exclusively represented by narrative text. It is obvious that narrative presents facts relating an external reality through dialogues and descriptions. In this sense, fiction has become the most significant manifestation of this literacy genre in most countries of Latin America. Despite, several decades ago, Urbanski (1965) recognized the proliferation of testimonial poetry. Testimonial verses started to surpass the boundaries of the traditional craft of poetry to express own experiences about the genocide, exclusion, asymmetry and social denouncement.

In this regard, Ak'abal's literature represents a posterior as well as crucial moment. His verses are full of lyricism and testimony. That is why they can be considered as an indispensable document to read the reality in a different, non-official way. His poetry expresses a witness which is capable of reaching out any sensitiveness. Hence, the crucial role of testimonial poetry in the general context of the *Testimonio*, despite some components of the lyricism could hinder the access to an easy comprehension of the general events. We should underscore that

In addition to his many literary works, it is relevant to underline he also writes narrative. In any case, we would like to focus on *Grito-Raqonchi'aj*, These verses reflect inner concerns and *testimonial* experiences, going beyond conventional canons, and trying to construct the indigenous-Mayan subject by assimilating, consciously and directly, his own reality. (Claudia García, 2005, p. 75).

Ak'abal's poems, fresh, direct, full of lyricism and melancholic pathos and metaphorical and subtle as well, revolve around two axes. On the one hand, the languages he writes in, both Spanish and Kiché. His verses are written in both linguistic expressions. However, his mother language (Mayan-Kiché) is most significant in his thinking and expression. Castilian verses are just a translation of his Mayan original poetry. This is a relevant way to fight for indigenous rights and to underscore the importance of his own language, often repressed and sullied by the violent repression. In addition, his Mayan expression is revealed in the syntax, logic and lexicon he cannot hide. The themes of his poems can be summarized as follows: social denounce, his suffering people, common awareness of belonging to a Mayan collective, the social and cultural background of the author, and a society marked by injustice and full of unequal or asymmetric relations. The main question revolves around social criticism and the pain of the most deprived sector of his society: the indigenous people:

Camposanto de flores,  
Flores de muerto,  
Arcos de ciprés,  
Ramas de pino,  
Coronas. Es día  
De difuntos.  
-Te traje atolito con cuchum,  
-le hablan a la tumba-  
Se le ofrece una jícara  
Y el muerto bebe (p. 127).

His social sensitivity is mainly represented by the pain that Mayans experience. He clearly describes this collective subjected to abuses and social exclusion by the *ladinos*, and this issue plays a key role in Ak'abal testimonial poetry. Women, quintessential element for the indigenous cosmivision, turns into the main object of discrimination. That is why this poet often takes females into account in from his deepest feelings.

Cargando tu ropa  
Y tu pueblo  
En una caja de cartón.  
De puerta en puerta,  
De casa en casa:  
Ajena y triste.  
Sos la "muchacha"  
La cholera.  
Te humillan,  
Te descascaran  
Queman tu juventud  
Y te machan el alma (p. 182).

Children, the weakest of the weak, also crop up in his work. They are described as innocents, fragile, and carriers of hope as well.

El patojito lloraba  
Y entre lágrimas pedía

Que su mamá lo abrazara.  
No llorés, que está durmiendo.  
Y dejó de llorar  
Para que ella no se despertara (p. 200).

The context of the Conflict becomes constant and it is often related to the five centuries of pain, considered by Ak'abal as the starting point for the ethnocide, the genocide and the beginning of the end to the traditional Mayan culture. In any case, the Guatemalan poet refers to the death of innocent people, nameless and the total lack of human dignity:

No podré olvidar  
El ladrido de los chuchos  
Cuando comían  
A los muertos  
Que se quedaron tirados  
En los caminos...  
Los chuchos  
También se comieron mi nombre. (p. 84).

The poem entitled "30 Years" makes explicit reference to the situation experienced by the country during the repression period. It is a reminder of the suffering, owe to the genocide, and, in turn, the need of remaking the lives of those who suffered from the war, what is to say "sew together the wounded land" (p. 72).

The opposition between Mayan cosmovision and the one imposed by the western culture turns into the most striking issue of this poetry.

Desde hace 500 años viene esta persecución;  
Matan indígenas bajo cualquier pretexto,  
Han borrado pueblos y aldeas enteras.  
Señor de los cielos,  
Señor de la tierra:  
¿En dónde estás cuando pasan estas  
Cosas? (p. 22)

There is a significant parity between the ethno-genocide that took place during the Conquest, perceived as a human and cultural tragedy of incalculable consequences for the development of Mayan society; and the ethno-genocide of the sixties and eighties, through the terrible scorched-earth policies, adopted by the repressive governments.

In other poems the author continues to write about his worries, that is to say, the genocide, erase the roots of their origin and culture, and by extension, the scorched-earth policies:

Y todo se consumió.  
La ceniza aún quema,  
el viento llora, busca,  
sabe que allí  
Humberto Ak'abal  
Hubo una hoguera (Ak'abal, 118).

Humberto Ak'abal sets a unique precedent in the history of his country. This poetry inaugurates a new stage in the history of Guatemala, characterized by Mayan writers who claim their place in the country, its history and culture. Mayan people are currently far away from their glorious past, to a greater or lesser extent owe to the imposition of an external culture.

### 2. 3. Victor Montejo: the direct experience of the massacres

In the same vein, although with nuances, the jakalteko writer Victor Montejo (1951) can be considered as one of the most relevant authors in this genre. His fundamental work, *Testimonio: muerte en una comunidad indígena* (1987) describes the real situation of a small community in the context of the genocide. Claudia García (2005) explains that both authors, Montejo and Ak'abal, share common elements: they are indigenous, although belonging to different ethnic groups; humble

beginnings; and they write both in Spanish and in their Mayan language. However, Victor Montejo also writes part of his work in English, to a large extent because of part of his work was published in the USA. Both the authors have achieved international recognition, and this fact represents a landmark, owe to indigenous literature takes on a new dimension that transcends themes and structures of the indigenist literature, characterized by the external vision and description of the social injustice, but from a non-indigenous point of view.

Montejo had to move from Guatemala to the USA, because of political problems in his homeland, and when he was working abroad with Wallace Kaufman about the poem *El Kanil: man of lighting*. In order to protect both his integrity and his family's, he had to move to a different context which conditioned his literature and the way of expressing his *Testimonio* (Montejo, 1999, p. 115). His work is presented under a three conditioning factors: originally indigenous thought and writing, Spanish-Mayan biculturalism and its subsequent English translation. Nevertheless, it is important to underscore, with García (2005) that this circumstance gives him the privilege of being a "theoretician at the border" (p. 1). Montejo is a writer, an anthropologist and a Mayan as well.

The story is based on the events that took place in Tz'alalá, a remote and small village to the west of Huehuetenango. The army arrived at the community at the beginning of 1982. They were dressed as civilians. Hence, they were confused with guerrillas by civilian patrols of that village, who dared to attack them. This attack, with stones and rudimentary weapons provoked a massacre that killed more than twenty people. Montejo bears witness to the events he experienced when he was a rural teacher in that region. In an indirect way, other massacres are mentioned. This underscores that similar situations were quite frequent in this decade.

This narration describes the lack of sense of the conflict, and the terrible forms of the armed violence. Hence, the author considers that violence has no foundations. That is why repression is observed as an effective way of spreading fear and social control, but it has no sense and it can be considered as a paradox. In this specific case, the situation was completely absurd, because those who tried to defend government forces were devastated by them,

It is necessary to refer and understand the historical context in which the event takes place. In September 1982 Efraín Ríos Montt had held power for few months. In any case, Ríos Montt's government can be considered as *the government of the horrors*, due to the brutality and the repression exerted by its armed wing. If with the previous president (Romeo Lucas García) both violence and repression reached unknown levels, the new one took Guatemalan society to a new level of fear of unexpected dimensions. Ball (1999) describes how in seventeen months were committed the 43 per cent of the violations of human rights. Victor Montejo (1999) underlines that "with the raise to power of Efraín Ríos Montt, all human rights were abolished, and the army became the sole arbiter over the lives or Guatemalans" (p. 113). This anthropologist experienced the savage repression. Therefore, Montejo carries out a scathing criticism against Ríos Montt, and this situation led the author to a forced exile.

Reference ought to be made to the army methods, characterized by its rawness and cruelty. Ow to the rigorous military training, they carried out a number of assaults, using all sorts of abuses and arbitrariness in order to achieve their aims. Montejo, like most of the authors or the genocide, stresses that violence is gratuitous and the members of the militias seem to enjoy with torture and pain. These descriptions touch the readers' sensitiveness, in part due to the lack of empathy from the aggressors.

A dark skinned veteran or rehooked one, one of the soulless, unscrupulous former foot-soldiers that president Ríos Montt recreated and sent to the Indian villages during the Offensive against Subversion (p. 23).

The collective hum and trauma in the communities is still evident. Despite Mayan culture and identity diverge considerably from these attitudes, the writer considers that indoctrination and terror contributed to transform attitudes and this was why militias showed little respect for human rights:

They brainwash and indoctrinate us in such a way that we could torture our own parents, if we were ordered to. I spent three years in the barracks, and what did I learn? Fucking zero. The only thing you are taught is to kill and kill, again and again (p. 86)

The abuse of power by the military arms of political classes is represented by the different lieutenants and the general commandant, on the top of the unscrupulous behavior:

First they cut out one eye, then the other. Then, the nose, lips, the tongue, ears and testicles, and last they slice off his head. It is slow, excruciating death, conceived to make a human being die in the greatest possible pain (p. 84).

The third chapter is particularly significant concerning the *Testimonio*, because it describes the killing of Sebastián, one young member of the community who was one of the victims of the initial obsession with putting an end to the guerrillas. "I watched my son die" supposes a paraphrase of the collateral victims in the genocide.

A woman I know had gotten a bullet in her hand while she was making tortillas in her kitchen. And a man of seventy lay dying in his house, after a beating by the soldiers who broke his jaw (Montejo, p. 102).

We can read here the direct testimony of the victim's mother. This narration arouses empathy and many other feelings in the reader, mainly owe to the painful and heart-breaking description of the whole process. That is why Montejó's work becomes a privileged ethnography to know and understand the Guatemalan genocide and the Conflict itself. Furthermore, throughout this story it is possible to understand traditional Mayan culture and the survival of beliefs, habits and components of the indigenous identity, like the cycle of life and death and the relevance of the dreamworld in their lives. When Sebastián's mother describes how "last night I have bad dreams and felt a danger for you" (p. 31), puts on the table various important issues.

In this context of betrayals and search for culprits, Montejó refers one term, often used by militaries in their effort to find traitors and the guerrillas: "tell jokes" (pp. 37-39). The own military jargon, full of linguistic turns and specificities hides a cynical terminology. Victor Montejó refers this particular expression to describe the tortures and the way the accused were beaten till confessions were extracted by brutal treatment. We should not lose sight of one significant fact in the early eighties, most indigenous people did not probably understand and speak Spanish. Due to these methods, the organized apparatus of power achieved social control

## Conclusions

We cannot call into question that testimonial literature, in special, from an indigenous perspective, turns into a key instrument in promoting knowledge and understanding of the Guatemalan genocide. Own experience expresses facts and feelings from first-hand information. Twenty years after Peace Agreements and almost forty, after the tragic events these authors related, the *Testimonio* keeps on being a significant meant to understand that dark chapter in the recent history of Guatemala.

Montejó and Menchú had to leave the country in agitated times, due to concrete reasons. For its part, Ak'abal has stayed in Guatemala, exactly in Tonicapán, during the Conflict and currently, despite the rigors of the continuous violence. Strojilovich (1991), in terms of violence, genocide and the role of the different governments to spread fear, control and repression, distinguishes between voices in exile and voices in *inxilio*. On the one hand, the exile can be considered, as a way of escape. It is a not desirable situation, characterized by pain and suffering due to the uproot feelings. In any case, it is a good setting for describing situations and abuses without censure. The author would be free to express everything and with the only limitation of his explanations and useful clarifications to contextualize the events, in a foreign cultural framework. On the other hand, the so called *inxilio* (p. 2) describes the situation of repression which suffers the writer who is living in a hostile context, characterized by repression and fear. A militarized country represses the possibilities of freedom of expression. In response to this, the author needs to develop several strategies to avoid danger and risk. To achieve this, the writer will use metaphors, symbols and a codified language to express his social criticism. This is the most common way of writing about the genocide, and this turns into the main means employed by the *darned writers* of the army conflict.

In the concrete case of indigenous authors, Ak'abal is the highest representative of the *inxilio*. In any case, we should take into account that his poetry is for a more specific public. In turn, Ak'abal writes this testimonial work ten years after the genocide, although in the Conflict period.

Finally, we cannot call into question the value and quality of this literature, courageous and decisive, decided to denounce these perverse policies. In any case, despite we can find different similarities among these three authors, each one has its own particularities.

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## Text Prophetism

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### Abstract

"Utterance universalism" as a phrase is unclear, but it is enough to include the term "prophetism". As a metaphysical concept, it refers to a text written with inspiration which confirms visions of a "divine inspiration", "poetic" - "legal", that contains trace, revelation or interpretation of the origin of the creation of the world and life on earth but it warns and prospects their future in the form of a projection, literary paradigm, religious doctrine and law. Prophetic texts reformulate "toll-telling" with messages, ideas, which put forth (lat. "Utters Forth" gr. "Forthteller") hidden facts from fiction and imagination. Prometheus, gr. Prometheus (/ prəmiθprə-mee-mo means "forethought") is a Titan in Greek mythology, best known as the deity in Greek mythology who was the creator of humanity and charity of its largest, who stole fire from the mount Olympus and gave it to the mankind. Prophetic texts derive from a range of artifacts and prophetic elements, as the creative magic or the miracle of literary texts, symbolism, musicality, rhythm, images, poetic rhetoric, valence of meaning of the text, code of poetic diction that refers to either a singer in a trance or a person inspired in delirium, who believes he is sent by his God with a message to tell about events and figures that have existed, or the imaginary ancient and modern world. Text Prophetism is a combination of artifacts and platonic idealism.

**Key words:** text Prophetism, holy text, poetic text, law text, vision, image, figure

### Introduction

Even though prophecy is most commonly associated with Judaism and Christianity, it is found in all religions of the world and old texts written with this case, as the sacred word referred by someone who is a spokesman of his God, someone who speaks as a conductor of the will of a deity often found in visions, images, dreams that testify illusions of a mind to simulate the actual and imaginary sights of prospects as projections of the future which have a fatal and "renaissance" character, from metempsychosis to metamorphosis. The referent is either a priest, a tribal chief, an "aed" singer, a master-scholar, a teacher or an oracle in tribal societies that has the status of an spiritual leader functioning as intermediaries between earth and heaven, as a panacea, with its healing and magical effects, thus a holder of physical and psychic powers, a forthteller and that for this reason he testifies with his word and practice, the existence of a holy and mystical faith, vision and perception of the world in order to know, explain and rebuild it, not only as a rescue of its existence in the future, but also as an artistic, aesthetic and scientific pleasure. The holy text, the poetic text, the scientific text and the legal text are recognized as prophetic texts which solve problems and are indications of natural, moral, artistic, aesthetic, phenomena.

"The universality of the saying" is unclear in terms of a phrase, but enough to include the term "prophecy". As a metaphysical concept, it refers to a text written with inspiration which states visions of a "divine inspiration", "poetic" - "legal", which contains the trace, the revelation or the interpretation of the inception and the origin of the creation of the world and life on earth, but it warns their prospects and their future in the form of a visionary projection, literary paradigm, religious doctrine and legal system. The prophecy of the text reformulates "the traces of telling", narrative writing with messages and ideas, which reveals step by step (lat. "utters forth" gr. "forthteller") the hidden facts from fable (fiction) and imagination. The characteristics of the prophetic text are; the text is written in narrative, epic and sublime language that represents knowledge about the world and has the function of a communicative and informative call with the reader as a predetermined ratio of man and nature. Prometheus, gr. Prometheus (/ prəmiθprə-mee-mo means "prudence") is a Titan in the Greek mythology, otherwise known as the deity in Greek mythology who was the creator of mankind and its largest humanitarian, who stole the fire from the mountain Olympus and gave it to mankind. This fire is the human imagination and knowledge of the world, the argument of its inception, is a source of development and emancipation of human society. This fire is the



sacrifice, the thirst, the human passion and intellect to recognize and master the natural powers such as the connection of the solar energy with the humane thinking, an electric literature, of the facts which has produced myths and ideas to discover the laws and phenomena with wonderful view but sublime. The promethean fire is the ability to talk about the universe since the strand of DNA regarding the estrangers living in the same universe. The prophesy is the attempt of man on earth to come in contact and to connect with the world of the universe, the sky, the stars, the estranger with other DNA, which sometimes appears dark, unknown, mystique and demonic and sometimes fabulous, beautiful and magical which has fascinated the human society honouring it by the term God but at the same time scaring it by this supernatural and heavenly power. Three strong ideas from Spinoza lead us to the function of prophetic texts: 1 - The unity of everything that exists. 2 – The regularity in everything that happens. 3 – The identity of spirit and nature. The prophecy of the text is the explanation on the rules of nature which have divine powers whereas the prophetic miracle is a phenomenon, a fact which symbolizes a sign or some signs and signals as a divine blessing which is addressed to the human ignorance as a political project. Spinoza states that "many things are narrated to the Holy Script, as genuine, and believed to be true, when actually they were only symbolic and imaginary. But the sun with the marvellous rays of light, apparitions and the ancient and modern legends, which are often fixed in myths, fairy tales and narrative stories, down to symbols, drawings, paintings and photographs, even to this day, is a source of the intriguing life on earth and its relation to the universe.

The prophecy of the text derives from the act of creation as mastery of writing combined with the perception, vision, imagination, language, concepts, symbols, ideas and a range of artefacts and prophetic elements, as the magic of creation or the miracle of the holy scripts, literary texts, symbolism, musicality, rhythm, images, poetical rhetoric, valence in the meaning of the text, code of poetic language that refers to either a singer in ecstasy or a person inspired into delirium in trans state, who believes he has been sent by his God with a message to appear on events and figures that have existed, or are imagined in the ancient and the modern and contemporary world. The prophecy of the text is a combination of artefacts with the platonic idealism, religious and metaphysical transcendent.

Even though prophecy is most commonly associated with Judaism and Christianity, it is found in all religions of the world and older texts written for this case, as the Holy Script refers someone and spokesman of his God, someone who speaks as a conductor of the will of a deity. The Hebrew word for prophet is *navi'*, generally considered to be a loanword from the Akkadian *Nabu, naba'um*, "to declare, to name, to call". A proclamation also happens in Hebrew such as in *hoze* and *ro'e*, which mean "viewer" and *nevi'a* "prophets. These prophets with nomadic roots known as predictive or fortune tellers, often found in visions, images and dreams that testify illusions of a mind to simulated by the real footage on the move and those of imaginary perspective as projections of the future that are of a proclamation, destination, fatal, "renaissance" and retroactive character. Prophets that use trance techniques are called madmen and techniques are rules that are followed by descriptions of loss of control over themselves when they are "thrilled" by the deity. In ecstatic instalments, the prophets often have experienced feelings of bodily migration (just as in the 6<sup>th</sup> century BC did the Hebrew prophet Ezekiel and the founder of Islam in 6<sup>th</sup>-7<sup>th</sup> century AD, Muhammad). Such prophets are esteemed by supporters of the same religion and are different people who show a predisposition for such unusual sensation. In pre-exilic Israel (587/586 BC), prophetic witness were a social group as important as the priests. Isaiah includes *navi'* and *qosem* ("foreteller/viewer", "soothsayer") is recognized as a prophet among the leaders of Israeli society.

The prophecy of the text refers to a written text, quite ancient and is known as the holy script. The phenomenon of the prophecy of the text is random and represents a free interpretation on the facts and strange phenomena, magic and experienced as natural and human wonders, extraordinary and supernatural. A true miracle by definition, it must be a phenomenon, a fact, an event, a language, unnatural, leading many rational and scientific thinkers to claim that its existence is an exception to the law, by nature, an event that occurs one in a million. The miracle is physically impossible according to them (because it requires violation of the laws of physics set within their validity) or impossible to be confirmed by the nature (because all the possible physical mechanisms cannot be excluded). The basic materialist explanation is lacking when has to solve thesis and conflicts arising from the power of the spirit's fire, in other words the power of the spirit and its interaction with the matter. The word "miracle" is often used to characterize each event tool that is statistically impossible, but not contrary to the laws of nature, such as survivors of a natural disaster or simply a "miraculous" phenomenon, despite likelihood, as beginning of birth on earth, other such miracles might be: survival of an illness diagnosed as terminal, how to escape a life-threatening situation or "brainstorming, disagreement". Some accidents may be seen as miracle. These e interpretations of the world such as the genesis of life, the relation of the soul with the body, life with death, human world with animal world, plants and mineral resources, are written texts and assume the status of a sacred authority explanatory as is the Bible, Qur'an or different philosophical treatises, poetic, scientific and legal. These interpretations are sufficiently

clear and logical argumentation of these texts give to the performer the status of a prophet who speaks with passion and inspiration, whose words carry power and touch the feelings, emotions and exercise their authority in opinions, judgments and decisions to other people who are either ignorant or believe in the power of speech and message and become the basis for the emergence of ideologies, theories and canonical doctrines. The prophet who has telepathically power, argumentative and calculative logic, is chosen by lot, by chance or by a precedent of "common law" as a way to choose someone for something legit, a job or task to share something with equity among two or more people, or to settle a confused and dangerous matter. This lot, elected by throwing dice or a coin, drawing a letter or hiding something in the palm of the hand, represents the object and it is a symbol. This symbol is a combination of the image with the concept which marks the man appointed in this way, or the part that belongs to each of an asset that is shared in this way, or one who takes the attributes of the prophet and it is a trance situation that unites living and dead souls living and knows the phenomenon of metempsychosis and metamorphosis. Referral is either a priest or a tribal chief, or a singer "aed", "zaotar", or a master-scholar, or a teacher, or an oracle in the tribal society who has the status of a spiritual inspiration who functions as an intermediary between earth with heaven, as a panacea, healing and magic, strictly speaking, a holder of physical and psychic powers who has knowledge regarding the hypnotic simulation of human minds. He warns an event, phenomenon of what is likely to happen (fortheller) and for this reason he testifies with his speech and practice, the existence of a sacred and mystical religion, a vision and perception of the simulated image with the word as power, knowledge over the world. This type of power aims to recognize, to possess, to explain, and to rebuild the world not only as a rescue of its existence, but at the same time a scientific and aesthetic pleasure seeking and predicting its future. The following are recognized as prophetic texts: the holy script, poetic text, scientific text, the legal text, which solve problems and are indicated for natural, moral, aesthetic, legal, etc. phenomena and have retroactive functions. Philosophers like Plato and Aristotle up to Martin Luther, Machiavelli, Erasmus, Calvin and Spinoza and rationalists like Newton, Kant, Leibniz, Hegel, Descartes and Lock calculate empirical facts gathered by the senses, numbers and symbols of antique and modern occurrence and used to explain them according a rational and cold logic disassembling them from the observation of the senses as reveries, visions and images of human impulses and artistic products or the narrative explanation of the world form a creative mind and sustainable change. The nature of the prophecy is two folded: inspired (by visions or revelation auditions) or acquired (by learning certain techniques). In many cases both aspects are present. The purpose of learning some prophetic techniques is to achieve a trance force where the revelations can get. Power can be achieved through the use of music, dance, drums, violent body movements, and self-laceration. Trance prophet is considered as filled with divine spirit, and in this deity situation, God speaks through him, the intermediary, the prophet or the disciple who is the head of a group or just a follower. Oracle, a trance state is usually attributed to the prophet, a person who appears speaking authority on a short style and rhythmic. Textual character of existing materials has argued that Zarathustra is a mythical rather than prophetic figure. He may have been, however, a priest in a trance-singer, or zaotar, who used special techniques (especially intoxication) to achieve a trance. Zarathustra in his cult-day offensive argued texts with certain knowledge to challenge the group of priests who did not support him. In a dialogue that today is lost, On the Philosophy, Aristotle mentioned the great cataclysm that periodically destroy humanity, alluded the stages that should be traversed by the rare survivors and their descendants to rebuild humanity; those who survived the flood of Deucalion, initially had to rediscover the basic tools of survival, then reclaiming the arts that adorn life, in a third stage, Aristotle continued, "they turned their look at the organization of Polis, invented laws and all links that connect parts of a city and this invention was called Wise, precisely this wise (that precedes physical science and supreme wisdom, has as objective the divine realities), invented characteristic virtues of free citizens who began to predict, to warn, to establish and to prove the story of their own life, sacrifice and culture. Under these circumstances were born the ancient texts and the holy scripts.

He was wounded for our transgressions, crumpled for our iniquities, he was punished for our peace that was beyond him, and by his wounds we are healed. (The Bible, Isaiah 53: 5). Has this text been written in order to catharsis for the sins of the human or Jesus, just like Apollo being the god of light, healing, music, poetry, prophecy and male beauty, the son of Zeus and Leto, brother of Artemis, was designed by the Greco-Roman in antiquity and today by scientists as a symbol of physical strength and mental humanity, a science-fiction issued in space as a flying shuttle that carries people or astronauts travelling towards the moon, the cosmos or other planets, ensuring their return back to earth. Or this text is a fantastic curiosity of humanity regarding the power of light, sun, fire which lights the world, heals, illuminates and transforms lives on earth, as well as the power of its energy also affects the lives of the other planets which we know how aliens, with whom, we here on earth, need to establish bridges, contacts, knowledge and friendship. Or this text is a mystical imaginary transition about fears, the influence and the curiosity of man on earth towards distant illuminated signs such as stars, planets, sun, etc. with which mankind needs to interact and exchange messages to precede any apocalypse on earth and

enable, through contact with them, the saving of life on earth by being borne on other planets as a future project. The Bible, Old Testament and New Testament has this prophetic text written: Because it is not a vain thing for you, it is your life: Law of renewal: 132:167 "...and the peace of God that surpasses all understanding will guard your hearts and your minds in Jesus Christ" (Philippians 4:7)

The Qur'an says: "To Moses We [Allah] gave nine clear signs. Ask the Israelites how he [Moses] first appeared amongst them. Pharaoh said to him: 'Moses. I can see that you are bewitched.' 'You know full well.' he [Moses] replied. 'that none but the Lord of the heavens and the earth has revealed these visible signs. Pharaoh, you are doomed.'" "Pharaoh sought to scare them [the Israelites] out of the land [of Israel]; but We [Allah] drowned him [Pharaoh] together with all who were with him. Then We [Allah] said to the Israelites: 'Dwell in this land [the Land of Israel]. When the promise of the hereafter [End of Days] comes to be fulfilled, We [Allah] shall assemble you [the Israelites] all together [in the Land of Israel]." "We [Allah] have revealed the Qur'an with the truth, and with the truth it has come down. We have sent you [Mohammed] forth only to proclaim good news and to give warning." [Qur'an, "Night Journey," chapter 17:100-104

According to literary glossary and literary theories: the preaching of the renaissance is a phenomenon-symbolic-allegorical meaning: a combination of image and concept, it can be public or private, universal or local, in the form of the verbal cluster "to jump or dance together" to "travelling toward the abyss" just as in the works of Dante. Virgil, James Joyce and Ismail Kadare, a journey of Dante's totalitarian hell. This journey of afflicted mankind means to return from that dark world of horror, to be reborn altogether towards new spaces, just like Anthe whenever falls to the ground from the weapon of Heracles, more power gets from the earth. "Live only to show" is the title of a witness book of the Albanian cleric Father Zef Pllumi who testifies on the Albanian communist totalitarian hell.

As a beautiful Eurasian mountain butterfly with faint wings, or a Parnassian Apollonian myth, as a bird of the heavens with remarkable red, the literature of facts, surreal, offers us another text with prophetic function.

First lament: Has been seen, not been seen / Runs the dead with the living / riding on the same horse. Fourth lament: Constantine you are dead. / been three years no decay. The sky, even though amass, looked strange as rarely before. Contemptible closing the view and not only elderly, but most of the masses complaining about his burning. However, the world could not stop speaking. Every morning, definitely something was added and something was removed from the history of Doruntina. Only the laments continued to do nothing to change their laws. The day of the dead arrives, all made the common visits on the graves and those, stubborn as before, lament over Vranaj in the same way as the last time: Constantine, you be scourged / Where is your promise to me? / Your Besa (word of honour) lies under the ground. The stress smiled enigmatically, when were shown to, but neither snorted against them nor called them jays or viragos. Lately he was a little pale, but pale looked good on his face that winter. (Kadare, I. Who brought Doruntina. Onufri, 2008). This fascinating hypo text, along the preference for the fantastic, is a narrative testimony-poetic epic and dramatic-mystic with tragically, folklore, historical, political, philosophical and prophetic character. Albanian writer Ismail Kadare, with the mystical character of the text, not only survives the totalitarian political censorship, but being inspired and referring to the Albanian traditional folk, which in the course of the centuries has undergone profound cultural, religious (F.A) and political changes within Albanian society, with the symbolism of myth through profound message of Besa, warns with his masterpieces the antiquity of the Albanians, Illyrian identity and their relations with Europe, the Balkans, Asia etc. According to Spinoza miracle is a phenomenal opportunity to fight ignorance that includes society in terms of confidence crisis and epidemic risk. was conflicts, apocalypse, etc., as a political project of agreement between human and nature, including its laws. This agreement overcomes the crisis of confidence and reconstructs a world with mutilated language from tragic stories. The miracle appears as a fact, event, phenomenon, invention, discovery, panacea, healer, etc., and is "a violation of the law of nature by a particular volition the Deity, or by the combination of some invisible agents" (David Hume). The essence of the argument is this: "No evidence is sufficient to establish a miracle, unless the testimony will be of such a kind, that its falsehood would be more miraculous than the fact which it strives to create". The text of Kadare, with its implicit and explicit nature, shows, argues fantasies and marks the end of an artificial paradise that emanates from the crisis of faith up to our political disagements of peoples with each-other, such as was the free European world with the Eastern communist world and beyond. The work of genius writers is a spiritual inspiration for humanity, a vision to utilize and transform the nature with its laws for the benefit of humanity and peace regardless of race, class, faith and gender to preserve or create a human DNA for the strangers regarding to the continuity and development of life on earth today and its prospects as a future project. For this project to be built, must be preserved the spirit of the land which is the man, his soul, sound, thought and faith in its natural values and those generated. The law of the atom described by Einstein and the mastery of natural

resources by man warn not only the risk of life as witnesses "Voices from Chernobyl" of Svetlana Alexievich, but the crisis of confidence and the agreements to ensure these assets for the benefit of future generations. The sinister prophet is called Michel Houellebecq who in his novel "The map and the territory" writes: "His descriptions, apparently inspired by heroic fantasy, mostly showed a bearded warrior, with pony tail who rode an impressive mechanical warfare horse. Clearly a new interpretation of his space opera Harley motorcycle". According to literary glossary and literary theories, myth and logos means to show, to witness facts, to proclaim and to invent stories that not only warn of the risk of life, but yielding a rare case and phenomenon such as "the choir, flying, agreement or group dancing of "hominum societate" therefore "jump together in space" in order to prevent human and natural disasters by building a system of laws and safeguards governing the common life. Laws are a combination of the right with the force of security, a combination of image and concept, word and technology, can be public or private, universal or local, in the form of verbal cluster "to jump or dance together" to "travel towards space", but not into the abyss as in the works of Dante, Virgil, James Joyce and Kadare, but the return from that dark world of horror, to be reborn in a free land, to fly into spaces to secure the continuity of life. Here is the preamble of the fundamental law of the Republic of Albania: We, the People of Albania, proud and aware of our history, with liability for the future, with faith in God and/or other universal values, with the determination to build a state of justice, democratic and social, to guarantee the rights and fundamental freedoms of man, with a spirit of tolerance and religious coexistence, the commitment to protect the human dignity and personality and the prosperity of the whole nation, for the peace, the wellbeing, the culture and the social solidarity, with the centuries-old aspiration of the Albanian people for national identity and unity, with a deep obedience that justice, peace, harmony and cooperation between nations are the highest values of humanity,

ESTABLISH THIS CONSTITUTION (Constitution of the Republic of Albania, Albiuris, November 22, 1998 amended by Law 137/ 2015, dated 17.12.2015): which reviews the entire system of administrative law regarding the organization and functioning of the state and the Albanian society at present and in perspective?

Albanian tradition of order and law is old. As part of old customs and laws is Kanun, a kind of constitution which is respected for centuries by an acceptable part of the Albanians. It predominates the Kanun of Lekë Dukagjini which according to records was coded in the XV century from the Albanian prince with the same name. The genesis of the Kanuns is believed to be older, since in Ancient Greece and Ancient Rome. Kanuns are a codified system of rules and derives from Albanian folklore laws such as Besa, friend, marriage, division of inherited property, land, revenge, honour, etc., rules that have coexisted with Greek laws of Polis and Roman law of Justinian and which have served Albanians to preserve their self-government and to practice, even a little bit, a democratic democracy. According to Kanun, the important decisions are taken by the assemblies of elders or venerable men.

In the wake of National Renaissance of XIX century, the Albanians founded the Albanian League of Prizren and in the meantime created a provisional government for the Albanian vilayets. The program of this covenant is referred to as New Kanun, a proclamation program of the League, and as the initiative of the Albanian diplomacy and modern politics.

The history and the origin of the creation of the prophetic texts religious, poetic and legal texts and their sublime, predictive, memorizer and proclaimed function offer us the vision, the spirit and human thinking on the existence of life on earth and the forms of its connection with the universe.

## The Intercultural Competence in Advertising Translation

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### Abstract

In this article, we would like to examine one of the most difficult types of translation, namely the translation of advertising texts. Why one of the most difficult? Because it's not enough to master the source language for translating an advertising. Even if you can easily translate knotty technical instructions, it doesn't guarantee that you will accurately render an advertising article into another language. The translator must be able to think creatively, and it is not so easy to learn. In addition, the purpose of the advertising translation is not just to transfer the meaning of words, but also to attract potential customers. No other text does attempt such a task.

**Keywords:** advertising, translation, cultural, slogan, competence, language, reader

### Introduction

Learning a foreign language means learning a new culture, a new way of life, behavior, thinking, another logic, a different, a new one, means to enter into a mysterious world as first, to understand individual behavior, to argument the entire new information and knowledge.

Given this above-mentioned definition all the problems that can disturb us regarding foreign language, its implications, and difficulties in translation take shape immediately.

Let us focus on this work in the field of cross-cultural influences and the difficulties encountered in translating the advertising sector focusing on what advertising is and where is it intended.

Although advertising is a kaleidoscopic, simplified and distorting reflection of the society, to which it is addressed, it remains nevertheless a speech closest and most representative of the social perception compared with journalistic or political lecture. Free of ethical or political priorities, expression of the dominant discourse, it aims to be close to the target, which makes a speech particularly sensitive to social caricature. She finds inspiration in social clichés environment, templates and common places.

Translation of advertising is a actual media subject, located at the intersection of applied linguistics with pragmatics, and sociolinguistics and the translator not only need to translate, but must adapt the message in relation to language and above all to the culture of the country. For this reason it is essential that the interpreter has a background in communication, in order to find his place in the process of creating advertising.

In the case of the advertising of the same product, careful attention should be paid that the examples are not far-fetched, even misplaced. These can be failed examples, many of them mechanical adjustments from one version to another and may reflect lack of sensitivity towards the public the advertising is being addressed. All these defects can damage the persuasive force of advertising message and can not clearly reflect the cultural context of the language, in which the advertising is being translated.

In an advertisement, the slogan, is the most important unit, that constitutes the most difficult to translate as well. This swing between three positions: the seduction one, the technical information and the adaptation to the cultural context.

A large number of advertising revolve around ideological stereotypes, which respond to public expectations. An advertisement for Peugeot 806 in Greek means: (Το ταξιδιμένα νεό "Peugeot 806" είναι πάντα μια απόλαυση) - "The journey with the new Peugeot 806 is always a pleasure." The same ad in the Albanian language comes: «*Me Pëzhonë 806 më shumë kënaqësi dhe siguri*». "With the new Peugeot 806 more pleasure and safety." In contrast to the Greek version, the Albanian version is based on a mentality that expose safety to the Albanian community, while for the same advertisement in Greece the French Peugeot give more importance to comfort. - In the field of translation of advertising, the most important is the systematic adaptation toward the targeted communities, rather than linguistic conformity of the same advertising message.

The interpreter should consider the problem of loyalty to the concept of advertising, which is very interesting. - In advertising, language it is not simply a tool, so if you see it as such, you are in danger of losing cultural identity. Literally translations should be avoided, in order not to make mistakes that can be considered "cultural", as noted in the advertisement of beer Amstel where we have a literally translation:

The original slogan in Greek is "Άμστέλ, γιατί έτσι σας αρέσει"; advertisement that comes into Albanian: "*Amstel, sepse kështhu ju pëlqen*"; "Amstel, because this is how you like it," or the advertising of "Snikers" which in Greece lies with the slogan "Αρπάξτε ένας Snikers", ad that is being translated literally into Albanian: "*Rrëmbeni një snikers*"; "Grab a snikers".

"Πάντα Coca-Cola"; "*Gjithmonë Coca-cola*"; "Always Coca-Cola", this is another well-known ad throughout the world and here we can see the case how, the words are selected intentionally by promoters of this product such that the slogan in question be translatable into all languages of the world avoiding possible deviations from the original intention of the company to advertisers.

Another example within the same nature is the latest case of beer Amstel where among others the actors mention the phrase "Καλό καλοκαίρι" phrase which in Albanian language would go more like "*Pushime të mbara*"; "Nice vacation" and not: "*Verë të mbarë*"; "Nice summer" as the interpreter favors.

In the context of internationalization there are many communication agencies that deal with advertising campaigns, a process that turns out to be very difficult because it comes to translations loaded with cultural references. For example Emporiki Bank has as slogan: "Για να ξέρεται πάντα που επενδύεται τα χρήματά σας." (Literally means: *që të dini gjithnjë se ku të investoni paratë tuaja*; always aware where to invest your money) advertisement that comes into Albanian as: "*Tek ne paratë tuaja janë të sigurt*"; "With us your money is safe." It is here where the impact of the effects of time materializes since at the period that this advertisement appeared the country needed a reliably higher trust in banking, after the negative effects of the Ponzi schemes of 1997, while in Greece the concept banking remains focused on investment hiding under the idea of depositing money in the bank.

Another case that we traced is the translation of the slogan of the cell company AMC: "Περιομεϊκόνες" advertisement that into Albanian has come: "*Thuaje me ikona*"; "Say it with icons", while it may very well be expressed with: "*Thuaje me figura*"; "Say it with figures" maintaining the standard of the Albanian language. (The advertisement case Dr. Zlango)

Advertising is today unanimously recognized as a process creation cultural forms by itself and as one of the most powerful means transmitting social and identity images to our societies (Soulages, 1994, pg. 55).

It is known that the translation is often associated with problems of transposition or modulation, in grammar, but more in the lexical field. Beyond the linguistic aspects, in the field of advertising translation notes the close relations of human beings with its physical and metaphysical environment, and therefore can not be separated from the sociocultural context. Without questioning the usefulness of the translation, can we say that it means transferring a similar meaning through languages and cultures changes?

Fedorov (1953, p. 22) states that to translate, we should recognize languages, but the difficulty lies in the fact that translating literature is a literary operation, translating verses is a poetry operation but translating a film as well as other cases, it is a sui generis operation.

If it is accepted that the translation is a reinterpretation of the original text, then a rewrite and as a result a creative activity, he cannot be reduced to a linguistic exercise.

In the case of literary translation, for example the case is not just to switch from one language to another, but to establish a bridge between cultures, very different from each other. Difficulties of translation in this case are the one hand linguistic, stylistic turn but primarily of sociolinguistics. Each advertising translation requires a message that is given in a particular language, transformed in order to be understood by a reader who does not know this language.

In this case the reader does not recognize the culture in question. And what happens with the realities outside the language described by one author and do not exist in the language of the interpreter? Should transposition must be made from a reference system to another, to the detriment of the authentic sociocultural content? Should we preferably translate the slogan of the target language literally to the maximum, the based on the source slogan so that the translation complies as much as possible with the tradition and culture of the source language, but with the risk that this text is not very easy accessible?

Barriers to translators are first and foremost of the semantical type. Those problems become even more acute when there is a large cultural gap between the source text and potential reader of the target language. Mounie writes: "to translate a written text into a foreign language, two conditions are necessary, to know the language and to know the civilization of the source language (life, culture, ethnography)"(1976, p. 44)

Communication exchanges may constitute an interpretation problem because of the notions that contain connotation. At the level of translation, connotation (as levels of language) has to do not only with stylistics but also broader aspects such as the sociolinguistics ones.

The author Lederer has formulated several procedures that must be used to succeed in translating the cultural elements:

#### **Adaptation is seen as the first element.**

Differences in legal systems constitute a major obstacle for transcoding; text translator overcomes this difficulty by considering the context and purpose of his translation.

Example: She works for a law firm from 9 to 5.

We found among translations the variant "*cabinets juridiques*" (legal room), but most of the translators seems to prefer to translate this word "law firm" as lawyer office or room. Certainly a judicial is not a lawyer; but to know somehow the United States, the frequency of intervention of a law firm in the US reality are so frequent, that the translation has considered these cultural realities choosing "*cabinet d'avocats*".

#### **The transformation (conversion)**

A plate has its composition, it is packed in a certain way and has a social function: a famous plate or served at a feast. The translator recognizes these attributions and tries to clarify as much as possible.

Example: frankly we're all getting a little tired of fried beans.

Fried beans is a well-known dish in South America as the hamburger in North American or steak in France. It is about bean puree stirred in butter or oil and that's serve as sides to all dishes. "So fried" it's not about the deep fry as well as "beans" do not necessary comply with the beans, Albanians are used to: the white beans. They are small black or red beans. Given the large number of restaurants that offer this dish in the USA, the American reader distinguishes in the words "fried beans" a plate that the Albanian reader does not recognize and the translation - "fried beans" would not be proper. Thus we translate "haricots rouges" - "fasule të kuqe" - "red beans" or "haricots noirs" - "fasule të zeza" - "black beans", to respect a part of the exoticism of this dish.

#### **Clear formulation**

Names have the function to identify individuals and category. Those which identify individuals keep the form in a very natural way in the translation. Those identifying categories are being accompanied by their identification.

Example: I couldn't work if it weren't for her, and the fact the **Safeway** stays open until nine.

Many interpreters have given the variant "supermarket Safeway" to transfer the same information to the Albanian readers. The principle of clear formulation is essential in translation. At the implicit-explicit rapport that exists in each text, the author

assumes and presents to his reader an amount of information that the interpreter also has but that the foreign reader does not fully know or not know at all. A good interpreter skillfully modifies the implicit-explicit rapport from the source to achieve a new implicit-explicit balance in the target language.

**The ethnocentrism element** is also very important.

It often happens that the translator replaces its culture facts with those mentioned in the text; it makes it more natural.

One example in Greece is the supermarket *Μαρινόπουλος*

In Greece, this is a well-known and widespread supermarket, and in order to translate it into Albanian we have to adopt to a similar one e. g. Euromax.

Using this procedure, minimizing the differences between the source culture and that of the reader, the interpreter requires undoubtedly from the reader to accept its text foreign features could make it even incomprehensible. By doing this, it deletes the original cultural uniqueness and transmits false information. This procedure is also called "naturalization".

A good translator tries not to naturalize the culture of the source language, as well as not to neglect what it should be explained or it have to be understood.

The above-mentioned examples have shown that "the cultural transfer" consists in the fact that it brings knowledge of a world that is not his to the foreign reader. This knowledge does not fully cover the distance between the two worlds, but leaves half open a window into the source culture. To do this the translator preserves the source reference in order to transmit it in understandable forms.

Bringing cultures closer through translation is not certainly done by a single word or by a single slogan. You need to have a variety of slogans translated in order to establish progressively an image where you can avoid prejudices and bring civilizations together, a main goal in the field of advertising and its translation.

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## Using Qr Codes as a Resourceful Ict Tool in the Eit Classroom

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### Abstract

As the incorporation of technology into language instruction becomes more prevalent, teachers and researchers look into ways of using mobile tools in the classroom. Using QR codes for language instruction is one example of successful incorporation of a mobile technology, which allows educators to draw on the motivational value of technology while using tools that are fit for the purpose of effective instruction. QR codes are everywhere. Students see these codes everyday outside the classroom. They will be fascinated at the prospect of using this technology in the classroom. Similarly, teachers are eager to adopt new technologies, provided they are simple and efficient. And there is a reason why QR codes are everywhere: they are simple and efficient. This workshop aims at familiarizing participants with this very practical and efficient mobile tool that teachers can easily use at every level of language instruction. The presenter will first provide theoretical background explaining what QR codes are and how the use of QR codes enhances classroom instruction. This discussion will be followed by a hands-on training session where the participants will be guided through the steps of creating URLs and QR codes for classroom use. In the last part of the workshop, the presenter will share practical ideas on how these codes can be used in various ways including sample assignments and projects. The workshop will conclude with a discussion of the motivational value that the QR codes can bring to the classroom.

**Keywords:** QR codes, teaching English as a foreign language, technology in the classroom

### INTRODUCTION

There is growing movement among educators, business leaders, academics, and governmental agencies to identify 21st Century skills which are a series of higher-order skills, abilities, and learning dispositions required for success in 21st century society and workplaces. The movement aims at focusing on the skills required for students to master in preparation for success in a rapidly changing, digital society. In 2002 the Partnership for 21st Century Skills (P21) was founded which identified four key skills ("Framework for 21st Century Learning" n. d.):

Content Knowledge and 21st Century Themes

Learning and Innovation Skills

Information, Media and Technology Skills

Life and Career Skills

Given the significance attached to ICT literacy, we, as educators, have to do our best so as to incorporate as many communication technologies as possible into our classrooms. Research clearly indicates that "the use of technology in English language teaching and learning can encourage the development of strategies necessary for modern survival: communication, collaboration, and information gathering and retrieval" (Teachers of English to Speakers of Other Languages, 2009, p. 15).

'Technology in the English language classroom' is a term used to refer to "all the tools available in your classroom that when applied with skill can lead you to enrich, extend, and empower student understanding (Kajder, 2003, p. 5). Although this definition encompasses books and pens under the umbrella of technology as it encompasses computers and smartboards, teachers of English increasingly use the term to mean software, hardware, protocol, or anything that has to do with modern technologies. As a matter of fact, technology in this sense (computers and the Internet) have been making their way into our classrooms for well over a decade (Sokolik, 2014).

Successful integration of technology into the language classroom in a sense redefines the role of the language teacher. Originally, the role of the teacher was that of a facilitator. At a time when computers do not replace teachers but teachers who use computers replace those who don't, teachers have to improve their digital literacy; only then can they develop the students' digital literacy (though, admittedly, this equation works the other way from time to time when the digital native students educate their peers and even their teachers in new ways of technology use.) Kajder (2003, p. 10) groups these new roles under four titles: (1) teachers as instructional designers, (2) teachers as resource managers, (3) teachers as researchers, and (4) teachers as communication specialists. In this article, QR codes are presented as a tool that allow teachers to complete all these four roles with ease and efficacy.

## **THEORETICAL BASES FOR THE USE OF ICT TOOLS IN THE CLASSROOM**

As the incorporation of technology into language instruction becomes more prevalent, teachers and researchers look into different ways of using mobile tools in the classroom. In doing so, they wish to base their methods on specific theories. There have been various studies showing that the use of Computer Assisted Language Learning (CALL) enhance student motivation and teacher instruction (Warschauer, 1996; Grgurovic & Chappelle, 2007. )

However, the use of CALL is not necessarily based on any theory of technology use. According to Sokolik (2003, p. 43), "the theoretical basis for the use of digital technology in the classroom comes from various second language acquisition theories and classroom practices themselves. " In the absence of any specific pedagogical theory suggested by the use of a specific technology, it stands to reason to expect that as technology develops, new classroom techniques are proposed to attain a more content-rich learning environment.

## **CLASSROOM APPLICATIONS**

Hanson-Smith (2003) points out that more opportunities for rich content and interaction developed as technology improved to allow the use of mobile phones in the classroom. Using QR codes for language instruction is one example of successful incorporation of a mobile technology, which allows educators to draw on the motivational value of technology while using tools that are fit for the purpose of effective instruction. QR codes are everywhere. Students see these codes everyday outside the classroom. It is not unconceivable to predict that they will be fascinated at the prospect of using this technology in the classroom. Similarly, teachers are eager to adopt new technologies, provided the technology involved is simple and efficient. And there is a reason why QR codes are everywhere: they are simple and efficient.

Facilitating learning in a technology-rich environment is the emerging challenge that faces the modern teacher. To do so, teachers have to be able to effectively integrate technology without necessarily diverting from student-centered pedagogical philosophies. When trying to effectively integrate learning technologies, teachers very commonly tend to forget that students should be actively responsible for their learning. This stems from the assumption that computers can make students process information. However, understanding is not embedded in the technology. It is the teacher's duty to always keep the focus on knowledge construction by using technology in carefully designed lessons where the learner has to seek the information, to reflect on understanding with the help of technology (Kadger, 2003).

This paper aims at familiarizing its readers with this very practical and efficient mobile tool that teachers can easily use at every level of language instruction. After a discussion of theoretical background, it explains what QR codes are and how their use enhances classroom instruction. This discussion is followed by an explanation of the steps of creating URLs and QR codes for classroom use. Lastly, some practical ideas on how these codes can be used in various ways including sample assignments and projects are listed.

## **THE USES OF QR CODES IN THE CLASSROOM**

Kajder's definition of technology (2003) encompasses all the tools available in a classroom that when applied with skill can lead you to enrich, extend, and empower student understanding. This definition, by extension, also means that technology, when not applied with skill, makes us a lot less efficient. Meaningful use of technology in the classroom is indeed a skill. This skill is perfected when effective tools are matched with trained users for the right task. Following is a discussion of how QRs can be used in the classroom, what makes QRs effective tools, and an example lesson plan which lends itself to QR usage.

In brief, a QR code - an abbreviation for a quick response code - is a two-dimensional barcode which was first designed to be used in the automotive industry back in the 1990's. Very simply, one needs a device that has a camera so that he or

she can scan or take a picture of the code; a programme or an application that can do the decoding; and web access to see where the code takes its user. The requirements for the classroom are the same. Students would need a smart device to scan the QR codes and an Internet connection. For the teacher, a cloud account such as Google Drive or Dropbox and Internet access is all it takes to fully incorporate this technology into classroom practices.

In a sample grammar lesson that follows the PPP approach (Present-Practice-Produce), QR codes can be used in all stages of the lesson. For the purposes of this paper, a PPP lesson plan is taken to teach modals of necessity at A2 level where affirmative and interrogative forms are introduced (have to, don't have to, must, and mustn't).

The lesson starts with a lead-in activity which is called "The Gallery." The Gallery is a commonly used generic activity type whereby the instructor posts eight pictures of signs showing what is forbidden in different parts of the world. The same gallery activity can be designed to show weird laws from the history of different countries. Alternatively, pictures can be used to show rules for guests and staff in a hotel. Pictures around the world is most suitable for a multicultural classroom setting. Some of these pictures (all taken from <http://www.telegraph.co.uk/travel/galleries/Unusual-laws-around-the-world/>) can be seen on Figure 1:



**Figure 1. Pictures from Singapore, Thailand, Japan and Spain can be used to elicit that it is forbidden to chew gums, to step on the banknotes, to be overweight, and to spit**

Images like the ones above are scattered around the classroom and posted on the wall in a gallery fashion. They show different rules and regulations that are in place in different parts of the world. In the order they appear, they show that it is forbidden to chew gums in Singapore; it is forbidden to step on currency in Thailand; it is forbidden to be overweight in Japan; and that it is forbidden to spit in Barcelona. Students are asked to guess what is not allowed in each country. At this stage, by raising their schemata of what is allowed and forbidden, students are lead towards a discussion whereby they feel a need to use the structures to be introduced. Under each picture is a QR code that links to the online polling activity. The teacher first tries to elicit what each picture represents and then asks them to choose the one that they think is the strangest. Here is how to create an online survey using QR codes. It is worth noting that the following explanation, as provided by the webpage, is just one of the many simple ways of using QR codes to easily access an online survey. The surveys gather and displays real time results as students punch in their responses. And this provides an opportunity for a whole-class discussion.

For the suggested online survey, the user has to sign in at <https://mglicker.com/user>. After the log in, the first step is creating a new interaction by clicking the 'New Interaction' button at the top left. With this command, a new, blank interaction appears in the center panel. Then the user adds question to the interaction by clicking the 'New Question' button at the top left. As many questions as needed can be added by repeating these steps. For this activity, only one question with multiple options (as many as the number of countries posted in the gallery) is needed: "In your opinion, which country has the

strangest rule?" Now the user can open a new session by clicking the Open button. When the new session is started, a session key (displayed in the top right corner in the middle panel) is generated for collecting responses as shown below:

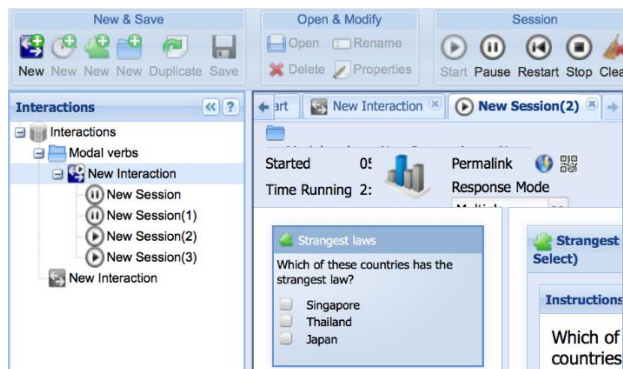


Figure 2. A screenshot of the web page showing how a new survey session is initiated online

The last step is communicating the session key to the students who go to <https://respond.cc> and use the session key to load the session and enter their responses. At this point, the page automatically generates a QR code for students to scan and go the online survey as opposed to having to type in a lengthy URL.

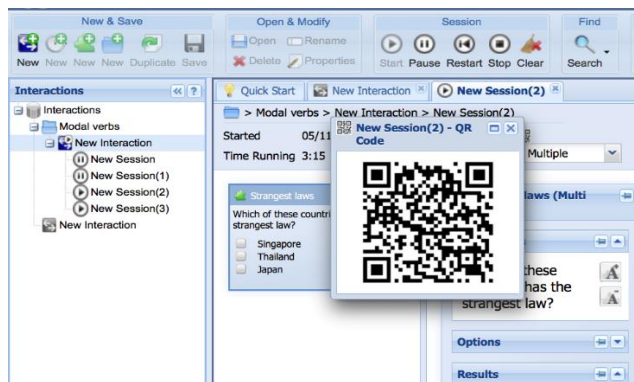


Figure 3. A screenshot of the web page showing how a QR code is retrieved for a session

The Results panel shows a graph with results as soon as responses are submitted. The graph changes instantly as new responses are submitted by respondents. As the students see the real time responses, they are very much focused to find out if the rest of the classroom thinks the way they do. And, as mentioned above, this paves the way to an engaging classroom discussion.

This activity is followed by a pre-reading activity in which students are asked to talk about strange rules in their lives. While eliciting some strange rules from their lives, the teacher also allows students to personalize the topic. Afterwards, students are provided with a reading text that has many examples of the target language structures (have to, don't have to, must, mustn't)

Students can then be given a text about the teacher's rules for the classroom. While reading the text, students are asked to find out the classroom rules of the teacher. They are asked to underline the sentences where the rules are explained. This text allows students to contextualize the target language use. And after reading the text, students are asked to fill in a set of sentences as given below, which is designed to get the students to work out the rules for themselves. The activity is ideally completed as a pair work in order to add interactional variety, where students compare their answers to those of their pairs, before sharing the answers with the whole class.

Table 1. Eliciting rules of the target language

What is the negative form of "must"? _____
What is the negative form of "have to"? _____
_____ means something is necessary.
_____ means something is not necessary.

The next stage in the lesson is the practice stage that is divided into controlled and semi-controlled practice parts. For the controlled practice, any A2 level mechanical exercise activity can be used. In the semi-controlled practice, a tic-tac-toe game is designed using QR codes. A Tic-Tac-Toe is a generic game that is frequently used in the language classrooms. The object of the game is to get three in a row. The game is played on a three by three game board. Player A is known as X and player B is O. Players take turns to place Xs and Os on the game board until either side has three in a row by answering the question placed in each empty place on the board. However, it has a shortcoming in the sense that the students see the questions on the board and the first student has an advantage as he or she gets to choose the easy question to answer. With a little twist, as shown below (Figure 4), the board can be filled with QR codes linked to the questions instead of the questions themselves, thus adding a bit of suspense into the game and allowing technology to seep into classroom usage.

Creating this board with the QR codes is simple. For this activity, there are a myriad of different ways and here is a simple one: The instructor creates nine Google documents on a Google Drive. On each document is an open-ended question (such as "*Is there anything you have to do this weekend?*") that requires the student to freely practice the target language for a dictated period of time. Once the documents are created, the teacher creates a separate QR code for each page by visiting the Google URL shortener site at [goo.gl](http://goo.gl). The instructor writes or pastes the document URL in the **Paste your long URL here** box and clicks **Shorten URL**. The page not only shortens the URL, but also provides a QR code for the shortened URL. The last step is now to copy and paste nine separate QR codes into the nine boxes on the Tic Tac Toe worksheet:

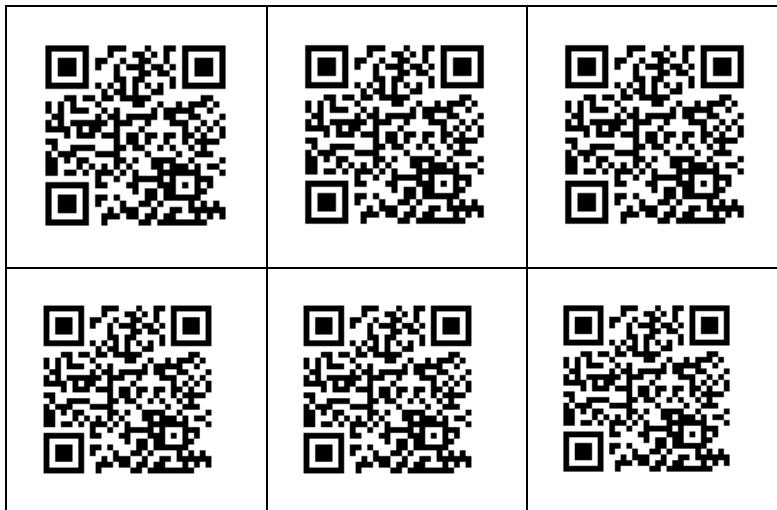




Figure 4. The tic tac toe board using QR codes

In the production stage of the lesson, the students are given everyday objects and are asked to improvise rules for a game using these objects such as a plastic cup, table tennis balls, straws, and coins. Students are asked to come up with rules of their own game, which are constructed using the target language structures. Once they brainstorm the rules of their games in groups, they are asked to audio record these rules. This recording will then be uploaded to a cloud storage space and QR links will be given to each game on the game poster. Other students will look at the posters and listen to the rules of the game by scanning the QR codes, and this way, the instructor can incorporate QRs to the production stage of the lesson plan. Again, there are a lot of different ways of linking an audio recording to a QR code, and the following is just one of the simple different ways of doing this. The students click on the audio recorder on the GarageBand application of their iPhone. They then tap the round red record button to record, and click stop button to stop the recording. When finished recording, they go to the MySongs sections to choose the recording they wish to share by uploading to Dropbox. They then copy the URL that they are given by Dropbox and paste it to the Google URL shortener and follow the steps explained above to extract the QR code for their recording. They can then paste this code onto their poster so that other students, while looking at the poster, can listen to their explanations of the game rules.

At this point, it is worth noting that the suggested lesson progresses in a more traditional grammar teaching fashion with three phases of presentation, practice and production. The first phase is meant to provide an understanding of the target structure; the second phase gives the student some practice opportunities for written and spoken accuracy; in the last phase, fluency is fostered through communicative use of the target language (Sheen, 2003).

### CONCLUDING REMARKS

Practitioners and researchers of second and foreign language instruction have always been interested in finding ways making the L2 learning a more attractive experience. These experts seem to agree on 10 strategies that focus on the learning experience as summarized by Dornyei (2014). Four of these strategies are listed here: Making the teaching materials relevant to the learners; breaking the autonomy of learning; making the learning tasks more interesting; and creating learning autonomy (p. 526 -527). Without going deep into the explanation of each motivational point, it can be clearly seen that the lesson plan proposed on this paper does indeed meet each one of the four strategies through the incorporation of QR code technology. Given the importance of learners' positive experiences, inarguably technology and QR codes can play a key role in making the teaching materials relevant to the learners; breaking the autonomy of learning; making the learning tasks more interesting; and in creating learning autonomy. Nevertheless, learners do not learn from computers or smart phones. Nor do they learn from technology. As always, they learn when they are focused on what they are doing. They learn when they think about the task. At this point, technology itself is not the task. It is rather the tool. Therefore, "focus has to be placed on learning with technology rather than learning from or about the technology" (Kajder, 2003). In this regard, keeping technology to a bare minimum can be the key. Using simplest technologies such as QRs will definitely help keep students focused on the task rather than the technology itself.

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## The Effect of Nouns and Verbs of the Same Word on Lexical and Structural Development in the Writings of Iraqi EFL Secondary School Students

Jasim Mohammed Abbas

### Abstract

In English language, like the vast of languages, a big number of words are utilized to occupy more than one position; these words can be used as both nouns and verbs. Such case brings problems for EFL students aiming to learn the grammatical properties of words. Therefore, it, to a wider or lesser extent, has an effect on the lexical and structural development of the students' written texts. This paper sheds light on the difficulties faced by Iraqi EFL secondary school students in the perception and use of the words that could be both nouns and verbs. For achieving this, the study employed a writing test consisting of two parts which was conducted by 15 students. In the first part, the students were given 10 sentences and asked to form nouns and verbs out of given underlined words whereas the second part included 10 sentences in which the students were asked to identify if the given bold word is a noun or a verb. The findings, based on a quantitative analysis, indicated that a majority of the participants were unable to use nouns and verbs having the same word in their writings. The findings also showed that participants were unaware of these nouns and verbs. Most of the students could not recognize the given words whether they were nouns or verbs.

**Keywords:** nouns, verbs, lexical, structural, grammatical category

### 1. Introduction

In any language, there is a close connection between a grammatical category and a lexical knowledge which is stored in a learner's brain. Based on this relationship, the organization of lexical knowledge depends fully on grammatical category information. Thus, language proposes "infinite use of finite means" (Von Humboldt, 1999) by means of relating certain known words in a sequence of sentences. Words are not restricted to particular linguistic contexts in which they have been previously employed, nor could they be used freely in any context. In the whole process, the syntactic contexts in which words may occur are governed by their grammatical categories: noun, verb, adjective, or adverb.

The case in which EFL learners can perceive and use the different grammatical categories (parts of speech) seems to be more difficult than that of native speaker students or even than that of ESL learners. This difficulty of students' perception and use of grammatical categories is explained in a clearer way when it is related to nouns and verbs having the same words since students have not been exposed before to the types of these words or trained to use them in their writings. EFL students are learned more how to recognize a noun or a verb by identifying its position in a sentence. For example, a noun usually occupies the beginning or the end of a sentence. On the other hand, a verb comes in the second position in a sentence. In English, nouns tend to be acquired earlier than verbs and accessed more easily (Goldfield, 2000, De Bleser & Kauschke, 2003).

#### Significance of Using Nouns and Verbs of the Same Word in Writing

The utilization of a grammatical category in language refers to the way a word behaves syntactically. For example, nouns could be subjects of verbs, objects of verbs, objects of prepositions, indirect objects, and so forth. Conwell and Morgan (2011) state that knowledge of category membership allows speakers to employ words productively in various contexts which are different from contexts in which particular words have been heard.

A main task for language learners is to decide which words in the language belong to which categories. Therefore, the present paper aims to provide an insight of how Iraqi EFL secondary school students can perceive and use nouns and verbs of same words in their writings. This case poses a particular challenge to EFL learners in general and Iraqi students in specific.



A number of past studies tried to deal with this problem from different aspects and provide remedies to solve it. According to Hohle, Weissenborn, Keifer, Schulz & Schmitz, 2004; Monaghan, Chater, & Christiansen, 2005, this problem could be solved when learners could use local co-occurrence cues to learn the categories of words. Other researchers suggested that grammatical categories are better explained through a connection to distributional cues in corpora of child-directed speech (Redington, Charter, & Finch, 1998; Mintz, Newport, & Bever, 2002; Mintz, 2003; Mintz). However, these cues could only prove an accurate output of grammatical categories. The connection between lexical items and its grammatical categories is still not considered in the above solutions (Cartwright & Brent, 1997).

## **1. 2 Effect of the Perception of Nouns and Verbs of the Same Word on Lexical and Structural Development**

As nouns and verbs are two grammatical categories which are both important in language syntactically and semantically, the process of storing them in the learner's mind doesn't occur at the same time. In this regard, Kauschke and Stenken (2008) provide new experimental evidence from online processing supporting earlier findings from numerous studies revealing that nouns are processed faster than verbs.

Noun-verb distinction could also be psychologically real and relevant at the lexical level based on a priming study by Melinger and Koenig (2007). In their study, they investigated whether grammatical information influences the lexical selection of single words or whether such information is determined while inserting single words into larger syntactic units. In this regard, phonological, semantic and syntactic information about words is not stored as a single whole within the mental lexicon. Instead, it is rather represented in different aspects. Each type of this information can be accessed independently. The influence of phonological and semantic information on lexical selection of single words is evident (Shelton and Martin, 1992; Kroll and Stewart, 1994; McRae and Boisvert, 1998). The process is explained by referring to the idea that words are organized in the mental lexicon in form of a network including phonologically and semantically related nodes. The relationship between mental lexicon and syntactic features was also clarified further by numerous studies which suggested that syntactic information, in fact, exerts an influence on a lexical selection when an accessed word is integrated into unfolding syntactic representation (Ferreira and Humphreys, 2001; Vigliocco et al., 2004). This indicates that speech errors are subject to grammatical category constraints. For instance, in word substitutions, the interacting words are derived from the same syntactic category: nouns exchange nouns, verbs exchange verbs. However, this influence of grammatical category on lexical selection is only seen when a certain given lexical candidate is to saturate some slot in the unfolding syntactic derivation. In some different view, Melinger and Koenig (2007) argue that grammatical category information is available whenever needed irrespective of whether a single word, a phrase or a whole sentence is produced. This gives evidence that the effect of syntactic information should be observed even if there are combinatory processes involved. Accordingly, the perception of nouns and verbs of the same word in the mind of the learners as syntactic information will add to the lexical selection and contribute to the lexical and syntactic development in speech and writing as well.

## **2. Purpose of the Study**

Since nouns and verbs of the same words could affect EFL learners' written texts, the study aims to achieve the following objective:

To examine the extent to which Iraqi EFL secondary school students could perceive and use nouns and verbs of the same word in their writings.

### **3. Methodology**

#### **3. 1 Participants**

The participants in this study were 15 secondary school students (8 female and 7 male). The sample of the study, according to Creswell (2005) and Maxwell (1998) is purposive. Maxwell asserts that purposive sample is "particular setting, persons, or events are deliberately selected for important information they can provide that cannot be gotten as well from other choices" (87). Secondary school students are expected to be suitable for the study to attain its objective since they are expected to deal with different types of grammatical categories (parts of speech) in their syllabus. Above, the students in this level of their study encounter serious problems in distinguishing between the various kinds of parts of speech particularly in the case of nouns and verbs of the same words. All participants share the same linguistic, cultural and educational background. For instance, they were all Iraqi EFL secondary school students with Arabic as L1.

### 3. 2 Instrument and Procedure

A writing test was used in this study. The test included two parts (questions) and aimed to examine the students' ability to perceive and use different types of nouns and verbs having the same words in different sentence positions. The first part consisted of 10 items which aimed to elicit information about students' ability to use different kinds of nouns and verbs with a cross-category usage of the same word. In this part, the students were asked to employ a verb out of an underlined noun and vice versa. Each item included two sentences; each one had one grammatical category (a noun or verb). The underlined words in the ten sentences occupied various sentence positions (e. g., a subject, a verb, or an object). The second part intended to test the students' perception of nouns and verbs having the same word employed in writing. It also consisted of ten items; each item included only one sentence. The students were asked to identify whether a given bold word is a noun or verb. The bold words in the ten sentences also occupied different sentence positions.

Before conducting the main study, the researcher carried out a pilot study for both the two parts of the writing test to 5 students. In both parts (questions), the students raised some questions about how to change the underlined word to a noun or a verb. Based on the questions raised by the students, they were told to follow the instructions supplied to them by their teachers and as assigned in the syllabus. The subjects assured that the two parts of the test given to them were not difficult to understand. The response to the test depends on the previous knowledge that the students had through their school study.

A week later, the test was administered to the 15 subjects who were given one hour to answer the two parts of the test. In fact, they were informed that this test is of great benefit for the students since it helps them improve their writing skill. They were also told to write their answers on the same sheets of questions and pay more attention making their answer look clear.

In order to make it easier for students to complete, a number of issues were considered in the process of choosing the sentences of the writing test. The researcher aimed at selecting those sentences which could be available in their textbook that may be familiar to them. In addition, one of the important considerations in the process of selecting the words and sentences was the extent to which they can induce the participants to use different words of cross-category usage.

### 3. 3 Model of Analysis

English has many words which can be employed in more than one grammatical category. As stated earlier, these words pose real problems for EFL learners and particularly for Iraqi EFL secondary school students. Below are samples of words that are both nouns and verbs arranged alphabetically. These words could act as a base on which the students' writings are analyzed in reference to the use of nouns and verbs having cross-category usage.

[access, act, aim, answer, attack, ache, address, alert, arrest, auction] [back, bare, benefit, board, break, bail, balance, blame] [cake, chant, cloud, cook, call, change, clue, care, color, copy, chip, comfort, cover, claim, crack, cut, change] [dam, delay, dislike, doubt, drink, damage, delight, die, drill, dye]

[echo, escape, estimate, excuse, experience, email, eye] [face, fight, fix, flow, form, fall, file, flap, flower, flash, fly, fish, floss, force] [garden, glue, grill, guess, gaze, grate, guide, gel, guard]

[hammer, harness, heat, hit, hug, hand, hate, hold, head, hop, hope, hurry, hike, hose] [ice, inch, influence, itch, impact, insult, iron] [jail, jam, joke, judge, jump] [keep, kiss, knock, kick, knit, knot] [label, license, limit, lock, land, lead, lock, last, light]

[mail, march, matter, moor, mark, move, man, match, mug, mate, milk, mistake] [nail, need, notch, notice, name, nest, note, number] [object, offer, oil, order]

[pack, pat, pick, plug, process, paddle, pay, produce, plant, post, part, permit, pump, pass, phone, play, punch, present] [question, quilt, quiz] [race, rate, rent, rain, repair, ring, reason, reply, riot, ruin, record, report, rock, run]

[sail, shop, smell, smile, struggle, study, season, skate, storm, swap, share, slide, stress, shelter, slip, shock] [tack, thunder, tire, trade, taste, tick, tug, telephone, tip, treat, type, test, trick]

[upstage, use] [vacuum, value, visit, voice, vote] [walk, water, worry, waltz, wave, wish, wrap, wear, wick, work, watch, wink] [yawn, yield] [zone]

The above- mentioned words are different in use. In some cases, as in (1), the word is considered as inherent member of one category and the other use is derived (Clark & Clark, 1979). In other cases, the two words used are merely synchronically homophones, as in (2).

(1) We will *walk* to the store.

We take a *walk* tonight.

(2) We will *fly* to London tomorrow.

We swatted the *fly*.

This kind of category ambiguity has been taken as evidence against the logical possibility of learning grammatical categories from distinction (Pinker, 1987). The difficulty encountered with these words is attributed to the fact that their ambiguous status may cause native learners in general and ESL/EFL learners in specific conflate co-occurrence information across categories.

#### 4. Data Analysis

The data collected in this study were analyzed quantitatively. The results are explained in detail below.

Table 3. 1 *Participants' Use of Nouns and Verbs of the Same Word*

No. of Item	Correct Responses	%	Incorrect Responses	%
1	8	53.3	7	46.7
2	3	20	12	80
3	4	26.7	11	73.3
4	7	46.7	8	53.3
5	10	66.7	5	33.3
6	5	33.3	10	66.7
7	6	40	9	60
8	4	26.7	11	73.3
9	4	26.7	11	73.3
10	9	60	6	40
<b>Total</b>	<b>60</b>	<b>40</b>	<b>90</b>	<b>60</b>

Table 3. 1 shows that Iraqi EFL secondary school students encounter serious problems in using nouns and verbs of the same word in their writings as the total number of their correct responses to the first part of the test (40 %) is lower than that of their incorrect ones (60 %). Consequently, the hypothesis that reads: Most of the Iraqi secondary school students do not use words that are both nouns and verbs in their writings is verified.

Table 3. 2 *Participants' Perception of Nouns and Verbs of the Same Word*

No. of Item	Correct Responses	%	Incorrect Responses	%
1	6	40	9	60

2	11	73.3	4	26.7
3	5	33.3	10	66.7
4	9	60	6	40
5	3	20	12	80
6	5	33.3	10	66.7
7	4	26.7	11	73.3
8	10	66.7	5	33.3
9	8	53.3	7	46.7
10	12	80	3	20
<b>Total</b>	73	48.7	77	51.3

From the table above, it can be concluded that most of the participants' responses to the second part of the test are incorrect. This means that the students' writings have flunked to employ words that are both nouns and verbs. It is clear that they have difficulty to understand and identify those words with cross-category usage since their syllabus and teachers have not presented in detail previously. This is quite apparent since the incorrect responses are (51.3 %) higher than the correct ones (48.7 %).

The findings of the study also show that the words that the students manage to use more are the nouns, *face*, *address*, and *fly* with (66.7 %, 53.3 % and 46.7 %) respectively. It can be concluded that these nouns are used frequently in their syllabus. Therefore, they use them more than others. On the other hand, the students use the verbs, *hope* and *mark* more than other verbs with (60 % and 40 %). In reference to the participants' perception of the given words in the second part of the test, the words *presented*, *influence*, and *report* are the highest in the students' perception with (80 %, 73.3 % and 66.7 %) respectively.

## 5. Discussion of the results

The quantitative analysis has revealed that the correct responses in the two parts of the written test are lower than the correct ones. The students fail to perceive and employ most of the words (nouns and verbs) given to them in the test. Words like *care*, *smell*, *insult*, *water* and *break* seem very strange and unfamiliar to them. Only three or four students could perceive and use these words. This may mean that such words have not been supplied to them and not been explained by their teachers. On the other hand, the students find difficulty in using the different words provided to them in the test. They fail to employ nouns out of the verbs mentioned in the first five sentences and they also fail to use verbs out of the nouns given in the other five sentences in the first part of the test. Only words like *hope*, *address*, and *face* are familiar to most of the students. This is attributed to the fact that these words have been focused on by their teachers and the syllabus as well.

## Final Remarks

1. The analysis of the data has shown how problematic inconsistent knowledge. In many cases, the students have failed to identify the words given to them in the test as being nouns and verbs of the same word that are frequently used in the English writing.
2. Iraqi EFL secondary school students are not sufficiently able to use words of cross-category usage. They manage to use only those words which are familiar to them in their syllabus. As a result, it seems that their writings lack lexical and structural development.
3. It is observed by the researcher that pedagogically clear instruction design for words of cross-category usage can help secondary school EFL learners perceive and use these words. This is because that these students seem to have a limited experience of words that are both nouns and verbs and therefore tend to rely on a small number of these words. Thus, the students' weakness in their perception and use of words that are both nouns and verbs could be treated seriously by both the syllabus and the teachers by means of supplying the students with different words of cross-category usage illustrated by a sufficient number of examples. Teaching these words is better given in early stages in secondary school.

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## The Formation Process of Terms from Common Albanian Words in Technical Terminologies (Mechanical, Electrical, Construction)

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### Abstract

In this paper, in a more pronounced way we are exploring with priority the formation process of terms from Albanian common words in technical terminologies (mechanical, electrical, construction). The influence of the scientific-technical language on the general one will be further strengthened in future, because science and its language are beginning to play an increasingly more important role on the development of culture in general. Under the influence of these factors, the terminology lexicon and the general lexicon are getting every step closer, where, an intellectualized lexicon is serving as the basic interlink which exists in both macro-layers. On the other hand, this problem could be linked in a particular way with the formation in the course of the times, of the technical terminology built on the basis of words of the native language, which are raised to the level of terms for the nomination of specialized concepts of this field. Thus, for example, a range of words can be brought forward, which we come across as early as in Buzuk's creation "Meshari" ("Missal") (1555), which today are used as terms also, not only directly in today's technical fields, like: fuqi, forcë, bosht, rrotë, rrotullohet (rrotulluem), (Engl. power, strength, axle, wheel, spinning (spinned) etc. As is evident, on this basis primarily Albanian terminology formations are created, alongside formations originating from foreign languages, as well as those built on the basis of authentic Albanian and of word formative models and types (term formative) thereof: boshtor, i rrotullueshëm (Engl. axial, rotating) etc.

**Keywords:** terms, formation process, common Albanian words, terminology, mechanical, electrical, construction.

### Introduction

To date Albanian terminology was studied in the form of special terminologies, starting from terminologies of more or less broader fields, like: economy, medicine, mechanics, agriculture and any other within them, such as agronomy, or even narrower. From terminologies of wider areas fundamental generalizations were achieved, but also from the narrower ones it was possible to undertake a thorough study of their specific issues. Partial generalizations discovered more detailed aspects of problems, especially specific aspects of synonyms, antonyms for specific areas, like for example, problems of polysemy for a limited field, when it appears as hybrid like the terminology of agricultural tools, the terminology of the field of mechanism theory etc.

In the conditions of the rapid development of technics and technology in recent years, the cooperation of the scientific-technical language with the standard Albanian language is continuing with a higher intensity than before. We notice a vigor of enrichment in the vocabulary of technical terminology, due to the birth and formation of new fields and subfields of technics, technology, as computing, mechatronics, telemetry, a multitude of concepts many of which, on the one hand, are marked with names of the languages they come from, mainly from English, but on the other hand, they meet their needs with the lexical mother tongue composition (by common words being raised to terms) and with the activation of other layers, such as compound word terms.

As an object of special interest of this paper is precisely the *view of ordinary words*, since the time of their recording, not only in written texts, like for example in "*Meshari*" of Buzuk (1555), etc., also reflected in dictionaries of Albanian language

like from the vocabulary of Frang Bardhi<sup>1</sup> where we meet a series of words, which have functioned as special units and later became terms. Likewise, other later vocabularies become an research objects, like vocabularies of the general language, and as well the terminology type ones.

### Technical terminologies

Technical terminologies originate from words related with concepts deriving from very old times and from different countries of the world, as universal linguistic, that have passed from one language to another at different times, translated, adapted, as borrowed words or words in their own right (indigenous). They were used as special words in various fields of human activity, later as terms in technical terminology and terminologies of other fields of knowledge, as has happened in the Albanian lexicon as well.

### Motivation of the terms

Most of the terms are motivational in their conceptual content, which means that each term has a base from which it originates and just in the way the base is developed, so it developed as well it is content. However, one part of terms derive from *common words* and enter a knowledge field according to the quality of the term, while maintaining the conceptual content, ie. its content as a word or as a term is more or less the same. Here we are dealing with same concepts that pass from a *low conceptual level* (as a word) to a *higher conceptual level* (as a term). Thus, for example, can be considered a number of terms in the field of construction as *derë* (door), *prag* (sill), *kat* (level), *dritare* (window (const.)), *gërmim* (excavation), *shirje* (threshing), *korje* (harvesting (agric.)). It should be noted here that each of them develop further as *dritare* (ndërtese), and *dritare* (fryrjeje), *derë* (ndërtese) dhe *derë* (furre); Engl: *window* (building), and *window* (air-control) *door* (building) and *door* (oven).

### The identity of the terms

In the Dictionaries of terminology, as well as in those technics terminological ones, the identity of the terms is defined by the fields of knowledge in question, which the relevant terms represent, as, for example, term-words with a defined identity in the field, like *derë*, *dritare*, *prag*, *tavan*, *çati*, *mur*, *llaç*, *svatim* (const.), *bosht*, *rotë* (mech.), *llambë*, *fill*, *tel*, *kyç*, *shkyç* (el.), (Eng. *door*, *window*, *sill*, *ceiling*, *roof*, *wall*, *stucco*, *plastering* (const.), *shaft*, *wheel* (mech.), *lamp*, *yarn*, *wire*, *key*, *disconnect* (el.)), though even here many term-words are included in dictionaries of other fields (borrowed, terminologised etc.) as *lopatë* (Eng. *blade*) (mech., const.), *krah* (Eng. *wing*) (mech., const.) or with undefined boundaries as *rymë* (Eng. *current*) (el.) *lrymë* (Eng. *current* (mech.)). Here the problem of the identity of terms, like the terms of specialized units and as belonging to a specific area, is about solved in compound word terms, where, they themselves identify the conceptual content (the concept) and the field, like *rymë e vazhduar* (Eng. spread current) (el.), *rymë ajri* (Engl. *air flow*) (mek.), *mur tulle* (Eng. *wall brick*) (const.) - *mur cilindri* (Eng. *wall cylinder*) (mech.), *gur themeli* (Eng. *foundation stone*) (const.) - *gur mprehës* (Eng. *whetstone* (mech.)).

### The technical lexicon, as part of a scientific-technical style

It is important to note that the technical lexicon, as part of a scientific-technical style; as formation at its origin and later consolidated, relates with the formation of technical fields of knowledge and belongs therefore to the period after the years 1912-1920, but, observed on the level of linguistic styles, it does relate, with religious styles and as with other styles, as is the political-social style (conditioned by social and cultural development of the place like the creation of societies, their culture and politics, their press) from which in the lexicon of technics general terms were borrowed, abstract words for the creation of compound word terms, as: **kusht**: *kusht politik*, *kusht shoqëror* and later *kusht teknik*, *kusht kufitar* (Eng. **condition**: *political condition*, *social condition*, and later *technical condition*, *boundary condition*). In the same way they entered the technical terminology: *nga gjendje paqeje* etj., *gjendje e ngurtë*, *gjendje e gaztë*. (Eng. from the *state of peace*, *solid state*, *gaseous state* etc.).

Later, with the formation of the scientific and the scientific-technical style in Albania, the technical lexicon entered as a separate system itself (which coincides with the Renaissance, during which the terminologies of mathematics, geometry, chemistry for low level education and later secondary education were incepted). Many terms from these fields contain the

<sup>1</sup> Bardhi, F.: "DICTIONARIUM LATINO EPIROTICUM", Romae, 1635.

terminology of the scientific and theoretic foundation of the language of technics, like: *kënd, rreth, barazim, pikë* etj., as *kënd i prerjes, pikë e rakordimit* (Eng. *angle, circle, equation, point* etc., as in *cutting angle, point of reconciliation*), etc<sup>1</sup>.

Through units evidenced in different denominations unit links can be observed to each other and their process from one unit to another as a *fjalë* → *profesionalizëm* (Eng. *word* → *professionalism*) → a *contemporary term*. Thus, for example, the word *shtëpi* (Eng. *home*) we find since Buzuku and it continues with other authors, but it so far has not created the status of a term in construction and in any other field, whereas in its place in the terminology of the construction it specialized as the term ***ndërtesë (building)***, which, from its own accord has been used as a word for the first time by Kristoforidhi. It needs to be emphasized that *ndërtesë (building)* is related to *ndërtim (construction)*, while both relate to the verb ***ndërtoj (to build)***. The latter, as a verb we have come across it for the first time in Matrënga, *dërtuarë* (today *me ndërtoe, ndërtoj*/ Eng. *to build, build*). *Ndërtoj (build)* relates with the thematic-conceptual field to *ngreh (raise) - ngreh (ngreh ndërtesën - ndërtoj ndërtesën, (Eng. raise a building - build a building); thus shtëpi (house) (Bz.) (non-term); ndërtesë (building) (contemporary term); ndërtoj (build) (Ma.) (term); ngreh (raise) (Ma.), (contemporary term).*

Similarly *plug (plow)* (as a term) is met for the first time in the Dictionary of 1954, when the technical terminology had not yet emerged. *Plug (plow)* connects conceptually with *parmendë (plough)* (which has remained in use like professionalism and its relationship with *plug* is confirmed in several languages: ital. *aratro* (for *parmendë* and *plug*) as in Eng. *plough* (also for *parmendë* and *plug*) as in Russian like in Albanian: *parmendë-lemeh*, whereas *plug-pllug*. In the further development as a concept (object) *plug* marks the *plough (plug)* as it was then, and also as it is today, *plug* as a machine (= *overall plows*). For this reason we support the proposal that in the second meaning, according to the model *mbjellëse (harvesting)* for *plug* as a machine (overall *plows*) to introduce *pluguese (ploughing)*, which differentiates the tool from the machine, as (Mech. Dictionary of, 2002)<sup>2</sup> *sharrë-sharruese, rul-ruluese* (Eng. *saw-sawing* etc) etc. Further we can see *plug (plow)* relating with *paraplug (relating part of plow)*, where the latter can become *paraplugues (tools)*.

In the same way, *dritare (window)* today is used as a term in construction and as terminologised in some other fields: *dritare (air-control window)* (met.) - *dritare (disc)* (inf.). It was created for the first time by N. Frashëri (circa 1900) and as such could not be reflected by previous authors. In its place before, the Turkish-borrowed word *penxhere (window)* could not be used, and as such appears for the first time in the Dictionary of 1954. With other authors, starting from Buzuku, we meet *fënestërë* (Bz., Bu., Bg.) as a foreign word, Italian, and only for the first time it appears as *dritare* in the Dictionary of 1954 (from N. Frashëri *dritore*).

### The groups of terms formed on the basis of meanings of common words

The groups of terms formed on the basis of meanings of common words, derived from different sources that relate with different parts of ordinary life deal with objects, phenomena, processes that associate with them. So are used as terms in general technics and technology general words that mark:

#### 1) Terms built on meanings of words marking body parts of **the human body**:

*trup<sub>1</sub> (body<sub>1</sub> screw)* (mech.), *trup<sub>2</sub> (body<sub>2</sub> of ship)* (naut.),

*ballë<sub>1</sub> (gallery front<sub>1</sub>)* (min.), *ballë<sub>2</sub> (piston front<sub>2</sub>)*(mech.),

*hundë<sub>1</sub> (hammer nose<sub>1</sub>)* (mech.), *hundë<sub>2</sub> (nose<sub>2</sub> (nozzle))* (mech.) etc.;

#### 2) Terms built on meanings of words that mark **human clothing and their parts**:

*veshje<sub>1</sub> (fire resistant clothing<sub>1</sub>)* (mech.), *veshje<sub>2</sub> (lining<sub>2</sub> of canal)* (const.),

*kapotë (motor cover)* (mech.), *xhep (dust pocket)* (mech.) etc.;

#### (3) terms built on meanings of words parking **parts of trees**:

*trung<sub>1</sub> (trunk<sub>1</sub>)*(const.), *trung<sub>2</sub> (column trunk<sub>2</sub>)* (el.),

<sup>1</sup> Duro, A.: "*Fjala shqipë në terminologjinë e mekanikës*", në "STUDIME FILOLOGJIKE", nr.4, Tiranë, 1984.

<sup>2</sup> *Fjalor i termave themeloretë të mekanikës (shqip-anglisht-frëngjisht-italisht-rusisht)*, Tiranë, 2002.



*rrënjë<sub>1</sub>* (tree root<sub>1</sub>) (agr.), *rrënjë<sub>2</sub>* (root<sub>2</sub> of tooth (gear)) (mech.) etc.;

(4) terms built on meanings of words that mark **animals, birds and body parts of animals or birds:**

*brī<sub>1</sub>*(anvil hom<sub>1</sub>) (mech.), *brī<sub>2</sub>* (steam ship hom<sub>2</sub>) (naut.),

*bisht<sub>1</sub>* (tail<sub>1</sub> of lathe carrier) (mech.), *bisht<sub>2</sub>* (handle of pitchfork) (agr.) etc.;

(5) terms built on meanings of words marking **parts and accessories** (tools) that humans use for personal hygiene:

*furçë<sub>1</sub>* (discal brush<sub>1</sub>) (mech.), *furçë<sub>2</sub>* (collector brush<sub>2</sub>) (mech., const.),

*tegel<sub>1</sub>* (welding seam<sub>1</sub>) (mech.), *tegel<sub>2</sub>* (seam<sub>2</sub> of rivet) (mech.) etc.;

(6) terms built on meanings of words marking **objects and working tools:**

*urë<sub>1</sub>* (automobile bridge<sub>1</sub>) (mech.), *urë<sub>2</sub>* (railway bridge<sub>2</sub>) (const.), *urë<sub>3</sub>* (electric bridge<sub>3</sub>) (el.),

*kovë<sub>1</sub>* (rubbish bucket<sub>1</sub>) (met.), *kovë<sub>2</sub>* (excavation bucket<sub>2</sub>) (mech.) etc.;

(7) terms built on meanings of words marking **kitchen tools and equipment:**

*pirun<sub>1</sub>* (fork<sub>1</sub> cardan) (mech.), *pirun<sub>2</sub>* (fork<sub>2</sub> clutch) (mech.), *pirun<sub>3</sub>* (fork<sub>3</sub> guide) (mech., const.)

*lugë<sub>1</sub>* (mortar spoon<sub>1</sub>) (const.), *lugë<sub>2</sub>* (excavation spoon<sub>2</sub>) (mech.) etc.;

(8) terms built on meanings of words marking **buildings and their internal and external components:**

*kullë<sub>1</sub>* (cooling tower<sub>1</sub>) (mech.), *kullë<sub>2</sub>* (drying tower<sub>2</sub>) (mech.,const.,agr.),

*dhomë<sub>1</sub>* (condensation room<sub>1</sub>) (mech.), *dhomë<sub>2</sub>* (ventilation room<sub>2</sub>) (mech.), *dhomë<sub>3</sub>* (vacuuming room<sub>3</sub>) (mech.) etc.

Systemic developments of the technical terminology are discovered since the appearance in inception of the lexicon, evidenced since 'Meshari' and to this day, like in "Meshari" "Missal": *forcë – forcojm* (*forcuom*) – *forcuos* (Eng. *force*) and that continues with Matrënga, Budi, Bardhi, Bogdani, Kristoforidhi. Systemic-associative links appear more significantly in terminological vocabularies like in Bindoni, and in vocabularies of the terminological series. These links appear also in the form of microsystems, as in: *punë – punoj – punim-i – punueshëm – përpunoj – përpunim – i përpunueshëm – përpunueshmëri; kokërr – kokrriçë – kokrriçoj – kokrriçim – i kokrriçueshëm – kokrriçueshmëri – kokrriçëti* etc., (Eng. *work – work – work-of – workable – process – processing – pliable – machinability; grain – grain – granule* etc.).

## Conclusion

From what we outlined above it can be concluded that from the point of view, that on the level of conceptual content each lexical unit of language is identified as a common word when it falls (is) in the low level, which is presented as the base of the word and as a specialized unit (word or compound word), when it operates in a high level, which is accepted also as the base term. This means that the identity of each unit, term or non-term (ie.), special unit or non-special unit, depends on the level it is used, where the conceptual content is primary and not the form, when the unit is single word (as described in the examples above, *këmbë* (njeriu) (fjalë) (Eng. *foot* (human) (word) and *këmbë* (minerali) (term) (Eng. *foot* (mineral) (term)) or *derë<sub>1</sub>* (fjalë e zakonshme) (Eng. *door<sub>1</sub>* (common word) and *derë<sub>2</sub>* (term në ndërtim) (Eng. *door<sub>2</sub>* (term in construction) and when the unit is a compound word (two words and more), where the conceptual content is revealed by the terms of the unit: *këmbë e urës*, *derë rotulluese* (Eng. *foot of bridge*, *revolving door*).

We conclude that the lexicon of language can be divided into two main groups: the *common lexicon* (always identified as such despite the low level of conceptual contents of units, like *foot*, *door*, *machine* (used in common speech), *machine* (of State that oppresses democracy) and special lexicon: *foot*, *door*, *machine* and *revolving door*.

It should be emphasized however that the basis of their base is comprised by Albanian lexical units originating from remote times, which have served as word- and phrase forming themes for special units of crafts, handicrafts, as in *rotë* → *rotulluom* (*rotulloj*) (Eng. *turning wheel* (turning)) (Buzuku), *furkë e tjerit*, *rotë e qerit* (Eng. *wheel of yarn*, *wheel of cart*) (Buzuku) and until today as term forming topics (single words and compound words): *rotullues-e – i rotullueshëm*, *furrë e rotullueshme*, *derë e rotullueshme* (Eng. *rotary-of – the rotary*, *rotary kiln*, *rotary door*) etc.

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## Multiculturalism and Javanese Ways of Behaving as Reflected in Umar Kayam's Works of Fiction

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### Abstract

This study aimed to describe the construction of multiculturalism in Umar Kayam's works of fiction in terms of the forms of multiculturalism, the factors causing multiculturalism and the effects of multiculturalism. This study used sociology of literature approach that sees literature as a reflection of society. There were three short stories and two novels that became the subjects of this study. They were *Seribu Kunang-kunang di Manhattan* (1988), *Sri Sumarah, Bawuk* (1988), *Para Priyayi* (1991), and *Jalan Menikung* (1993). The results showed that (1) the forms of multiculturalism found in Umar Kayam's works are recognition of difference, democracy, justice and equality before the law, cultural values and ethos, unity in diversity, respect for other's ethnicity and nationality as well as religious belief, implementation of cultural philosophy, appreciation of the private and public domain, respect for human rights and freedom to choose culture in a community; (2) the causes of multiculturalism are migration, intra-ethnic and inter-ethnic marriage, occupation, and devotion to somebody/"ngenger", (3) the effects of multiculturalism are reflected in the tolerant nature, respect for individual or group of people, surrendered life, willingness to help others, humility, and respect for religious beliefs.

**Keywords:** Multiculturalism, fiction, Sociology of Literature

### Introduction

Literary work is a literary response to the surrounding world. This is in line with what was stated by Pradopo (1995: 178) that literary work, which is the author's creation as a member of society, is not born in a socio-cultural vacuum. In creating literary works, the author is inspired by the reality of complex life in the surrounding areas (Teeuw, 1980: 11). According to Faruk (1988: 7), literature is a semiotic fact that sees cultural phenomenon as a cognitive system of sign.

Literary works and the reality of life are two social phenomena that are complementary in their selfhood as something existential. This implies that literary work and life, beside having their own autonomy, also have a reciprocal relationship (Mahayana, 2007: 5). The author's point of departure in creating literary works is inspired by the experiences in his/her life. However, it does not mean that every phenomenon can be recorded and later be reported in the form of literature. To produce good literary works, contemplation is needed before interpreting the life phenomena and subsequently articulating them into works of art.

Multiculturalism is assumed as something inevitable and it occurred naturally in a diverse country such as Indonesia. It emerges because of differences but then may result in an appreciation or respect for the differences in the dimension of religion, ethnicity, class, and politics. Multiculturalism is one of the problems in a society and it is a social reality which has already existed since a nation is established. The problem of multiculturalism is not only of concern to the nation but also to the attention of Indonesian authors. Some authors who wrote about multiculturalism issues are: Arswendo Atmowiloto who wrote about the social class relationship between the aristocracy and the labor in the novel of *Carting*, Ahmad Tohari who depicted a society and rural poverty in the village of Karangsoga in the novel of *Bekisar Merah*, Ramadhan KH who wrote about marital problems and religious conversion in the Novel of *Keluarga Permana* and Linus Suryadi AG who told about the surrendered life of an underprivileged named Pariyem in Dalem Suryomentaraman in the novel of *Pengakuan Pariyem*.

Umar Kayam is a prolific author in Indonesia whose works contain social criticism. His works include the duology novels of *Para Priyayi* (1992), *Jalan Menikung* (1999), *Mangan Ora mangan Kumpul* (1990), *Lebaran di Karet* (2002), *Kelir Tanpa*

*Batas* (2001) *Sri Sumarah, Bawuk* (1986), and *Seribu Kunang-Kunang di Manhattan* (1972). Those works contain a lot of multiculturalism issues conveyed subtly but sharply to those in authority over the customs and the society as well as to the community. Of these works, there are five of them that discuss the issue of multiculturalism, namely *Para Priyayi* (1992), *Jalan Menikung* (1999), *Sri Sumarah, Bawuk* (1999), and *Seribu Kunang-Kunang di Manhattan* (1985). Those novels and short stories show that the author has high social sensitivity towards environmental issue and the problems related to it.

This study aims to reveal and describe (1) the forms of multiculturalism in Umar Kayam's works of fiction, (2) the factors causing multiculturalism in Umar Kayam's works of fiction, and, (3) the effect of multiculturalism as reflected in Umar Kayam's works of fiction. Theoretically, this research is beneficial to provide an alternative application of literary theory, particularly the theory of sociology of literature in Indonesian literature, especially novels. Practically, this study provides a basis for appreciating Umar Kayam's short stories and novels that raise the issue of multiculturalism.

## THEORETICAL REVIEW

In answering the question of forms, causes and effects of multiculturalism as mentioned in the research objectives, this research used sociological theory of literature and multiculturalism in literature.

### A. On the Ideology of Characters, the Author's Philosophy, and the Society

Understanding the characters presented in a novel means reading the author's ideology and philosophy to be conveyed to the reader. This means literature is a way to understand philosophy. The author's ideas and thoughts are delivered through the main characters who carry the message. In other words, literature is a means to understand the "elusive" philosophical thoughts. It is a medium that helps readers understand the abstract language of philosophy (Sutrisno, 1995: 28-29).

There are two points of intersection between philosophy and literature. First, literature can be the raw material of philosophy. Understanding philosophy through life experience by appreciating life reality can be done by using empirical findings, for example using the philosophy of language as the raw material of Linguistics. Besides, people can also understand philosophy by using the experience spoken by authors and artists. Second, the view that philosophy is "difficult and abstract" is a priori. Literature, in fact, can help readers to know about philosophy. It can be a medium of enlightenment for obscure understanding. Through the literary language which is communicative, fresh, and lively, philosophy may mean living a life and appreciating its meaning. When we read works of philosophical literature, such as *Ziarah, Kering, Koong, Adam Marifat, or Laki-Laki yang Kawin dengan Peri*, without an adequate understanding of the characters' nature and behavior, we will not be able to interpret their doings.

The emergence of sociology of literature is motivated by the fact that the existence of a literary work can not be separated from the social reality in a society. Damono (1979: 17) stated that in a work of literature, there is always a relationship among the writer, the work and the society. That is a kind of reciprocal relationship. As one approach to literary criticism, sociology of literature refers to the way of understanding and assessing literature that considers social aspects. Since literary work basically presents a picture of life, the life depicted here is mostly based on social reality (Wellek and Warren, 1990: 109).

In its further development, the approach of sociology of literature has many variants, each of which has its own theoretical framework and method. In this case, Junus (1986: 36) divided several kinds of sociology of literature: (1) the one that examines literature as a socio-cultural document, (2) the one that examines the income and marketing of literary works, (3) the one that examines public acceptance of literary works of a particular author and analyses the reasons, (4) the one that examines the socio-cultural influence of a creation of literary works, (5) the one that studies the universal mechanism of art, including literature, and (6) genetic structuralism developed by Lucien Goldmann from France.

The sociology of literature used in this study examined a work of literature as a socio-cultural document which means literature is a reflection of society. A work of literature is considered as an attempt to recreate human relationship with the family, society, politics, religion, and other social institutions because it is possible to be an alternative aesthetic aspect to adapt and it is possible to make changes in a society (Swingewood, 1972: 12),

Sociology of literature discusses a literary work in relation to the society as well. The analysis does not intend to reduce the nature of this imaginative world into facts. Moreover, it also does not mean to transform the nature of facts to the world of imagination (Ratna, 2003: 117).

## B. Multiculturalism in Literature

In the Great Dictionary of Bahasa Indonesia (2005), multiculturalism is defined as a symptom in a person or a society marked by the habit of using more than one culture. Multiculturalism is an ideology that recognizes and magnifies differences in equality, both individually and culturally (Fay, 1996, Jary and Jary, 1991, Watson 2000). In this model of multiculturalism, a society has a culture that is generally depicted in the pattern of a mosaic. This mosaic covers all cultures of small communities to form a larger community (Reed, ed. 1997). This model has actually been used by the founding fathers of Indonesia as a reference to design the so-called national culture, as what is stated in the explanation of Article 32 UUD 1945, which says: Indonesian national culture is the peak of local cultures.

Multiculturalism is not merely a discourse but it is an ideology that should be fought for as it is important to be a foundation of democracy, human rights and the people's welfare. It is not an independent ideology that is separated from other ideologies, and in order to understand and develop it to a larger social life, it requires a set of concepts as the reference. The concepts as the foundation of knowledge should be relevant to and support the existence as well as the function of multiculturalism in human life. This set of concepts must be communicated among experts who have the same view on multiculturalism so that there will be a common understanding and mutual support in fighting for this ideology. Some of the concepts which are relevant to multiculturalism are democracy, justice and law, cultural values and ethos, unity in diversity, ethnicity, ethnic culture, religious beliefs, cultural philosophy, private and public domain, human rights, cultural rights of a community, and other relevant concepts (Fay, 1996, Rex, 1985, Suparlan 2002)

Multiculturalism in literature emerged in the 1960s and has been widely known since the 1970s. It was born in relation to the cultural needs of non-European migrants in the Anglophone countries. In general, it indicates that the birth of multiculturalism was related to the increasing unwanted social and cultural consequences of the huge migration to the countries of Europe, America, and Australia. In the later development, multiculturalism also raised more controversial issues, such as nationalism, aboriginality (in Australia), as well as differences in skin color and religion. (Rahman, 2014)

In Indonesia, the spirit and principles of multiculturalism are clearly needed but by considering the Indonesian context. In this country, social grievances related to ethnicity happen frequently in several places, such as Mandura-Dayak ethnic quarrels in Sampit and Sanggau Ledo Regency in Central and West Kalimantan, residential combustion of Gafatar in West Kalimantan, and even forced eviction done by the local residents of Sampang Madura. There is no guarantee that such outbreaks will not happen again because people of Indonesia are still very vulnerable to be provoked by group sentiment (ethnic, religious, social, political, etc.). This vulnerability is partly supported by a dim and poor view about diversity. Therefore, it is a must to continuously handle the cultural pluralism in our country by exploring the sources that will ensure the unity of the people.

In relation to multiculturalism, using the works of literature as a showcase of the Indonesian cultural diversity has been in line with the spirit of multiculturalism. It enables minor cultures to be equivalent to the major ones without mixing them. Thus the culture of Minang, Acehnese, Javanese, Betawi, Sundanese, Balinese, Dayak and many others still look different and are, in fact, different. However, they are equal.

Indonesian literature has provided deep dimension upon that diversity by exploring and questioning the traditional problems related to the ethnic cultures of Indonesia. There are some similarities between the issues of multiculturalism presented in Indonesian literature and in the reality, such as different religions in the novel of *Keluarga Permana* written by Ramadhan KH (1970) and Duology *Para Priyayi* (1990) and *Jalan Menikung* (1994) by Umar Kayam. In *Keluarga Permana*, Farida, the daughter of a very religious Islam family, must marry a Catholic, FX. Sumarto. Similarly, the marriages between Hardjoko and Nunuk as well as Eko and Claire are also those of different religions. Eko who is raised in a family of Islam *Abangan* (the syncretic version of Islam) retains his religion after his marriage to Claire from a Jewish family.

The issue of multiculturalism is not merely a question of interreligious relations but it also includes the problem of cultural migration and personal problem of striving for freedom. This happens in the story of *Bawuk* (1970) from an aristocratic family who strives to free herself from the noble tradition and mingles with the grassroots. She has to leave her family to marry Hasan, a communist.

Intersection of cultures, religions, ethnicities in literary works needs to be opened up by creating a new perspective, namely intersection of ethnic cultures. What are the problems that may arise if the Javanese culture intersects with Western Catholic culture? How does Sundanese culture view the culture Catholic or otherwise, where they are different from each other in all respects? How does Javanese culture regard some cultural change? Indonesian literature on multiculturalism can answer all of those questions.

## Methods

This research used content analysis with the following procedures (1) recording, (2) data reduction, and (3) inferring. The subjects of this research were three short stories and two novels representing literary works on multiculturalism. They were *Seribu Kunang-Kunang di Manhattan* (2002), *Sri Sumarah* (2001), *Bawuk* (2002), *Para Priyayi* (1991), and *Jalan Menikung* (2002).

## Results and Discussion

The results showed that (1) the forms of multiculturalism found in Umar Kayam's works are recognition of difference, democracy, justice and equality before the law, cultural values and ethos, unity in diversity, respect for ethnicity, nationality and religious belief, implementation of cultural philosophy, appreciation of the private and public domain, and respect for human rights; (2) the causes of multiculturalism are migration, intra-ethnic and inter-ethnic marriage, occupation, and devotion to somebody/"ngenger", (3) the effects of multiculturalism are reflected in the tolerant nature, respect for individual or group of people, surrendered life, willingness to help others, humility, and respect for religious beliefs.

### 1. The Forms of Multiculturalism in Umar Kayam's Works of Fiction

Understanding the works of Umar Kayam, both the short story and the novel, particularly the two short stories entitled *Sri Sumarah* and *Bawuk* collected in the form of short story anthology of the same title, a short story of *Seribu Kunang-Kunang di Manhattan* and two duology novels entitled *Para Priyayi* and *Jalan Menikung* is like reading what is in the mind of the author who was a multiculturalist. Umar Kayam, a multiculturalist, academic, as well as a cultural and culinary connoisseur, also wrote down his experiences in literary works in cross-cultural, interfaith, and even across civilization dimensions.

Understanding Umar Kayam's life through his works can be started from the story of his adventures in New York in the short story entitled *Seribu Kunang-Kunang di Manhattan* through Mamo, the main character who is innocent yet proud of the culture of his village, and Jane, who lives a metropolitan life with all the freedom she has. Mamo, a villager who studies in metropolitan New York has to face the reality of free relationship between men and women that lead to infidelity. The affair ends without violence and coercion, and still, there is an element of faith in his life.

Through *Sri Sumarah* in the short story entitled *Sri Sumarah*, Umar Kayam depicted a character of Javanese woman whose husband is dead and she has to work as a masseur with the risk of delinquent behavior of her customers and she has to raise her daughter as a single parent. She also must surrender because her daughter is married to a communist activist; yet, she always helps and protects them.

Through *Bawuk* and her mother, Mrs Suryo, in the short story entitled *Bawuk*, Umar Kayam portrayed a Javanese female character who should be able to face the fact that what her youngest child chooses is different from her choice. *Bawuk* chooses to follow her husband, Hasan, who is a communist and she entrusts their children to her mother, Mrs. Suryo. Although she is raised in an aristocratic culture, it does not make *Bawuk* behave as a noble woman like her older brothers and sisters.

Lantip as the main character in the novel of *Para Priyayi* could change his life to become a member of aristocracy. His original name is Wage. He is a child of infidelity between Ngadiyem and Soenandar, a noble man. Wage can be an aristocrat because his father is a noble man and he grows up in an aristocratic culture in the family of Sosrodarsono. The way he thinks and behaves resembles those of the Sosrodarsono family. As he is a smart boy (read: Lantip) and he learns a lot, these make him a successful person.

Harimurti, Eko, Lantif, the family of Levin Alan Bernstein and Claire are characters that bring multiculturalism and appreciation without having to convert somebody's faith or beliefs. Eko remained a Muslim although he marries the daughter of a Jew. Similarly, Kevin Alan Bernstein greatly appreciates the choice Eko makes. The issue of interfaith marriage, the

problem of having no child in a marriage, and criticism or satire about religious belief are addressed wisely by those characters.

### Recognition of difference

Differences in personality, politics, faith or religious belief, and respect for diversity become an interconnected link among those works of fiction. In terms of social status, there are different views about 'aristocracy' between parents and their children, as what happens between Bawuk and her parents in the short story entitled *Bawuk* and between Tun and her parents in the short story of *Sri Sumarah*. Bawuk, as the youngest child of a family with high position in the society, looks different from her brothers and sisters. She mingles with maid and the underprivileged and leaves her big family to marry Hasan, a communist. Similarly, Tun also marries a communist activist, Yos. Then, both Bawuk and Tun become fugitives.

Nevertheless the strong disagreements between parents and children do not change the love of Bawuk's mother to her child when Bawuk becomes a fugitive, and it happens as well in Tun's life. The following excerpt shows the love of Mrs. Suryo to Bawuk.

"*Wuk, ati-ati, Nduk. Kau cari Hassan sampai ketemu, ya?*" (*Bawuk*, page 121).

"Be careful, Sweetie. Go till you find Hassan. "

In his works, Umar Kayam also provided freedom for the characters to choose their husband or wife by marrying a woman from different religion or even that from abroad. Hardjojo is married to Sus who is from a Catholic family in the novel of *Para Priyayi*. Eko is married to Claire from a Jewish family without leaving Islam. So is Sudarsono who is paired with Siti Aisah as well as Lantip, a Javanese, who is paired with Halimah, a woman from Padang. On marital issue, Umar Kayam talked about multiculturalism that permeates problems of culture and religion. However, the fact today shows that someone can not get married to his/her partner who is from different religion and it has been strengthened by the government regulation.

*Waktu usia Lantip hampir 45 tahun, barulah dia berani melangsungkan perkawinan dengan Halimah, tunangannya yang sudah sekian tahun lamanya itu. (Jalan Menikung, page. 14)*

When Lantip was almost 45 years old, he just had the courage to marry Halimah, his fiancé who had been with him for many years.

*Maka pesta perkawinan Claire dan Eko terjadilah. Perkawinan sipil, bukan perkawinan agama (Jalan Menikung, page. 71).*

Finally the wedding of Claire and Eko came true. It was a civil marriage, not the religious one.

### Maintaining Harmony

This aspect refers to living in solidarity despite the different social classes, religious beliefs, nationalities, and even politics. Bawuk as the daughter of an *Onder*, patrician official in an estate, gets along with the servants and the people of the village. In addition, Sri Sumarah, who already knows that her son-in-law is a communist, prefers to live with him at the same home. Hardjojo can also live in harmony with the Catholic family of *Dik Nunuk*. Moreover, Eko and Claire are close friends although they are from different religions and different countries. They even get married even though it is done only in a civil registry.

The following excerpt shows how readers can learn the sense of togetherness despite some differences. In Indonesian ideology, it is called *Bhineka Tunggal Ika* (Unity in Diversity).

"*Tiduran di balai-balai dengan seorang bediende, main-main dengan anak-anak desa di belakang kandang kuda adalah bukan kebiasaan yang baik buat seorang anak onder...*" (*Bawuk*, hlm. 86)

Lying on the couch with a servant and playing with the village kids behind the stables is not a good habit for a child of an *onder*...

"*Begitulah hubungan kami semakin rapat dan mesra. Rumah Madiotaman semakin lebih terasa sebagai rumah saya. Bahkan kadang-kadang saya menginap pula di rumah itu, tidur di kamar adik-adik Dik Nunuk.*" (*Para Priyayi*, page 144)

That's how our relationship was getting close and intimate. I felt like Madiotaman home is my home. Even I sometimes also stayed in the house, sleeping in the room of *Dik Nunuk's* siblings.

"Ah aku tetap jadi orang Indonesia asal unsur Jawa saja." Mereka lantas tertawa bersama (*Jalan Menikung*, page 20). Eko tetap sebagai orang Jawa dan Islam walaupun ada di budaya Barat dan akrab dengan keluarga Yahudi.

"Ah, anyway, I want to be an Indonesian with Javanese origin." Then they laughed together. Eko remained a Javanese and Muslim although he was in the Western culture and lived with a Jewish family.

Those indicate that the vertices of harmony can be maintained, despite some differences in attitudes, religious orientations or beliefs. Even Lantip, the main character in the novel of *Para Priyayi* and *Jalan Menikung*, always emphasizes respect for other ethnicities.

#### The Relation between Aristocracy and the Underprivileged

Within his works, Umar Kayam portrayed a good relationship between the aristocracy and the grassroots. It is seen from the relationship between Bawuk and her servants, Sastrodarsono and Lantip as well as his mother, the aristocrats in Wanagalih and the underprivileged in Wanalawas, or Eko, the Indonesian student in New York, and Prof. Levin. Those all show a good relationship between those in high social class and the lower class people. Moreover, such relationship brings another good effect by developing somebody's virtue such as helping others. Those who are rich help the poor; those of high intellectuality educate the less intellectual ones by building a school in Wanalawas as what is done by a rich man, Sastrodarsono.

The attitude to always willingly help and respect others is done both by the aristocracy and the underprivileged. The Sastrodarsono family willingly helps his niece and nephews to stay in *Setenan* (Sastrodarsono family residence) although his own nephew, Soenandar, betrays him by doing a rape and robbery. In another story, Sri Sumarah willingly sells her land to celebrate the wedding of his youngest daughter, Tun, although the wedding ends tragically because Tun's husband, Yos, is a communist and a fugitive.

#### The implementation of Cultural Philosophy

This aspect means believing Javanese philosophy and implementing it in facing problem of personal life and in ruling the nation. On the issue of marriage, Sri Sumarah said that her soul mate has been decided by God (*sing wis pinasthi*). Other cultural expressions are *Memayu Hayuning Bhawana* (preserving the beauty of the world) as what is said by Pakde in the novel of *Para Priyayi*, *Mikul duwur lan mendhem jero* (respecting parents while they are alive and after their deaths), and also *nglumpukke balung pisah* (gathering scattered bones or gathering separated family members) as what is said by Tommy in the novel of *Jalan Menikung*.

There are some Javanese lexicons used by Umar Kayam in the novel *Para Priyayi*. Some of them are spoken by Sastrodarsono, such as *mbanyu mili* (go with the flow), *kencana wingka* (gold and diamond look like earthenware), *melik nggendong lali* (excessive desire will make people arrogant), *sangkan paraning dumadi* (human will go to the place he was originated; or to God is where the human go after life.), *mampir ngombe* (life is so short), etc. In addition, there are still other cultural expressions as stated by Rama Dokter *cegah dhahar lawan guling* (eat less, sleep less), the one said by Noegroho *inggih, inggih mboten kepanggih* (saying 'yes' but does not really know what it means), and the one spoken by Siti Aisyah, the wife of Soedarsono, *garwa, sigarane nyawa* (spouse is half of our life).

Here some sentences containing Javanese philosophy found in the works Umar Kayam.

*Sebaliknya, kami mengambil inisiatif ini justru untuk menegakkan prinsip mikul duwur mendem jero (Jalan Menikung, page 46)*

Instead, we took the initiative to establish the principle of respecting our parents while they are alive or after their deaths.

"Ooh, sinyo Amerika. **Balung pisah** itu artinya semua sanak keluarga yang sudah lama tidak bertemu dan berkumpul dikumpulkan kembali untuk silaturahmi." (*Jalan Menikung*, page 127)

"Ooh, you're an American. Scattered bones mean all relatives who we have not seen for a long time and they reassemble for gathering."



"... Dan pada waktu Sumarto sudah duduk berhadapan dengan Sri, makin yakinlah Sri bahwa dialah jodoh yang sudah tersedia --- jodoh **sing wis pinasti**, kata orang Jawa lagi." (Sri Sumarah, hlm. 11)

"...And when Sumarto already sat face to face with Sri, the more Sri assured that he was the husband that has been provided --- the one chosen by God, as what Javanese people said."

## 2. The Causes of Multiculturalism

As what is found in the works of Umar Kayam, multiculturalism is caused by cultural experience, religious experience, and life experience. Cultural experience is motivated by migration from one village to another village, from one town to another town, and even from one country to another country. This movement will result in forming tolerance and appreciation of diversity. Other factors causing the rise of multiculturalism are inter-ethnic, inter-religion, and inter-nation marriages, choice of occupation, and "ngenger" or staying with aristocratic family or with people who have a higher social class.

Marriages that lead to multiculturalism are those of Bawuk, from aristocratic family, and Hasan, a communists; Tun, an educated woman, and Yos, a communist activist; Sudarsono and Aisah; Hardjojo and Soemini, who is a Catholic; Eko and Claire, who is from a Jewish family. The last two marriages mentioned above are those of different religions. However, they do not change the Islamic life of Hardjojo and Eko. They still believe in the Shahada although they are married to a Catholics and a Jews.

Choice of work can also lead to the rise of multiculturalism. Various occupations are attached to some characters, such as Tuan Suryo as an *Onder* (the head/director of an estate during Dutch colonialism), Hasan as a communist activists, Lantip's mother who is a *tempe* seller, Satrodarsono as a skilled teacher in a village school, Atmokasan as a farmer in the village of Kedungsimo, Martodikromo as a village farmer and a foreman in a sugar factory, Mukaram as a seller of opium, Raden Harjono as a skilled police who helps the government, Soenandar as a robber, Noegroho who is a state company director and the director general of the department of trade, Lantip who becomes a lecturer, Harimurti as a reporter and also Eko who is a deputy of assistant director. The relationship among people of those different professions results in the emergence of multiculturalism.

"Sebagai onder teladan yang dikasih oleh bupati dan wedana, karena prestasi kerjanya yang tinggi, dan demikian juga harus menjaga gengsinya dengan sebaik-baiknya, ayah Bawuk sesungguhnya tidak seberapa setuju melihat kecenderungan "bohemian" anaknya itu." (Bawuk, page. 86)

"As an exemplary onder beloved by the regent and district officer because of his achievement, and as he must maintain his prestige as much as possible, actually Bawuk's father does not really agree with the "bohemian" orientation of his daughter."

"Sejak malam itu Sri telah menetapkan namanya sebagai tukang pijit." (Sri Sumarah, page 51)

Since that night, Sri has established her name as a masseur."

"Hubungan Embok dengan keluarga Sastrodarsono di Jalan Setenan itu dimulai dengan penjualan tempe." (Para Priyayi, page 11)

"The relationship between Embok and the family of Sastrodarsono in Jalan Setenan began on selling the tempe."

## 3. The Effects of Multiculturalism

The effects of multiculturalism in Umar Kayam's works of fiction are indicated by the tolerant nature that respects individual differences, surrendered life, willingness to help others, humility as well as freedom in the choice of religious beliefs. In the novel of *Para Priyayi*, Lantip has to let his mother who died because of eating poisoned mushrooms go; Mrs. Suryo willingly let her beloved youngest daughter go to find her husband who is a communists and she loves her grandchildren by providing them a good religious education. After the death of her husband *Mas Marto*, Sri must carry out the work as a masseur with

all the risks of facing delinquent behaviors of her customers. Likewise, she was willing to lose everything for her daughter's education and marriage.

The following excerpts indicate the humility of the characters.

*Bawuk enak-enak main di belakang kandang kuda, makan tebu dengan anak mandor tebu yang sering main dengan anak Sarpan. (Bawuk, page 85)*

Bawuk enjoyed playing behind the stables, eating sugar cane with the foreman's child who often played with Sarpan's child.

*"Ngoro Guru Kakung kelihatan akrab betul mengobrol dengan mereka seperti mereka itu orang-orang yang sudah lama ia kenal." (Para Priyayi, page 28).*

"Ngoro Guru Kakung looked really intimate in chatting with them as they were people who he had known for so long."

*Baju dan celananya nampak mewah, mahal, dan modis. Meskipun begitu di tengah-tengah paman-pamannya di kamar kerja bapaknya itu Bambang tampak sopan, rendah hati, tidak sok, dan murah senyum (Jalan Menikung, page 44)*

His shirt and pants seem luxurious, expensive and fashionable. Nevertheless with his uncles in his father's working room, Bambang was polite, humble, not pretentious, and full of smile.

## Conclusion

The forms of multiculturalism found in Umar Kayam's works of fiction are recognition of difference shown in both attitude and actions, maintaining harmony, relationship between the aristocracy and the underprivileged as well as the application of Javanese philosophy in real life. The factors causing multiculturalism are cultural knowledge, migration from village to town, from one city to another city and even from one country to another country. Other motivating factors are inter-ethnic, inter-religion, or even inter-nation marriage, choice of occupation and "ngenger" or staying with a family of high social status. The effects of multiculturalism are reflected in the tolerant nature, respecting other individual or group of people, surrendered life, willingness to help others, humility, and respect for religious beliefs.

## Suggestion

The forms of multiculturalism in literature can be implemented in the practice of character education. The values of multiculturalism that can be developed into teaching materials are recognizing differences, maintaining harmony or being tolerance by respecting other religious beliefs, building relationships between those from high class society and the underprivileged, willingness to help others and practicing Javanese philosophy in real life.

Understanding the causes of multiculturalism, such as migration, will provide an insight about environment and human behavior. The occurrence of inter-ethnic, inter-religion or inter-nation marriages may arise people's understanding about different religions, ethnicities and countries. Various kinds of occupation provide opportunities for people to build a positive attitude of tolerance. The opportunity to do "ngenger" in a high class family (either in social or education level) will form a pattern of multiculturalism, i. e. mingling with others.

Understanding multiculturalism and its contributing factors will result in the nature of being tolerant, respecting others, surrender to God, helping others, and humility. Therefore, multicultural features need to be transferred in a work of fiction, particularly through the main characters in Umar Kayam's work of fiction.

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## Cultural Studies as a Didactic Means of Improving Intercultural Language Education

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### Abstract

Though the issues of integrating cultural studies in language education are often raised in FLT scholarly works (M. Byram & V. Esarte-Sarries, G. Zarate and others), but the question arises what kind of interdisciplinary cultural studies and for what didactic purposes is really needed at different levels of university education. The paper starts with looking at and showing the differences between the following concepts: "cultural studies as a branch of culturology (science of culture)", "cultural studies as an inseparable part of modern language pedagogy" and "Cultural Studies as a university subject" with the view to their didactic potential, aims & outcomes as a means of cultural education. The author goes on with giving an insight into the essential characteristics of the three types of cultural studies /CS/ under consideration and then focuses on the CS as a branch of language pedagogy & CS as a university subject, discussing their didactic values for modelling appropriate multi-level intercultural education through all the languages studied and co-learned at university. The system of interrelated didactic principles of designing culture-oriented educational programmes, syllabuses and courses that is outlined in the paper includes such principles as the principles of the dialogue of cultures & civilizations, creating didactically appropriate educational space problem-oriented learning environment.

**Keywords:** cultural studies, language pedagogy, multi-level pluricultural education, intercultural communicative competence, dialogue of cultures and civilisations, didactic appropriateness of educational environment, problem-oriented learning environment.

### 1. Introduction

In today's globalised world, multicultural and multilingual, the individual's ability to act in an international context seems to be one of the essential characteristics of successful people (Clawson, 2014; Earley & Mosakowski, 2016) in different social strata and not only belonging to the Establishment. But what does it mean to be able to act in an international context? Such a person is thought to be commutatively and culturally competent enough to participate and co-operate with other people in intercultural communication. In other words, s/he should become an intercultural speaker (Kramsch, 1998) who has gained a sociocultural competence that in a globalised world makes him or her capable of:

- observing and identifying sociocultural differences in the way of thinking and styles of life of other people representing different ethnic/national and/or political and/or religious groups, different social groups in a stratified society;
- interacting and cooperating with other people from a variety of ethnic/national, political/geopolitical, religious, social backgrounds, being aware and respectful of different cultural values, communication schemata and patterns of communicative behaviour;
- adapting to cultural environments of modern civilizations and geopolitical communities, being flexible in his or her ways of thinking about a variety of cognitive styles and communication patterns of behaviour;
- presenting his or her own culture in intercultural circumstances (taking into consideration the sociocultural context of communication interaction, sociocultural characteristics of communication partners) and delivering his or her message in terms linguistically and culturally understandable to his or her communication partners;
- foreseeing possible cultural misunderstandings leading to communicative barriers that can distort or even destroy intercultural communication;

- being an effective cultural mediator (CEFR, 2001) who can help to develop understanding and co-operation between people with different ethnic/national, political/geopolitical, religious, social backgrounds or to restore the communication between them in case it has been destroyed;
- finding appropriate and reliable sociocultural information for cultural self-education in the area of intercultural communication and using appropriate ways of learning about other language-and-culture communities (Safonova, 1996).

Nobody denies that universities can provide interdisciplinary cooperation and interdisciplinary basis for cultivating intercultural speakers (Kramsch, 1998) or cross-cultural encounters (Morgan, 1998) or cultural mediators (CEFR, 2001) through a didactical integration of Cultural Studies and language courses. The Routledge Encyclopedia of Language Teaching and Learning in the entry related to the Cultural Studies introduces Cultural Studies in the following way; "Cultural Studies is an umbrella term for multi- or interdisciplinary analysis of cultural phenomena (products, processes, problematic) which was first used and developed in Britain and has spread to many parts of the world over the last thirty years" (Routledge Encyclopedia of Language Teaching and Learning, 2004:162). And can we really fully agree nowadays that cultural studies is always nothing else, but multi- or interdisciplinary analysis of cultural phenomena with its focus mostly on its research method. But what about Cultural Studies as an academic discipline in the system of teaching Humanities? Once Hartley put the following questions: How does Cultural Studies address the reader? How does it create a large, transnational multidisciplinary readership (Hartley, 2003:13)? One more question could be added here: What cultural studies do modern educators mean and need for being able to design a model of cultivating effective intercultural speakers and peacemakers?

In this paper, I would like to have a look at *Cultural Studies* as an academic research field in culturology, didactically-oriented *Cultural Studies* as an academic research field in language pedagogy and *Cultural Studies* as a school/university subject or discipline in pluricultural education, and what do they have in common and in what way do they differ from each other

## 2. Cultural Studies as a Branch of Culturology.

- Traditionally, Cultural Studies is viewed as a branch of culturology in Russia (Rozhdestvensky, 1969; Culturology. XX century, 1998; Rozhdestvensky, 1996). It is considered to be a multidisciplinary field of research that is nowadays multifunctional in its scope. *Cultural Studies* as a branch of culturology in Russia, first, studies in what way a variety of life styles in society is reflected in social values, norms, traditions and customs, historical memory (ethnic or super ethnic / national, or regional, or even continental); how cultural heritage, cultural identity and mentality of human beings are preserved, protected and shared by members of particular language-and-culture communities & subcultural groups; how variable they may be in the life of modern countries, their peoples and languages (operating in different cultures).

Secondly, it examines traditional socio-cultural values of the spiritual, physical and material cultures of human communities (Rozhdestvensky, 1996) and identifies the appearance of possible changes in them which are articulated in human behavioral codes, communicative schemata and cognitive perception of world sociocultural changes that have already been observed in linguacultures.

And thirdly, it gains a scientific understanding of

- sociocultural portraits of countries, their languages and cultural communities, social strata in terms of social values, historical memory and its historical background, cultural heritage and contributions to the World culture, cultural perception of their country and other countries, attitudes to globalization and cultural identification;
- socio-cultural norms of human behavior in monocultural or multicultural communities, internal (within cultural and linguistic environment of a particular community in society) and external (in case of interaction between members of different cultural and linguistic communities);
- linguocultural aspects of intercultural communication;
- types of cultural, sociolinguistic and linguocultural barriers destroying communication that may lead not only to cultural misunderstandings, but to killing communicative interaction as such between its interlocutors.

### 3. Cultural Studies as a Field of Research in Language Pedagogy.

Cultural Studies as a field of research in language pedagogy has been intensely developed since the 1990s mostly in foreign language teaching and learning, because language teaching, as M. Byram puts it, has always and inevitably meant "language and culture teaching" (Byram & Esarte-Saaries, 1990: 5). It is interesting to note meanwhile that that it was Robert Lado who first put forward an idea of interrelating language and culture in teaching a foreign/second language in 1957 (Lado, 1957), but in the 1960s culture-oriented approaches to foreign language teaching were not and could not be developed due to a number of societal and methodological reasons. At that time the Western world was only on the way of politico-economic and ideological integration, so social needs for various intercultural interactions were not so much strongly felt in comparison with the 1990s of the previous century.

But, as soon as world globalization has become an essential characteristic of human societies nearly in all corners of the planet and more and more people have started being involved in endless intercultural interactions it was a culture-oriented language methodology that started entering the stage of language education. Since the 1990s a great number of culture-oriented approaches to language teaching have been developed in language pedagogy and implemented in language education of some European countries. Among them are such as: an intercultural approach (Corbett, 2003), an ethnographic approach (Byram & Flemig, 1998; Barro, Jordan, Roberts, 1998; Barro & Grimm, 1998), a culture-sensitive approach (Holliday, 1994), a sociocultural approach (Safonova, 1991, 1996), a transcultural approach (Meyer, 1991; Brady & Shinohara, 2000), a pluricultural and plurilingual approach (Bernaus, 2007). And Cultural Studies has become a key element in ethnographic, sociocultural and intercultural approaches (Byram, Esarte-Saaries, 1991, 1997; Safonova, 1991, 1996; Wadham-Smith, 1995).

It is worth mentioning here that the approaches mentioned above differ greatly from one another in terms of their understanding what kind of intercultural communication should and may be didactically facilitated in language teaching. For example, within an ethnographical approach (Byram & Flemig, 1998) the educational focus is mostly cross-ethnic, whereas in a sociocultural approach it is pluricultural. So cross-ethnic or pluricultural?

It is a well-known fact that in modern globalised world we communicate in a foreign language not only with native speakers, but with non-native-speakers as well, especially if this or that foreign language functions as a language of international communication (e.g. English, French, Russian). And in different types of communication not only do intercultural interlocutors consciously or subconsciously demonstrate their ethnic or national cultural affiliation, but their interaction is also framed by their religious, ideological (including geopolitical) backgrounds, regional and continental beliefs and values. All that strongly affect their cultural code and patterns of their verbal and non-verbal behaviour and, consequently, it influences their wish to communicate with each other, the flow of communication and even the appearance of cultural barriers.

And that explains why in the context of a sociocultural approach to teaching international languages (Safonova, 1991, 1996) intercultural communication is viewed as an interaction between interlocutors or writers who identify themselves or are identified by other people as representatives belonging not only to different ethnic or super ethnic (national) communities (considerably religiously biased or vice versa with dominating atheistic beliefs in their societies), but to this or that degree they may also demonstrate their belonging to particular regional and/or continental and/or geopolitical communities, or even to a particular civilization layer, as well as their belonging to social subcultures (cultures of different social strata, professional groups, gender cultures, culture of the young & the old etc.). And this variety of cultures and subcultures manifest itself in the communicative codes, manners of intercultural speakers and writers, their communicative and cognitive schemata of behaviour. In other words, in situations of intercultural interaction speakers or writers act as bearers of a particular set of cultures and subcultures and, thus, in this way they would differ from each other in terms of values, beliefs, world view orientations, lifestyles, behavioral models of verbal and non-verbal communication (Safonova, 2001: 19).

It is important to note that any effective intercultural communication in the globalised world needs not only its interlocutors' awareness of cultural and subcultural differences, but of their possible cultural links and what their cultures may have in common, because sometimes the cross-cultural element is too much overemphasized, for example, in teaching languages. And modern language pedagogy is trying to find a certain balance between the universal and the specific in cultures and even subcultures. Cultural Studies as a research field in language pedagogy has got its own distinguishing characteristics (in comparison with Cultural Studies as a branch of culturology). They may be identified as follows:

1. Pedagogy-oriented cultural studies is expected to establish an appropriate theoretical basis for pluricultural development of the language learner as an intercultural speaker or writer.
2. One of its main concerns is a didactic description of multilevel pluricultural and plurilingual competences (Coste, Moore & Zarate, 2009:21) of the individual involved in intercultural communication and being able to act in its situations, overcoming its communicative and cultural barriers.
3. It develops a system of principles of developing pluricultural competence in the university classroom like a principle of teaching languages in the context of dialogue of cultures and civilisations (Safonova, 1991).
4. It explores and suggests didactic options for cultures-oriented language education and self-education through all co-learned languages with the view to the essential characteristics of modern intercultural communication (including cultural / cross-cultural barriers to it and how to overcome them in a globalised world), learners' needs as intercultural speakers / writers, sociocultural context of teaching and learning languages in a particular country, learners' sociocultural portrait in terms of their cultural views, values and beliefs, their communicative and intellectual powers.
5. It studies the powers of language education as an instrument of the individual's socialisation.
6. It develops Linguocultural Studies as an inseparable part of Cultural Studies related to the field of language acquisition.
7. It develops methods of sociocultural analysis of teaching materials, the cultural characteristics and influences of the latter (positive or negative ones) on the learner's ability to act as an intercultural speaker / writer. It is also important to mention that cultural studies as a research field in language pedagogy also includes researches in Linguocultural Studies on cross-cultural or multi-cultural basis.

### **5. Cultural Studies as a university subject**

- Cultural Studies as a university subject is a multidisciplinary course, integrating historical, sociological, aesthetic, literary, anthropological, ethnographic, psychological and communicative knowledge of intercultural communication that is didactically transformed and designed in order to help university learners:
  - deepen their knowledge on cultural universal and specific features of intercultural communication in a globalized world, historical memory and cultural heritage of potential interlocutors, their life styles and communicative styles;
  - understand the necessity to accept the principle of dialogue of cultures and civilizations as the major principle of the individual's lifestyle in the world burdened with permanent geopolitical, economic, financial, civilization and cultural conflicts;
  - act as a cultural mediator in cross-cultural or intercultural communication;
  - acquire effective strategies of cultural education and self-education allowing them to develop themselves as intercultural speakers / writers, effective cultural mediators;
  - use effective interactive communicative strategies for academic, professional and other scholar purposes, including those strategies that may be used to overcome cultural barriers destroying professional / business cross-cultural / intercultural communication;

– understand how to stand up to all forms of modern cultural vandalism (Rozhdestvensky, 1996) and manipulative powers of modern mass media.

### **6. Didactic principles of designing pluricultural educational programmes, syllabuses and courses**

The question of principles related to intercultural education is widely discussed in scholarly works in many countries (Byram, Esarte-Sarries, 1997; Wadham-Smith, 1995 and others), their terminological names, number and methodological interpretation varies from country to country. In Russia and in a number of Eastern European countries within the framework of the sociocultural approach to co-learning languages and cultures (Safonova, 1991, 1996) such system of principles includes two closely interrelated groups:

- general methodological principles of university learners' pluricultural developments through all the language and cultural Studies courses that are on the university curriculum and
- technological principles of modelling university teaching environment.

Among the first group of principles are such as:

- teaching humanities in the context of dialogue of cultures and civilisations;
- being oriented around the sociocultural context of pluricultural education in a particular learning environment;
- creating didactically appropriate educational space;
- developing professionally-oriented and student-centred bilingual / trilingual / plurilingual education;
- providing competency-based pluricultural education;

Among the second group of principles are the following:

- creating problem-oriented learning environment;
- interdisciplinary collaboration in pluricultural and plurilingual university education;
- designing adequate assessment of learners' intercultural communicative competence.

Within the limits of this paper, it is rather questionable to dwell in detail on each of the principles mentioned above, so I would like to discuss only three of them (principles of teaching humanities in the context of dialogue of cultures and civilisations, creating didactically appropriate educational space and problem-oriented learning environment)

The philosophical background for teaching humanities in the context of dialogue of cultures and civilizations is based on Bakhtin's dialogism (Bakhtin, 1979:293 ) and Kagan's philosophical ideas about the philosophical binary concepts *dialogue of cultures - non-dialogue of cultures* in human society and communication (Kagan, 1988) . Kagan in his philosophical work "The World of Communication" discusses three types of relationships between cultures in human society:

- absolutely utilitarian attitude of one culture to the other culture (assimilating a particular culture or adapting it for purely pragmatic utilitarian purposes);
- rejection attitude of one culture towards the other culture / other cultures;
- such relationship between cultures when their representatives demonstrate a mutual intention to develop a cultural understanding, positive intercultural interaction and orientations towards mutual cultural enrichment (Kagan, 1988: 213-215).



The third type of relationship was termed by the author as a *dialogue of cultures*, whereas the first and the second ones as a *non-dialogue of cultures* (Kagan, 1988: 213-215). It may be of interest to note that the concept of *dialogue of cultures* is very close in its meaning to the European concept of *intercultural dialogue* that was introduced in Europe in 2008: *...intercultural dialogue is understood as a process that comprises an open and respectful exchange of views between individuals and groups with different ethnic, cultural, religious and linguistic backgrounds and heritage, on the basis of mutual understanding and respect. It requires the freedom and ability to express oneself, as well as the willingness and capacity to listen to the views of others. Intercultural dialogue contributes to political, social, cultural and economic integration and the cohesion of culturally diverse societies. It fosters equality, human dignity and a sense of common purpose. It aims to develop a deeper understanding of diverse worldviews and practices, to increase co-operation and participation (or the freedom to make choices), to allow personal growth and transformation, and to promote tolerance and respect for the other.* (White Paper on Intercultural Dialogue "Living Together As Equals in Dignity", 2008: 17)

The dialogue of cultures as a chosen lifestyle of the individual in his or her cognitive perception of modern communities and in intercultural communication is more than preferable in modern culturally turbulent world, and this lifestyle may be cultivated step-by-step through pluricultural education ) in which Cultural Studies as a university discipline plays one of the major roles in language pedagogy, especially in tertiary language didactics. It is expected to provide:

- an insight into universal characteristics of human culture in general and specific features of different cultures and subcultures, didactically expanding the circle of cultures studied from ethnic to super ethnic (national), from super ethnic to continental cultures and geopolitical formations, without ignoring socially significant subcultures;
- acquisition of skills in sociocultural observations, collecting, systematizing, interpreting and evaluating cultural information necessary for value-oriented cross-cultural or even multicultural analysis that helps to find out what kind of cultural bridges or lack of them is between one's own and other cultures and subcultures;
- a dynamic development of the university learner as a intercultural speaker and mediator with a special focus on cultivating such qualities as sociocultural observation, cultural sensitivity (Holliday, 1994; Stafford et al, 1997), cultural openness, cultural readiness to interact with representatives of other cultures, rejection of any cultural snobbery and vandalism, and cultural intelligence (Brett, et al, 2016);

It is quite obvious if we would like to develop an effective intercultural speaker or writer at tertiary educational level, we are to build a graded system of the learner's pluricultural preparation for acting as:

- a cross-cultural observer at A 2 level of the CEFR levels of communicative competences (CEFR, 2001) in everyday communication,
- a cultural communicative ethnographer (Barro et al, 1998) and pragmatic anthropologist at CEFR B1 level in everyday and business communication,
- an intercultural mediator at CEFR B2 level in academic communication,
- a translator in bilingual professional communication at CEFR C1 level,
- an interpreter in bilingual professional communication at CEFR C2 level,
- an intercultural facilitator in professional intercultural communication ( the language level is above C2 CEFR level) .

The principle above goes hand in hand with the principle of creating didactically appropriate educational communicative space, because the first one could hardly be implemented, if the educational space (including communicative space as its inseparable part) is strongly culturally biased, manipulative and authoritarian;

Nowadays educational space include not only innovative classroom and lecture theatre designs, but also the teaching & learning practices which are characterized by a particular type of relationship between the teacher and the learner (authoritarian or democratic or liberal), the quality and the suitability of teaching and learning materials for achieving certain educational objectives. In accordance with the principle of creating didactically appropriate educational space, the latter should be *thoroughly* examined in terms of:

- didactic appropriateness of teaching styles and materials to the learners' private and professional needs as intercultural speakers/writers, their intellectual powers, their communicative powers and abilities, their age characteristics etc.,
- didactic appropriateness of teaching materials for: a) introducing such concepts in the classroom as cultural values, cultural heritage, historical memory and collective cultural memory, cultural identity, cultural intelligence, cultural barriers and cultural alienation/tinge b) watching, comparing and discussing lifestyles observable in different communities and societies, c) understanding the pitfalls of stereotyped thinking about other cultures that may destroy communication between its interlocutors;
- didactic appropriateness of teaching and learning strategies for developing intercultural skills in: a) identifying cross-cultural barriers and finding out if it is possible and how to overcome them in the situations of intercultural communication); b) identifying the cases of cultural vandalism, communicative aggressiveness and their cultural roots and origins in human civilisations; c) introducing one's own culture in foreign cultural environments and representing other cultures in local/native environments; d) exploring native and non-native cultures for developing effective cross-cultural / multicultural strategies and finding cultural bridges between different cultures as manifestations of historically bound intercultural links between ethnic and / or national cultures and /or regional and / or continental cultures.

The principle of creating problem-oriented learning environment gives special emphasis to one of the technological aspects of guiding students in their attempts to cultural exploration of globalised world and its entities.

In accordance with this principle pluricultural education should be based mostly on problem -solving tasks and activities involving cognitive, communicative, reflective and evaluative learners' practices and developing their creative powers as intercultural interlocutors. Minimally, the learners are to do the following tasks

- collect and systematize cultural verbal and non-verbal information;
- compare, interpret the information collected & systematized,
- evaluate information reliability, cultural value and communicative value for an intercultural speaker;
- interpret and evaluate visual and schematized cultural information (tables, graphs, charts, visual illustrative forms etc.);
- transform verbal cultural information into appropriate visual or schematized forms of information presentation
- reflect on cultural concepts and cultural practices in different language and culture communities;
- explore the linguaculture of verbal texts on one and the same topic within a particular period of time and in such areas as media, academic communication and everyday communication;
- solve culture-bound mathematical problems;
- collect and gather statistics necessary for argumentation in cultural discussions.

These are simplest activities into which students may be involved even in Bachelor Degree programmes. Among the more complex activities are: academic papers and presentations, academic interdisciplinary projects and course works, academic discussions and debates especially on the controversial cultural topics. The latter three activities seem to work well mostly with Master Degree students, though they may be introduced in some simplified forms at the first cycle of higher education in Europe as well. It is worth mentioning that all the cultural activities mentioned

should form a hierarchical system of cultural activities with a step-by-step increase in their cognitive complexity and oriented towards the zone of students proximal development (L.S.Vygotsky).

Secondly, in accordance with the principle under consideration there should be a change in the educational roles of the educator, because the teacher is more seen here as a facilitator, moderator, coordinator, expert (but not a bearer of the ultimate truth) and even as an opponent. And though the need for such teaching styles is also strongly felt by Russian university educators, still the authoritarian style of teaching dominates in many Russian university classrooms, and that is not because Russian university teachers would not like to give up an authoritarian style of teaching, but because many of them have not been given many opportunities to practice moderator and facilitator skills, so they need special professional training.

The students' educational roles (no matter what profile of their university preparation is) include such as cultural explorer (sometimes practical anthropologists), experimenters in the area of cultural sociology and intercultural psychology, intercultural mediators, interpreters, translator and even analysts in some cases).

Thirdly, this principle presupposes also some changes in the form of classroom teacher-student interaction, introducing problem-oriented lectures (including sometimes lectures-provocations at least in Master Degree programmes) and problem-based seminars (in the form of forums, panel discussions, round-tables, debates etc.)

And all these activities presuppose an integrated interdisciplinary and transdisciplinary approach aiming at developing learners' culture of partnership (including culture of team work and co-operation in the globalised web-based world), academic culture in the intercultural context, culture of professional intercultural communication.

## 7. Conclusion

Cultural Studies as a research field in language pedagogy opens new horizons in examining and developing the university framework for modelling culture-oriented didactic space stimulating university students become competent intercultural speakers. Cultural Studies as a university subject is one of the important means of helping university students step-by-step acquire necessary skills for fulfilling modern sociocultural roles from a cultural observer, communicative ethnographer, cultural mediator to an interpreter, translator and cultural facilitator, and in the long run it prepares them for professional intercultural communication. But a didactic success of any Cultural Studies as a university subject for the purposes of participating in intercultural communication much depends on the principles underlying university courses. Among these principles of vital importance are the principles of teaching and learning languages & other Humanities in the context of dialogue of cultures and civilisations, creating didactically appropriate educational space and problem-oriented learning environment. But still much has been done in the theory and practice of pluricultural education and in the area of educational experiments in order to compare and make conclusions about the real outcomes of different culture-oriented approaches to university teaching, learning and assessing in different countries and educational establishments. And the weakest link here is assessing intercultural or sociocultural competence.

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## Diary-Writing as a Tool for Monitoring and Assessing - Intercultural Learning and Cultural Intelligence

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### Abstract

This paper outlines a research project which is being conducted in the educational context of an international Master program: In 2001, an interdisciplinary and cohort-based Master program entitled "International Management and Intercultural Communication/GlobalMBA" was founded, which is currently offered by a four-university consortium that includes the following: Technische Hochschule Köln (TH Köln), Cologne, Germany, the Faculty of Management at the University of Warsaw (UW), Poland, Dongbei University of Finance and Economics (DUFE) in Dalian, China, and the Coggin College of Business at the University of North Florida (UNF) in Jacksonville, USA. During the program's 15-month duration, a multinational cohort of 25-30 students recruited from each of the four universities studies together for one semester at each university. Much of the coursework and assignments as well as the final Master thesis are written in multinational groups of three to four students, thus requiring the students to permanently prove their teamwork skills. Besides, given the in-built mobility and multinational cohort-based structure of the program, the students are continuously exposed to a variety of different cultural experiences and encounters. The program's curriculum includes management-oriented courses as well as courses on the theory and practice of intercultural communication. In one of these latter modules called *Applied Intercultural Communication*, which is taught in every location and has a strong country-specific perspective, students are required to produce reflective diaries describing their cultural experiences. The research project presented here started in 2013 and is based on a qualitative analysis of students' diary entries written during a time span of 15 months as part of the course requirements for this particular module. The project is intended to serve two main purposes:

**Keywords:** Diary-Writing Tool Monitoring Assessing Intercultural Learning Cultural Intelligence

### Introduction

Effective intercultural learning or "cultural localization" requires recognizing, accepting and embracing cultural differences and the inherent diversity which exists in all social interaction. It also means treating individuals as "cultural beings" whose values and behaviours are shaped by the unique culture in which they live. For the students, the diaries are therefore intended as a "learning log" in order to help them gain greater awareness of their own cultural conditioning and values and to critically reflect on the process of cultural adjustment and the experience of travelling and studying within a multinational cohort in four foreign countries. Thus, the diaries represent a dynamic scenario of the students' process of acculturation and localization at various points of their studies. "Cultural localization" is here understood as the practice and process of an individual to accommodate and adjust to cultural differences of both a foreign country and the multinational and socially and ethnically diverse cohort of students.

We, as researchers, educators and program developers, intend to explore how this experience-based approach allows us to chart a student's development and attitudinal shifts from the beginning to the end of a 15-month program, both in terms of personal growth and intercultural learning. We are interested in the question whether, to what extent and in what ways the diaries reveal that intercultural learning and personal development has taken place for the students during the program's duration. The diaries thus are intended to serve as an instrument for monitoring and assessing the process of intercultural proficiency, with a special focus on discovering and assessing which aspects of human experience are *globally shared* and which areas, by contrast, are culturally informed and thus require the students to undergo processes of *cultural*

*localization* and adaption in order to function adequately in new cultural environments. Put differently: In how far and why do students modify their cultural boundaries, localize and adapt to the culture around them or hold on to their "culture" and surround themselves with the familiar?

### **Intercultural Competence – a Controversial Concept**

The term 'intercultural competence' is widely, almost inflationary, used and controversially discussed.<sup>1</sup> It might therefore be helpful to look at some of the many, often conflicting, opinions on that concept as well as at a number of related concepts and underlying questions, such as: What understanding of culture informs Intercultural Communication and therefore the concept of intercultural competence? Where do we draw a line, on a micro-level, between 'normal' and 'intercultural' communication? What makes Intercultural Communication 'intercultural'?

According to Lustig/Koester (2005, 64) intercultural competence is the complex of abilities needed to perform *effectively* and *appropriately* when interacting with others who are linguistically and culturally different from oneself. 'Effectivity' here refers to the extent to which "desired personal outcomes" (ibid.) have been achieved and therefore usually reflects one's own view of one's performance during an intercultural encounter, whereas 'adequacy' refers to the way in which one's actions are perceived by the communicative counterpart and "fit the expectations and demands of the situation" (ibid.). The efficiency-view of intercultural communication has become hugely popular in a business and management context and it very often implies maximizing one's chances in a global economy and gaining economic or strategic advantages, for example, in negotiations characterized by power differences.<sup>2</sup> Within an educational context, many of the intercultural competence models follow Michael Byram's (1997) well-known and widely accepted model of intercultural competence, according to which the learning objectives are grouped into the competencies: factual *knowledge* of social groups and their products and practices (commonly known as "area studies"), *skills* in real-life social interaction and *attitudes*, such as curiosity, openness, empathy and the capacity to become aware of one's own cultural presuppositions and prejudices. Ideally, a combination of these competencies applied through action then enables learners to achieve harmonious interaction and successful dialogue.

While intercultural competence trainings aim to promote understanding between groups of individuals who are culturally different, they posit cultural difference as the starting point for processing intercultural learning and, in doing so, might fail to recognize specific differences between individuals of any given group. However, such differences can be more relevant than the differences between groups, especially in the case of increasing cultural complexity and diversity within contemporary societies (Welsch 1999, Fang/Faure 2010, Witte 2012). Without intending to deny the importance of cultural difference as a possible starting point for cultural analysis, it might be more appropriate to view any intercultural encounter as situated within a triangle of cultural, personal and social/situation influences that need to be taken into equal consideration. The so-called **Culture-Person-Situation** model draws attention to the fact that misunderstandings may not necessarily be grounded in cultural difference (only), but may, more often than not, be linked to an individual's experiences, personal dispositions and social situations. As Leenen (2005, 91-92) argues, there are never "purely" cultural encounters as such, because

it's not cultures that meet, but human individuals who are influenced by a complicated interplay of personal, situational/social and, of course, cultural factors. Therefore a particular difficulty with cultural overlap situations resides in precisely the structural uncertainty as to what the factor 'culture' actually means. Generally speaking, one has to assume an interplay between the afore-mentioned factors which cannot easily be decoded. (authors' translation)

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<sup>1</sup> Over more than five decades of academic research into the nature of intercultural competence has produced a "dizzying amount of material" which "can be explained to a great extent by the lack of any unity in the definition of the term 'intercultural competence' itself" (Rathje 2007, 255). Much of this research has produced detailed lists of components which are usually broken down into affective, cognitive and behavioral categories. For such lists see, for example, Bolten (2003) and Deardorff (2006).

<sup>2</sup> Different understandings of the nature and aims of intercultural competence also lead to different perspectives on what kind of competences should be developed. Representatives of the efficiency-view consider intercultural competence as an instrument for achieving economic success. The German intercultural psychologist Alexander Thomas (2003) is one of the most influential proponents of the efficiency concept. While the idea of intercultural effectiveness is more strongly linked to economically oriented applications, more academic and education-based approaches focus on the personal growth and development of the individual. Thus, according to the cooperation-oriented view, intercultural competence is seen as leading to a person's ethical responsibility and self-reflection as well as creating common ground and a greater understanding between human beings and social groups (Wierlacher 2003).

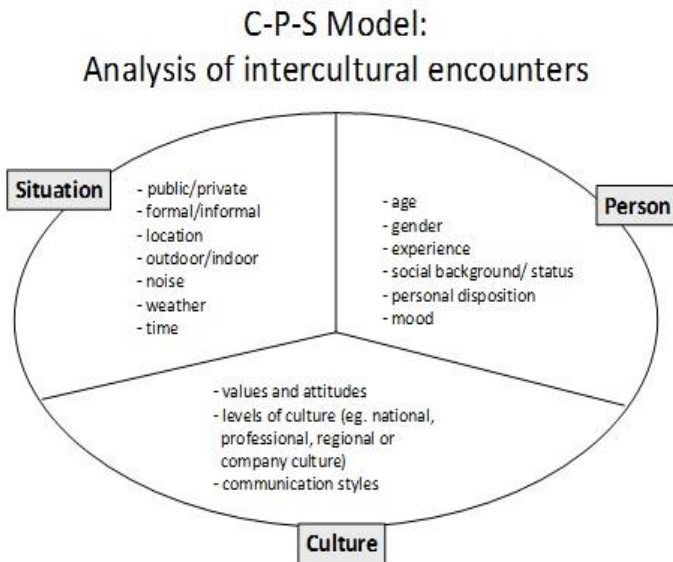


Fig. 1: Adapted according to Leenen 2005, Bosse 2010

The Culture-Person-Situation model, with its special focus on the role of the *situational* and *personal* dimension in encounters, accentuates differentiation within a specific (possibly national) culture and embraces the fundamental complexities within contemporary societies. Context-sensitive approaches to analyzing intercultural encounters are particularly necessary as the development of intercultural competence is largely based on the *individual's* experiences when interacting with members from a different culture – and much here depends on how the term ‘culture’ is understood.

According to the traditional, coherence-based view, cultures are seen as largely homogeneous entities contained within national or ethnic borders, while the dynamic, constructivist process view sees ‘culture’ as a set of values, beliefs and practices shared by members of a social group, leading to a sense of normality and familiarity. German cultural theorist Klaus P. Hansen (2003) has offered a model which is based on the assumption that individuals are no longer primarily part of just one culture, often understood as the membership in a national or ethnic collective, but belong to several collectives at the same time. According to his model of “multicollectivity” (Hansen 2003, 198), cultures exist within human collectives, with the term ‘collective’ including all kinds of groups of individuals – ranging from football clubs to corporate organizations to nation-states – held together by “shared practices” (or “habits” as in Edward B. Tylor’s first anthropological definition of ‘culture’, 1871, 1). In other words, individuals are “doing culture” together within a collective. Hansen does not deny the persistent continuities of nation-states, but in his model they become simply a single, if special, form of a “super-collective” (Hansen 2003, 194). Individuals are able to add collective memberships and cultural customs, even conflicting ones, without having to sacrifice existing ones. The more access individuals have to a wide variety of collectives, the more they will be able to develop familiarity with cultural differences and alternative ways of life.

Based on a definition of ‘culture’ as shared meaning and practices within a collective, any social interaction or communicative situation where at least one of the participants feels a lack of normality and shared meaning (= mis-understanding), could thus be defined as “intercultural”. Such a definition of “intercultural” communication considers the personal interpretations of the participants and limits intercultural communication to situations in which at least one of the participants attribute the problems and conflicts that arise to culture and cultural differences (Piller 2011, 16f). That said, intercultural competence could then be defined as the process of negotiating meaning at the end of which “normality and familiarity” are created (Rathje 2007, 263) – and precisely this process of *negotiating and making meaning* is what we want our students to document and critically reflect on in their diaries.

## MA International Management and Intercultural Communication: A Profile

Before outlining our diary-writing project and findings in greater detail, it might be helpful to contextualize the project and provide some information on this Master program. The Master “International Management and Intercultural Communication”/ GlobalMBA is an international postgraduate program, which began in 2001 and is now jointly administered by the afore-mentioned consortium of four different partner universities in Germany, Poland, China and the USA. At TH Köln, two faculties provide this Master program in cooperation – the Faculty of Business, Economics and Law and the Faculty of Information Science and Communication Studies. This inter-faculty cooperation at TH Köln/Germany takes account of the fact that the program integrates and focuses on two fields of action and learning – international management and intercultural competence. The language of instruction is English. Students earn two graduate degrees (a Master of Business Administration awarded by UNF, and a Master of International Management and Intercultural Communication jointly awarded by THK and UW), as well as a certificate of attendance for their study time in China. Each university recruits a maximum of 10 students. With regard to the recruitment process and the related aspect of employability of our future graduates the following is important to mention: This Master aims at qualifying students for all aspects of international management as well as for academic research. The program takes account of the fact that professional international management requires intercultural skills. Therefore the main goal of the program is to enable students to become communicative, creative managers in an international environment and, by applying their intercultural competence, to find solutions at the interface of culture and management. Hence, apart from formal admission requirements, there are certain specific qualities which we are looking for in applicants, which include independent thinking, creativity, curiosity, perceptiveness, the ability to change perspective as well as openness and tolerance. <sup>1</sup>

While cohesive course development is generally of the utmost importance, it is absolutely essential with an integrated and uniquely designed curriculum including modules that are taught in all four locations, as is the case with the module “Applied Intercultural Communication”, which provides culture-specific insights into the four countries and cultures involved. Consequently, during an annual Directors Meeting in Cologne in 2012, the program invited all leaders of this particular module to kick-start a discussion on innovative teaching methods, course content and sequencing. Since then, this collaboration has been extended to a research project based on the comparative analysis of diaries written as part of the course requirements for this module in all four locations. <sup>2</sup>

### Theoretical Background: The Experiential Model of Learning

During the program’s duration of 15 months, beginning in Germany, a multinational cohort travels and studies together, spending one study period at each university. Thus, intercultural communication is not only part of the formal education and firmly anchored in the curriculum in the form of intercultural awareness workshops and courses, but *actually lived* and experienced. Quite clearly, such a unique program structure facilitates and promotes experiential learning, i.e. learning through observation and reflection on doing. Experiential learning can be illustrated –and applied to this particular program – by the four-step experiential learning model as developed by David A. Kolb in the 1970s and outlined in Figure 2 below. Following this model, in the concrete experience stage, students are exposed *daily, directly* and *continuously* to difference and a large variety of intercultural encounters. This daily lived experience forms the basis for observation and reflection which takes place in the diaries. Students are asked to collect direct observations, consider what is working or failing (reflective observation) and to think about ways of improving on future intercultural interactions (abstract conceptualization). While experiential learning depends on the students’ self-initiative, immersion and active involvement with a concrete experience, the role of the respective module leaders is to facilitate this learning process. Based on the critical incident-technique, we therefore provide the students at the beginning with the following guiding tasks and questions:

Describe in detail an incident and its context which triggered off a misunderstanding or the feeling of uncertainty, alienation, strangeness: Who was involved? What exactly happened? When? Where?

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<sup>1</sup> For further information see Mattingly Learch et al. (2016) as well as the program’s official website: [https://www.th-koeln.de/en/academics/international-management-and-intercultural-communication-masters-program\\_7182.php](https://www.th-koeln.de/en/academics/international-management-and-intercultural-communication-masters-program_7182.php)

<sup>2</sup> At the respective universities the following researchers are involved in this project: Ulrike Meyer (OSiR, Technische Hochschule Köln), Prof. Dr. Elke Schuch (Technische Hochschule Köln), Prof. Dr. Halina Grzymała-Moszczyńska (Universität Krakau/Warschau), Prof. Dr. Xiaoyan Yu, (Dongbei University of Finance and Economics, Dalian, China), Dr. Steve Paulson (University of North Florida, Jacksonville, USA).



Explain why the experience was critical or significant for you.

The event or incident or experience in itself should be important to you, but what is more important is your reaction to it and how it has influenced and informed your thinking and learning. Describe and reflect your own behavior - what did you do, think and feel at the time? How well or badly did you understand the situation – and deal with it?

How far do you think the incident was caused by cultural factors?

What would you do differently next time?

Has the experience somehow influenced your behavior since the encounter?

Do not only describe the experience, but analyse and evaluate the events and the thinking processes involved. You should aim to consider deeper levels of meaning, exploring moral, ethical and social issues.

The aim of these guiding questions is to make students engage in critical self-assessment and to develop empathy and “the ability to understand other worldviews”, which, according to intercultural communication theorists form an important basis of intercultural competence development (Deardorff 2011, 68). Analysis and reflection should finally build the basis for taking action and testing the hypothesis in interaction with others. As a consequence, every future interaction should then be influenced by a cyclical pattern of previous experience, thought and reflection (active experimentation).

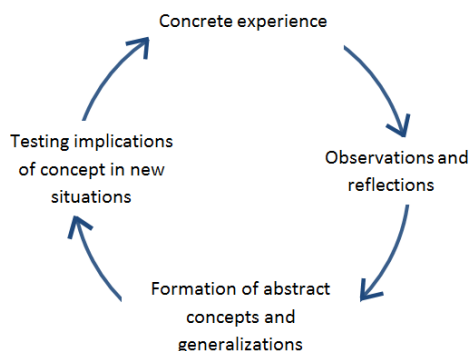


Fig. 2 Kolb's Experiential Model of Learning (EML)

### Diary Content Requirements

Content-wise, we ask the students to pay special attention to the following focus fields:

The process of team and cohort building

Our focus of interest: What factors are mentioned as relevant for building a 'cohort spirit'? What kind of problems do arise in the process of building a team and a cohort in general? Who perceives and mentions problems and who does not? Are solutions offered? What kind of solutions are offered? Have they been implemented at some stage during the diary-writing process – and to what effect?

Dealing with criticism, disappointment and conflict

Our focus of interest: Who criticizes whom for what? How is criticism expressed and received? What constitutes sources of dispute?

Moments and feelings of foreignness.

Our focus of interest: Discover what cultural particularities are observed by students, what kind of language is used to describe 'Otherness' and cultural differences (i.e. essentialist/constructivist? etc.).

## Assessment

Assessment focuses on how successfully students have demonstrated an ability to analyse and reflect on events in order to learn from them. The account must be of an appropriate level of introspection for reflection on the learning process and demonstrate recognition by the students that their identities are socially constructed. Also relevant to assessment is how much students are able to relate the experience to their current theoretical learning (i.e. intercultural communication concepts and theories). Most importantly, students are asked to be genuine and honest in their reflections and not to write what they think the lecturers might want to hear.

The diary writing ends after the third location (China). In the last location (UNF), students write an analytical account of the learning process (2000-3000 words) based on the diaries, reflecting on their cultural learning and describing the process by which they gained intercultural awareness. Thus, these diary entries should chart a student's development from the beginning to the end of the 15-month program, revealing personal growth and intercultural competence, including both the impact of travelling, living and studying in four countries and the impact of the program with its multinational perspective.

## Method of data analysis

This qualitative research is based on reflexive journals. Students submit their diary entries on a monthly basis. They are supposed to write a text of about at least 200 words twice a week and add and comment on one photograph to illustrate their observations. The diary entries are searched for quotations which show the level of their intercultural learning and awareness. The quotations are collected and grouped following the above mentioned research questions and focus fields. In future, it is planned to employ computerized text analysis in order to gain more reliable and efficient insights into how the language used in the diaries allows us to chart the students' intercultural learning process. The following collection of quotations gives a first overview about the learning process and allows for drawing first and preliminary conclusions.

## Findings

The following findings are mainly based on the entries of one cohort (Cohort 13, program start in the winter term 2013/14), who have completed the full cycle in all four locations. Therefore only preliminary results are possible. The following examples follow the research questions outlined above.

### (1) The process of team and cohort-building

Before the program start in Cologne, students are encouraged to get in touch with each other via email and other forms of social media in order exchange information and arrange for mutual support concerning accommodation and other administrative issues. Moreover, in order to further facilitate the group-building process, the students take part in an initial obligatory 2 day-intercultural workshop which includes an overnight stay in a venue outside Cologne. The workshop is designed to familiarize students with each other and enhance group cohesiveness as well as to make students aware of their own cultural conditioning and how it affects their values, behavior and assumptions about other cultures.

While groups tend to differ in the degree of their sense of commitment and group-feeling, it can generally be stated that there is an up-beat and very relaxed atmosphere at the beginning of the program, a phase of cultural adjustment that Oberg (1960) would refer to as the "honeymoon"-stage. Entries like the following are, consequently, frequent:

*I had the sensation that we've all become friends within one week, knowing each other quite well and respecting each other's feelings, cultures and backgrounds. ... Everyone seems to be so open-minded and interested in everyone else ...*

One important idea of the multinational cohort-based program structure is that each national group is at one given point host in their own country, while being a visitor /foreigner in the three other countries. This way they learn from each other on the one hand and are prepared to help others on the other hand.

*I love the fact that they can learn from us and we will probably learn a lot from them once we are in the US.*

#### (1.1) Local and National Rituals of Bonding

An important and emotionally engaging instrument of cohort-building appears to be cooking, eating and celebrating together. Some important national and local holidays fall into the students' study period in Cologne: One is the US-American Thanksgiving, the other the official opening of the Street Carnival in Cologne. Generally, students enjoy and partake with

vigor and enthusiasm in the preparation and celebration of both of these two events. Moreover, most of the students, including the Chinese, get strongly involved in the Christian tradition of Christmas and the long preparatory advent season which includes visiting the local Christmas markets and drinking mulled wine. The cohort organized a Thanksgiving and a Christmas party, where all students contributed with food and drink from their home countries. The social practices of cooking, eating and spending time together has proven to be a highly effective strategy of bonding and cohort-building, with the integration of the Chinese students working especially well in this particular field.

*Chinese students sometimes might be a bit shy at lectures, but when it comes to cooking they are rocking the stage...*

This example of other-perception shows the student's awareness and understanding of the fact that behavior depends on context and counterpart and that different, sometimes even conflicting, values and behavior are expressed in different circumstances and/ or with different communicative agents.

### **(1.2) Doing and Watching Sports Together**

Another very efficient way of bonding appears to be doing sports together. Quite early on, during their stay in Cologne, the male members of the cohort decided to play football together on a weekly basis. This activity included all (male) Chinese students, who had, up until then, not really been part of the group. The student who took the initiative in organizing this football team wrote:

*I think that team sports, such as soccer, strengthen the spirit of our cohort even further and prepare us for upcoming group works for several reasons. First of all, you always need to rely on your group members. Furthermore, helping each other plays an important role as well, no matter if it is on the field or in the university. Lastly, every team is only as strong as its weakest member. So you always have to ensure that everyone in the group is satisfied with the results and that arising problems are approached together.*

This enthusiasm was fully shared by Chinese students who described how joyful laughter and physical exertion during a game of football combined into a "symphony of passion and warm-blood" and concludes: "I hope we can organize more activities just like this and I believe I can fully enjoy it." It is interesting how linguistically the "I" dissolves into the collective "we", thus expressing a sense of involvement in a shared and global practice. Similarly, watching sports together seems to create strong bonds too: After watching a football match together during which cohort members of different nationalities became passionate supporters of Cologne's local football team, 1.FC Köln, one of the (female) students commented:

*The FC Köln unfortunately did not score, but we had a great evening as a group, got closer in our common ambition to support 'our' soccer club from Cologne. Obviously, when getting local no other category matters. At some point we all simply became citizens of Cologne, loyal fans of the soccer club and no discussions about intercultural interactions were necessary. The only culture we belonged to was the culture of the soccer. It was very fascinating for me to observe this and to realize that each one of us does not belong only to his 'national' culture, but also being a part of many other different (sub-) cultures.*

This student experienced and realized that national affiliations and frontiers become irrelevant in the face of other, more strongly identity-forming memberships in social collectives (i.e. belonging to the GlobalMBA students group, fans of Cologne's local football club).

### **(2) Dealing with Criticism, Disappointment and Conflict**

There are only a few instances where criticism is overtly expressed in the diaries; this might be due to the fact that students are aware of the fact that the teacher reads the diaries – and reads the diaries for assessment's sake, too. However, whenever criticism is expressed, it concerns the attitudes and behaviors of fellow students. Consider the following, where an American student writes an entire diary entry about "assertive people" (without mentioning the person's name). She describes her reactions as ranging from being angry to crying. Then she thinks about how to deal with this kind of problem in the future and writes:

*I want us all to work together in a respectful manner, realizing that everyone thinks differently. Hopefully by the end of this program, I will have learned how to deal better with this type of personality.*

Although, criticism is rarely openly brought up either in the group or in the diaries, the following example shows that when frustration and disappointment was voiced, it can have a fruitful outcome. One (non-Polish) student was dissatisfied with the way the Polish students, who were expected to be the 'hosts' in Poland, behaved towards the rest of the cohort after their arrival in Warsaw:

*I also talked with X and Y about the last weeks and my disappointment concerning their absence when it comes to exploring Poland. They both took it very seriously which I liked, and they really seemed to be sad, (...) It gave me a better feeling talking to them and I should have definitely done that earlier.*

This incident occurred in the social context of a very strongly knit cohort. The student in question apparently decided that the interpersonal issues had to be brought up rather sooner than later in order to keep the otherwise satisfying relationships on track. As the quote also shows, the person criticized was receptive towards the feedback from his fellow student and willing and able to deal with that criticism in an appropriate and constructive manner. In this sense, explicit verbal metacommunication not only served as an essential and highly efficient tool for handling a particular problem. It was also a way of re-establishing mutual understanding and reinforcing the satisfying aspects of a relationship.

The following diary entry describes a conflict which is based on a different understanding of academic conventions. One of the German students in the current cohort was confronted with plagiarism during group work. He was shocked by the behavior of his Chinese fellow student, but suppressed his first reaction of expressing anger. Again, metacommunication and dialogue helped to resolve the culturally informed conflict:

*Instead of that I chose a more moderate tone and recapitulated the whole thing with Plagiarism. I explained that it was a very severe issue and that it was everyone's own responsibility to assure that his or her work corresponded academic guidelines. My team member apologized approximately 10000 times and rewrote his part of the assignment within two days. At the end I am glad I chose a face-saving communication style (...)*

This diary entry illustrates the student's process of working out the specifics of how to produce situation-appropriate communicative behavior, reverting to cultural theory to explain his reactions. His high level of perceptiveness and self and other-awareness are important indicators for his capacity to be flexible and open to other cultures and to adapt his interactional and behavioral practices to his interactant.

In conclusion, the aspects which were most critically assessed in personal behavior and attitude amongst cohort members were: assertiveness, abruptness, stereotyping, the Chinese students' lack of ability to work independently in groups, and lack of commitment in leisure time group activities. Criticism is seldom expressed openly. However, if it happens, the person bringing up the criticism feels relieved and is satisfied about the result of the metacommunication.

### **(3) Dealing with the Experience of Otherness and Foreignness**

Without any doubt, the feelings of otherness and foreignness were strongest for the Chinese students. There was anger about stereotypes; there was irritation about the German study culture, where Chinese students felt lost from time to time and there was irritation about local traditions. For example, during Carnival, public kissing is widespread and common. However, a Chinese female student who had "dreamed about carnival for months" was "confused", "angry" and "disappointed" when she was confronted with this "rude" local habit. She explained her irritation by reverting to the categories of nationality and gender: As "a traditional Chinese girl", she "did not want to do such intimate action with strangers". This student's lack of flexibility and ability to understand and adapt to a locale-specific practice led to her sense of frustration and alienation from the surrounding culture.

What transpired as a rather disconcerting finding was that Chinese students seem to suffer over-proportionately from stereotyped representations of China and the Chinese. In one diary entry, a female Chinese student indicated that she did "not feel very well" and "uncomfortable" because:

*I do think people have some kind of misunderstanding of China and Chinese people. Like China is lack of human right, people always cheat and plagiarism, people do not respect rights and our living condition is very bad".*

The feeling of being excluded and not being taken seriously seems to be a major source of frustration and alienation for most of the Chinese students. In the current cohort, a Chinese student complains about Germans and Americans lacking sensitivity and patience with their Chinese colleagues for asking too many "stupid" questions:

*I can tell it is discrimination to our Chinese. Some Americans and Germans think we always ask lots of foolish questions, and bored to answer us. But I think these questions are inevitable, because Europe is a new land to us, we cannot understand something doesn't mean we stupid.*

The Chinese student here uses binary language ("Some Americans and Germans" v.s. "we"/"us") for his criticism. The 'Americans' and 'Germans' perceived lack of sensitivity can be interpreted as a lack of interactional competence. In the following example, a German student also uses the language of "othering" in order to criticise the Chinese for not asking enough questions.

*When we finally were finished and asked whether everyone had understood the system it turned out the Chinese students did not but they had not asked us to clarify anything either.*

In this example language is built around the very idea of difference and is used – albeit presumably unconsciously – to "other" people. Again, the very pronouns "they" and "us" here highlight the subjectively perceived differences between the national groups within the cohort. The use of the first person plural pronoun "us" places the author of the diary entry within a group of shared identity (i.e. the Germans, Polish and U.S. Americans). By contrast, the use of the third person plural "they" excludes the Chinese members of the cohort from this shared group identity and puts them at a distance.

### **Results of the Learning Process from the Student's Perspective: Essay Writing**

The diaries are written in Cologne, Warsaw, Dalian. In Jacksonville, students write a final reflective essay summing up and evaluating their intercultural experience and learning process during the last 14 months. Apart from the intercultural learning as such we wanted to know: In what ways has the study experience "changed" the students? So far, we have had access only to one cohort's essays. The following topics were mentioned repeatedly:

(1) **Global thinking:** Students found they think "more globally" after the master study course, they felt an "enrichment of worldview" as well as an ability to change perspectives.

(2) **Changed attitude towards their own country:** Students' attitudes towards their own country changed in the sense that they felt more aware of strengths and weaknesses of their home country they took for granted before. Some even "fell in love" with their own country!

(3) **Appreciation for intercultural teamwork:** Learning how to work in international groups is seen as one of the main outcomes of the study program, as the following quote illustrates:

*...to find out and use the strengths of every single group member and to overcome the cultural differences which are also reflected in the different working styles and approaches.*

(4) **Personal development and growth:** Last but not least, all students feel that they have personally developed during the 15-month period. They feel "less ethnocentric", they have seen "how my own limitations determine intercultural experience", they see similarities, where before they saw mainly differences. We found that our students grew not only in terms of knowing cultures better, but they matured as well in terms of personal development. They learned about their own personal limitations and about their own strengths, they learned to see others and themselves from a different perspective. And they found out that there is more that binds them than divides and that the differences between cultures count less than the communalities, as one student from the US put it most impressively:

*Sure, we have our cultural differences but it's a surreal feeling to come to realize that there are people just like you all over the world. This aspect goes deeper than culture. This goes down to the basic level of humanities.*

### **Research Constraints**

The results from one single cohort cannot, of course, be generalized. The diaries of many more cohorts need to be analyzed before any scientifically valid conclusions can be drawn. Nevertheless, the results from analyzing the first round of diaries have revealed the following: Diary-writing seems to be indeed an effective tool for a more conscious handling of intercultural experience. Moreover, we discovered that – with regard to Kolb's Experiential Model of Learning – the first stages of the learning cycle have taken place: concrete experience → observations and reflections → formation of abstract concepts and generalizations. In some cases even the fourth stage has been reached, the stage of "testing of implications and contexts in new situations". Some instances in the diaries reveal that students have used and applied their new ideas gained

from certain experiences in order to resolve future issues within the cohort. It would, therefore, be an important future task to explore to what extent and in what sense program graduates have been able to benefit from the experience once they have started their professional careers.

Another research constraint is the fact that we do not know about the students' level of cultural knowledge and intercultural competence before they start the master program. The entry levels concerning academic background and exposure to cultural experience and theory tend to be very different. Most of the U.S. American, Chinese and Polish students come from a mainly business background. Besides, most of the Chinese students have never been out of China before and tend to have little or no theoretical background with regard to intercultural communication theory, while some of the German students come from a language or cultural studies background. Obviously, the level of cultural awareness will influence the shape and quality of knowledge they will acquire during the study course. A possible solution to this problem could be to design some kind of initial cultural awareness test in order to find out about the students' cultural literacy entry level.

The main problem with intercultural competence assessment lies in the fact that it is, in the vast majority of cases, almost exclusively based on self-assessment. In line with this aspect is the not negligible fact that students are aware they are writing for course assessment and a program lecturer. This means there is always the potential danger that they are playing along writing what they think the lecturer wants to hear. Diaries then would not be a social document, but an artifact written for the eyes of the beholder.

Moreover, while most of our students are able to reflect on their cultural experiences and also have the analytical skills to conceptualize what they have experienced – two of Kolb's essential requirements concerning the learner – not all of the students are *per se* willing to be involved in the diary writing project which they know is intended for publication. With one cohort so far we have had to face the challenge that quite a substantial number of students did not give their permission to be included in this research project.

## Conclusion

One of the main advantages of drawing on diary data has been the multifaceted nature of the insights we have obtained so far. Insofar as the diaries provide an emic (insider's) viewpoint, they have given us valuable insights into the students' perceptions and thoughts concerning their own and others' behaviors as well as of their interpretations of problematic occurrences and interactions. A further main benefit lies in the insights the interactants themselves can gain on their own behaviors. As such, writing diaries can provide an important self-learning and self-development tool.

Although the present project is as yet based on small-scale data, the findings so far have brought to the fore that considerably more thought and effort has been invested by program developers and directors in order to enhance cohort cohesiveness and group-building, and, in particular, with regard to the integration of the Chinese cohort members. While some of the conflicts we read about were due to conflicting personality profiles, we have been able to identify the following culturally informed sources of conflicts: Different academic conventions, different communication styles and different levels of English language competency have an impact not only on the amount of classroom participation but also on the cohort's overall interactional practices and dynamics. The Chinese tend to be relatively moderate and reserved in their communication patterns, while the U.S. American native speakers and the often very fluent German students tend to dominate classroom discussions and work in teams. There is clear evidence that some Chinese cohort feel left out and misunderstood by the rest of cohort. In the light of the findings that at least some Chinese perceive a lack of sensitivity and understanding on the part of the Western cohort members, the students' better understanding of the consequences of their behaviors and of how their actions are perceived by others might improve group dynamics in the cohort.

We hope to have shown with this description of our research project that by including a learner-centred dimension in the form of diary-writing, it is possible to gain additional, beneficial insights into the intercultural learning process. In addition to more conventional qualitative research approaches (e.g. self-assessment questionnaires), the diaries so far haven proven to be an important tool for furthering our conceptual understanding of intercultural effectiveness and for furthering the students' own process of self-improvement and learning.

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## An Eclectic Approach to Teaching the English Tense System to Arabic-Speaking Learners of English: A Pilot Study

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### Abstract

The proper use of tenses is one problem facing Arabic-speaking learners of English when they are taught them and their uses. One of the reasons is the traditional method through which students were taught grammar. The aim of the study is to implement an eclectic approach for teaching the English tenses to Arabic-speaking learners of English.

**Keywords:** Eclectic, approach, teaching, english, tense, system, arabic-speaking, learners, pilot study

### Introduction

**Methods:** This experimental study took place at CON-A. The subjects are Saudi female freshman nursing students enrolled in an intensive English course. The researcher has developed an eclectic approach to teaching the English Tenses. She implemented her method on the study group, whereas the control group was taught by another instructor. Both instructors are Ph. D holders.

A demographic sheet was designed for the inclusion and exclusion criteria. A pre-test, mid-test and post-test were administered to both groups at three points in time: beginning of the semester, half way through and at the end. They consist of 60 questions equally divided into language awareness tasks, reading and writing skills and vocabulary. The tests covered the course content, were graded by an external examiner. The results were compared with the scores in the pre-test and with one another.

Simple random sampling technique was used to select the sample out of 150 students divided into five sections. Descriptive statistics and ANOVA were used to analyze the data.

### The Experiment

The approach is a selection of aspects of different methods combined together in such a way that the resulting activities are compatible, reinforce each other and result in a higher level of linguistic competence. It consists of four main phases: the Reception and Assimilation phase for initiating the students to the new structures, the Accommodation phase covers the intensive practice provided in the book and uses translation, followed by 'Consciousness-raising' tasks and dictogloss. The Production phase sensitizes the students to actual language use and the Self-Assessment phase is an ongoing process throughout the learning process.

### Results:

Using repeated measure ANOVA, the results indicated statistical significant differences between the two groups over time regarding Language awareness ( $F(1, 18)=6.02, P=.03$ ) and Reading and Writing skills ( $F(1, 18)=7.30, P=.02$ ); except for Vocabulary ( $F(1, 18)=2.28, P=.15$ )

### Conclusion

The highest effect of the approach appeared in the language awareness. This was expected because the students are already taking reading and writing courses whereas language awareness is the goal of the grammar course. Larger sample is needed to verify the effectiveness of the approach.



## Between Parentheses: The Poetics of Irrelevance in Virginia Woolf's Experimental Fiction

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### Abstract

The understanding and appreciation of Virginia Woolf's modernist fiction demands careful attention, not only for the obvious complexity of its experimental form but also for the apparent simplicity of certain typographical and stylistic devices. Among these is the use of parenthetical expressions, consisting of explanatory or qualifying remarks inserted into a passage and usually marked off by brackets, dashes, or commas. Generally speaking, the main functions fulfilled by parentheticals have been examined and classified by Woolf scholars. What has received less critical attention, however, is the intrinsic nature of parenthetical constructions and the subtle, multifaceted implications of their actual functioning within the overall economy of every single novel. The purpose of this paper is to address a similar question, beginning with a preliminary delimitation of the scope of the analysis. Firstly, among the different types of the so-called 'parenthetical expressions' only the explicit use of parentheses (in the form of round or square brackets) will be assumed as a distinctive feature in order to identify a specific category of stylistic and narrative devices. Secondly, and quite obviously, the novel under consideration will be, in particular, *To the Lighthouse* (1927), inasmuch as it provides the most striking examples of the disruptive potential contained in Woolf's parenthetical writing. A good point of departure for such an analysis, however, can be found in *Jacob's Room* (1922), Woolf's first experimental novel, which shows a long and compound sentence, inserted between brackets, significantly placed in the opening page of the book.

**Keywords:** *Virginia Woolf, modernist fiction, Jacob's Room, To the Lighthouse, parenthetical constructions, round and square brackets.*

### Introduction

#### 1. Virginia Woolf's Parenthetical Writing

Virginia Woolf's modernist fiction aims at representing human existence and everyday life in all its complexity and confusion, in its oddity, mystery and uncertainty. Therefore, it shows a deep need for a new form of narrative art which can overcome the intrinsic linearity of the written text, so as to reveal the multiple layers of experience and the contradictory tensions of consciousness. One of Virginia Woolf's greatest literary concerns might be phrased as follows: how can the 'modern' writer accomplish the task of representing, on the written page, several things that take place simultaneously? Or, in other words, is it possible to mould language in such a way as to give a plastic impression of more things occurring at the same time? Now, the use of parenthetical constructions is a way of making more than one thing happen at once, interrupting the linear succession of events in narrative time, by creating different levels of representation (Lee, 1992).

Generally speaking, the phenomenon of parentheticals has been quite neglected to date, at least in the literary domain. In order to define the scope of this article, it is necessary to clarify the basic notions and criteria. Essentially, a parenthetical statement is a qualifying or amplifying phrase or sentence, inserted into a passage in such a way as to be independent of the surrounding grammatical context. Parentheses are usually marked off by round or square brackets, dashes, or commas. This study will focus exclusively on the use of brackets, inasmuch as it represents the specific and most characteristic form of the parenthetical construction, and the one that allows the most challenging experiments with the written language. Indeed, in Virginia Woolf's acknowledged masterpiece, *To the Lighthouse*, a great deal goes on in brackets. As many critics have pointed out, one of the main functions of parenthetical expressions in Woolf's experimental fiction is the identification of the point of view (Blakemore, 2009; Lee, 1992; Sotirova, 2007). The first parenthesis that occurs in *To the Lighthouse*, for example, fulfils exactly this function, attributing to a six-year-old boy, James, a harsh judgement upon his father. It is the intrinsically digressive nature of parenthetical constructions that allows the frequent

shifts of viewpoint – a distinctive feature of Woolf's fluent narrative and complex characterisation. Moreover, parenthetical remarks may function like asides in a play, supplying commentary upon the thoughts or actions in which they are embedded. Another important role of brackets is to highlight the significance of digressive reflections, which, in *To the Lighthouse*, may also extend over more than one paragraph.

All these different functions have been considered and classified by Woolf scholars (Blakemore, 2009; Lee, 1992). What has received less critical attention, however, is the intrinsic nature of parenthetical constructions as such and the subtle, multifaceted implications of their actual functioning within the overall economy of every single novel. The purpose of this paper is to address a similar question, starting from the assumption that the fundamental property of parenthetical expressions consists in their digressive nature, that is, in their capacity to interrupt the linear flow of narrative discourse in order to arouse the impression of simultaneity. In other words, the use of brackets can create a sort of counterpoint between one level of activity and another, allowing thought and action to be shown occurring at the same time, or exploring the multiple layers of consciousness from different perspectives (Blakemore, 2009; Lee, 1992; Jensen, 2007).

If this assumption about the nature of parentheticals is correct, an in-depth exploration at the semantic level requires adequate analytical methods: methods that are not only able to promote close reading of what comes before and after the parenthesis, but also capable of interpreting each parenthetical construction in the context of the whole chapter, and (possibly) in the light of the entire book. Consequently, the scope of the present study is essentially circumscribed to Woolf's most famous novel, *To the Lighthouse* (1927), and in particular to some significant examples of parenthetical expressions taken, respectively, from each of the three sections of the novel. A good point of departure for such an analysis, however, is to be found in *Jacob's Room* (1922), Woolf's first experimental novel, in which parentheticals are quite rare and limited to a few words. And yet, surprisingly enough, the opening page of the book shows a long and compound sentence, inserted between brackets, which introduces one of the most important characters of Jacob's childhood – his elder brother, Archer. A close scrutiny of this passage is able to shed light on some relevant aspects of Virginia Woolf's narrative technique, including her flexible use of point of view, her particular treatment of time, her extraordinary art of foreshadowing – right from the opening scene – the underlying theme of the whole narrative.

## 2. *Modern Fiction*, or the Relevance of Irrelevance

*Jacob's Room* (1922) has often been regarded as a turning point in Virginia Woolf's artistic development. On 26 July 1922, shortly after she completed her third novel, the author wrote in her diary: "There's no doubt in my mind that I have found out how to begin (at 40) to say something in my own voice; and that interests me so that I feel I can go ahead without praise" (*Diary* 2: 186). From then on her fiction became a series of brilliant and extraordinarily varied experiments, each one searching for a fresh way of expressing the complexity of human existence and the elusive nature of what we call 'reality'. In her most famous essay, *Modern Fiction*, originally published in April 1919 as *Modern Novels*, Woolf had criticized certain of her contemporaries for producing novels with such a tightly constructed plot that they made human existence appear quite different from what we experience in our daily lives (Goldman, 2006: 103-106). The fragmented fabric of *Jacob's Room* – its relatively loose organization – is essentially due to the need to address the crucial question, posed in *Modern Fiction*, regarding the possible form of the fictional presentation of life, once freed from the constraints and inadequacies of literary conventions (Flint, 1992). In her critical essay, Woolf describes the task of the modern novelist as follows:

Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions – trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, *the accent falls differently from old; the moment of importance came not here but there*; so that, if a writer were a free man and not a slave, if he could write what he chose, not what he must, if he could base his work upon his own feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love interest or catastrophe in the accepted style. (*Modern Fiction*, 160, my emphasis)

In other words, the writer should try to capture and convey the 'moments of importance', however trivial, fleeting and irrelevant they may appear. In Woolf's view, it is a mistake to search for life in the 'objective reality'. Rather than focusing on external events, modern novels should be concerned with the life of the mind, considered in all its complex thought processes and emotions.

Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness. Let us not take it for granted that life exists more fully in what is commonly thought big than in *what is commonly thought small*. (*Modern Fiction*, 161, my emphasis)

Indeed, “what is commonly ‘thought small’” may reveal its hidden meaning if it is associated with the so-called moments of importance, or ‘moments of being’, which Virginia Woolf describes in her essay *A Sketch of the Past*. These moments coincide with sudden instances of clarity, through which the individual is able to gain a greater awareness and to reach a deeper understanding about his own situation and the world around him (Jensen, 2007). Such moments of revelation and insight may be provoked by immediate ideas, ephemeral impressions, visual and sensory perceptions – all things that appear insignificant from an objective point of view. The attentive reader, however, knows the importance of paying careful attention to what seems irrelevant and disconnected in such experimental fiction. To put it briefly, we can affirm that Woolf’s critical approach configures itself as a true *poetics of irrelevance*, to the extent that fleeting hints and minimal details may assume a crucial role in creating the overall meaning of the novel.

### 3. *Jacob’s Room*: a Parenthetical Intimation of Death

*Jacob’s Room* proposes itself as an innovative form of *Bildungsroman*, apparently centred on the life of Jacob Flanders, who is destined to die before his time in the Great War (Little, 1981). The highly impressionistic, self-reflexive narrative draws the protagonist essentially as an absence in the lives of others. As the title tellingly suggests, the novel is focused on the empty room – the intimate and social space occupied by Jacob, and the emotional vacuum left among those who loved him (Bishop, 2004; Flint, 1992). The theme of absence seems to pervade the novel from the very beginning. The story opens with a beach scene from Jacob’s childhood during a summer holiday in Cornwall:

‘So of course,’ wrote Betty Flanders, pressing her heels rather deeper in the sand, ‘there was nothing for it but to leave.’ (*Jacob’s Room*, 3)

The opening paragraph depicts the figure of Betty Flanders, Jacob’s widowed mother, sitting on a beach and writing a tear-stained letter, while her two sons are playing nearby. Beginning *in medias res*, the dramatic incipit focuses on the conclusive statement of the letter: “there was *nothing for it but to leave*”. This concise sentence alludes to a difficult and painful situation connected with the death of Mrs. Flanders’s husband, as the reader will be able to deduce from the subsequent reconstruction of past events. But here, at the beginning of the story, the unexpected occurrence of the verb *to leave*, used in an absolute sense and placed in a negative sentence, seems to prefigure the protagonist’s fate and the dire consequences of the war. It is Jacob who is destined *to leave* behind the empty room towards which the desires and memories of the other characters will be fruitlessly directed, as shown in the last scene of the novel. It is Jacob Flanders who embodies the trauma of a whole generation, as his surname eloquently suggests (Hattaway, 1993). What follows is a descriptive paragraph, where the bay and the lighthouse are viewed through the eyes of Betty Flanders, brimmed with tears:

Slowly welling from the point of her gold nib, pale blue ink dissolved the full stop; for there her pen stuck; her eyes fixed, and tears slowly filled them. The entire bay quivered; the lighthouse wobbled [...]. She winked quickly. Accidents were awful things. She winked again. The mast was straight; the waves were regular; the lighthouse was upright; but the blot had spread.

‘...*nothing for it but to leave*,’ she read. (*Jacob’s Room*, 3, my emphasis)

It is worth noting that the negative clause with the infinitive form *to leave* is foregrounded, at the end of the paragraph, through repetition: “...*nothing for it but to leave*”. By repeating these words, mirrored through the eyes of Betty Flanders, the author intends to convey a vague sense of loss and a feeling of emotional distance. It is not without reason that, immediately after these words, Jacob is mentioned for the first time in the novel:

‘Well, if Jacob doesn’t want to play’ (the shadow of Archer, her eldest son, fell across the notepaper and looked blue on the sand, and she felt chilly – it was the third of September already), ‘if Jacob doesn’t want to play’ – what a horrid blot! It must be getting late. (*Jacob’s Room*, 3, my emphasis)

It is interesting to note that the reference to Jacob, in the quoted passage, implicitly signals to the reader that the protagonist is out of the sight of both his mother and brother. Right from the beginning, from the opening scene on a beach along the

Cornish coast (where Jacob will be referred to as a “tiresome little boy”), he is essentially characterized by his absence (Bishop, 1992; Oinam, 2011). This absence will become immediately evident in the next passage, where the older brother begins his search for Jacob, calling him with insistence and making his name resound among the rocks with loud cries. And yet the pervasive sense of anxiety and fear that accompanies this search is already foreshadowed, as the attentive reader will perceive, by the parenthetical quoted above. Let us then focus our attention on this long, compound sentence in round brackets, which occupies almost entirely the third paragraph of the novel:

‘Well, if Jacob doesn’t want to play’ (the shadow of Archer, her eldest son, fell across the notepaper and looked blue on the sand, and she felt chilly – it was the third of September already), ‘if Jacob doesn’t want to play’ – (*Jacob’s Room*, 3)

The events in the first part of the novel are narrated from the point of view of Betty Flanders. She is the one who opens the narrative: sitting on the beach in front of the bay, she is writing a letter, while her sons Archer and Jacob are playing round about. Suddenly the shadow of Archer, her eldest son, falls on the sheet of paper on which she is writing: clearly the boy has come up from behind. His mother perceives his shadow together with the words with which he complains about his little brother: “if Jacob doesn’t want to play”. This doubling sentence, which for the first time names the protagonist of the novel, also reveals his independent, strong-willed nature. In actual fact Jacob has gone away, completely disappearing from sight: he is absent from the scene, while the reader learns his name through the voice of his brother (Van Rooyen, 2012). What, then, is the meaning of the parenthetical that follows and introduces, precisely between brackets, a character who plays a primary role in Jacob’s childhood, namely his older brother?

In truth, the first mention of Archer in the story is a reference to his shadow, which makes the sand appear blue before his mother’s eyes. Between parentheses, therefore, the modernist writer tends to place what is irrelevant from the point of view of traditional literary narratives: an obscure shape on the sand; a sudden feeling of coldness; an immediate awareness of the present moment (“the third of September already”). In contrast with the conventional manner, which aimed at an explicit and full representation of reality and human behaviour, Woolf’s modernist writing tends to highlight the subjective consciousness, shunning any pretence at objectivity and completeness (Raitt, 2010; Sotirova, 2007). The author herself addresses the critical question of how to handle character description and development. In two different chapters of *Jacob’s Room*, towards the beginning and the end of the novel, the same idea is repeated in exactly the same words: “It is no use trying to sum people up. One must follow hints, not exactly what is said, nor yet entirely what is done” (*Jacob’s Room*, 37, 214). This is the narrative technique that Virginia Woolf inaugurates in her first experimental novel and that will be more fully developed in her successive works and above all in her masterpiece. She whispers hints; she never shouts proclamations (Raitt, 2010). She puts relevant intuitions within parentheses.

In the light of these considerations we can better appreciate the significance of the parenthesis that appears on the first page of *Jacob’s Room*. As already shown above, this parenthesis contains three distinct and apparently disconnected elements, which give an idea of Betty Flanders’s subjective consciousness: the shadow of her eldest son; a sudden sensation of cold; the perception of time which has passed (Jensen, 2007: 114). And yet, clearly these three elements are all presented in implicit connection with the figure of Jacob, whose name has just been uttered in the direct speech to which the parenthetical is a commentary.

Indeed, Jacob will appear through the novel as a shadow, as an elusive, indefinable presence (Oinam, 2011). His life’s evanescent quality is symbolically enclosed in a simple name, Jacob, evoked in the absence of the character at the beginning of the novel; and again a pure name will be called out at the end, by the voice of a friend, in the excruciating void left by his death. Jacob’s life is composed and broken up continually, as impalpable and changeable as a shadow, filtered through the latent impressions, the voices and memories of those who have known him. Jacob’s death will cast a dark shadow over the hearts of those who have loved him (Orestano, 1999).

The second element mentioned within brackets at the beginning of the novel is a cold shiver, which suddenly pervades the body of Betty Flanders. The mother shudders for an obscure sense of fear, which is made explicit in the order she gives to her eldest son, when she notices the disappearance of Jacob:

‘Where is that tiresome little boy?’ she said. ‘I don’t see him. Run and find him. Tell him to come at once.’ (*Jacob’s Room*, 3)

Archer then runs to look for his brother, making Jacob’s name echo among the rocks, with an articulate cry full of anguish, repeated at regular intervals:

'Ja – cob! Ja – cob! Archer shouted. (*Jacob's Room*, 4)

And for the last time, again:

'Ja – cob! Ja – cob! shouted Archer, lagging on after a second.

The voice had an extraordinary sadness. Pure from all body, pure from all passion, going out into the world, solitary, unanswered, breaking against rocks – so it sounded. (*Jacob's Room*, 5)

A pure name which echoes among the rocks, called by his brother, "solitary, unanswered"; similarly, in the concluding scene of the novel, the name of Jacob will echo in his empty room, shouted by his friend and destined to remain forever "solitary, unanswered". As the reader will perceive, this first temporary absence of the protagonist, somehow distressing for his mother, foreshadows all the subsequent absences, departures, separations, until the final void symbolically represented by the empty room (Jensen, 2007: 115).

Finally, the last element included in the parenthetical, and associated with the cold shiver, is a time expression which might denote, at first glance, a merely declarative kind of temporal awareness: "it was the third of September already". And yet the presence of the adverb "already" suffices to confer a subjective connotation to this sentence, which sounds like a secret regret for the summer that is ending – like a reminder of the transient nature of life. In the light of the above, the three elements enclosed in brackets appear strictly interconnected. Almost impalpable, and yet with a deep and significant effect, a parenthetical intimation of death foreshadows, right from the opening page of the novel, the underlying theme of the whole narrative.

#### 4. Parenthetical Remarks in *To the Lighthouse*: The Relationship between Mr. and Mrs. Ramsay

Virginia Woolf's masterpiece, *To the Lighthouse*, is conceived as a triadic structure: the first part, 'The Window' is followed by a much shorter section, 'Time Passes', which functions as a link between the first and the third part of the novel, 'The Lighthouse'. In the first part, which takes place in the course of a single day, we are introduced to Mr. and Mrs. Ramsay and their numerous children and guests, as they take their summer holiday on the Hebridean island of Skye.

In chapter 7 of the first part the tension between husband and wife reaches a particular intensity, enhanced by the fact that the relationship is presented from the point of view of James, who is the youngest among the Ramsays' children (Lilienfeld, 1981). As always in modernist fiction, it is the reader who is called upon to reconstruct the scene through suggestions and details which are given in the course of the narrative. Besides, among these details, some of the most significant indications are contained in parentheses (Blakemore, 2009). In particular, the opening paragraph of chapter 7 takes the reader back to the beginning of the novel, where a first essential parenthetical occurs – "(James thought)" – in order to attribute to the six-year-old boy a harsh judgment upon his father (*To the Lighthouse*, 8). The scene depicted in chapter 7, too, recalls the physical postures and attitudes of Mr. and Mrs. Ramsay as they appear in the initial pages of the narrative. Mrs. Ramsay is sitting by the window with her son in her arms, reading Grimm's fairy tales to him. The chapter begins by showing James's feelings towards his father, who has come up and stopped in front of them, disturbing the perfect harmony between mother and child:

But his son hated him. He hated him for coming up to them, for stopping and looking down on them; he hated him for interrupting them; he hated him for the exaltation and sublimity of his gestures; for the magnificence of his head; for his exactingness and egotism (*for there he stood*, commanding them to attend to him); but most of all he hated the twang and twitter of his father's emotion which, vibrating round them, disturbed the perfect simplicity and good sense of his relations with his mother. By looking fixedly at the page, he hoped to make him move on; by pointing his finger at a word, he hoped to recall his mother's attention, which, he knew angrily, wavered instantly his father stopped. But no. Nothing would make Mr. Ramsay move on. *There he stood*, demanding sympathy. (*To the Lighthouse*, 51-52, my emphasis)

As happens often in the novel, the parenthetical here has the function of describing the physical position of Mr. Ramsay and the firm and irremovable attitude with which he remains in front of his wife and his son, demanding their attention. Interestingly enough, the parenthesis contains the only expression that describes 'objectively' the father's position: "there he stood". On the other hand, what is important to reveal for the modernist writer, that is the inner attitude and the emotional life of the characters, pervades the whole passage. It is also worth noting that the feelings of little James towards his father are expressed through the almost obsessive repetition of the verb *to hate*, occurring with incessant insistence five times in the first paragraph. All the material acts carried out by Mr. Ramsay ("coming up", "stopping", "looking down", "interrupting

them”), his gestures, his characteristic features are revealed uniquely through the perception of James, as if they were fraught with the strong feelings of aversion that the little boy shows towards his father.

In this context, the parenthetical content appears detached, like an off-stage voice. In truth, it is always the narrative voice that holds up the speech of the whole chapter; but here it assumes a semblance of objectivity, in such a way as to enable a deeper truth to emerge, transcending the particularistic points of view of the single characters.

At this point, it is important to notice that the parenthetical is not limited to a mere external indication (“there he stood”), but also includes a moral attitude, expressing with incisive effectiveness Mr. Ramsay’s nature, which is both fragile and imperious, pleading and commanding (“commanding them to attend to him”). Moreover, the parenthetical content is repeated, with a slight but significant variation, right at the end of the paragraph: “There he stood, demanding sympathy”. Undoubtedly, this is the physical and moral image of Mr. Ramsay that will remain impressed on the reader’s mind.

In contrast with the presentation of the male figure, there follows a description of the female character: she, too, is revealed through a parenthetical note which takes us back to an initial image of the narrative:

Mrs. Ramsay, who had been sitting loosely, folding her son in her arm, braced herself, and, half turning, seemed to raise herself with an effort, and at once to pour erect into the air a rain of energy, a column of spray, looking at the same time animated and alive as if all her energies were being fused into force, burning and illuminating (quietly though she sat, taking up her stocking again), and into this delicious fecundity, this fountain and spray of life, the fatal sterility of the male plunged itself, like a beak of brass, barren and bare. He wanted sympathy. (*To the Lighthouse*, 52)

At first sight, the parenthetical seems merely to describe the physical attitude of Mrs. Ramsay, with the addition of a relevant gesture which refers back to the opening scene of the novel: the woman is knitting a brown sock for the son of the lighthouse keeper (Lee, 1992). In the first section of the book, ‘The Window’, the act of knitting assumes a symbolic significance, alluding to Mrs. Ramsay’s capacity to weave connections between people, to create relationships, to promote cohesion and harmony.

The passage quoted, which should be read in its entirety, highlights the protagonist’s effort to turn her attention towards her husband; besides, this same effort is transformed into an illuminating and fertile burst of energy which emanates from her whole being. In this context, the parenthesis introduces an adverb – “quietly” – which is able to attribute a definitive connotation to the physical and moral portrait of the female character. In the first chapters of the novel, as the reader knows, Mr. and Mrs. Ramsay continually face each other through the dialectics of Yes and No (Lilienfeld, 1981). The mother’s full agreement with her son’s desire to go to the lighthouse is conveyed by her attitude of heartily acceptance and support. On the contrary the objective, rational reasons of Mr. Ramsay, motivated by the weather forecast for the next day, sound like an unappealable refusal. However, beyond these contrasting attitudes, which find a strong echo in little James’s soul, it is the different personality of husband and wife that is gradually outlined throughout the first part of the narrative. One might say that this representation reaches its acme precisely in the seventh chapter, where the confrontation between husband and wife is direct, no longer mediated by the child’s request.

Indeed, in the passage quoted above, the relationship between Mr. and Mrs. Ramsay appears as one of opposition and complementation. The narrative voice presents the husband’s evident dependency as an indication of “the fatal sterility of the male”, contrasted adversely with the “delicious fecundity” of the female, described as a “fountain and spray of life”. At this point the function of the two parentheticals becomes clear: strategically placed – as they are – in the middle of the first and second paragraph of the seventh chapter, they are intended to focus on the visual and symbolic representation of the two characters. While opposing each other on the semantic level, these parenthetical expressions succeed in capturing and fixing the essential features of Mr. and Mrs. Ramsay, providing two icons that will remain etched in the reader’s mind.

### 5. Square Brackets, or the Terrible Impersonality of ‘Time Passes’

The middle section of Woolf’s masterpiece constitutes a highly experimental piece of writing, which covers an interval of ten years, focusing on the objective world of the house and its surroundings, in decline and under repair, as a metaphor for the losses and changes during the period of the Great War (Goldman, 2006: 59). The real subject of this section, as the title suggests, is time, whose action is revealed above all through the inexorable forces of nature. The first part of the novel, ‘The Window’, ended with the affirmation of the most profound human values, showing the mutual love between the Ramsays, despite all the potential for disagreement, misunderstanding, and resentment. In this second part, much shorter,

human existence seems to lose all its value and relevance, while the narrative voice describes the passing of time and the supremacy of a world which is not human.

Thus, characters we have come to know in the first part of the novel are consigned to terse, matter-of-fact parenthetical statements, contained in square brackets. The detached, impersonal tone of these assertions is aimed at shifting the reader's attention from the experiences of individual lives to the material processes concerning the life of the world (Stevenson, 1992: 175). At the end of chapter 3, the reader may be shocked by the traumatic representation of Mrs. Ramsay's death:

[Mr. Ramsay stumbling along a passage stretched his arms out one dark morning, but, Mrs. Ramsay having died rather suddenly the night before, he stretched his arms out. They remained empty.] (*To the Lighthouse*, 175)

The use of square brackets gives the shape of a mathematical, irrefutable certainty to the contents transmitted, in such a way as to confer upon them a character of lucid objectivity. The terrible news of Mrs. Ramsay's death refers to "the night before" – a night which mingles with that "immense darkness" pervading the middle section of the narrative from the beginning to the end (*To the Lighthouse*, 171).

The sixth chapter again surprises the reader with the impact provoked by the square brackets. These, differently from round brackets, which were inserted naturally in the fabric of the narrative discourse, appear isolated from the rest of the linguistic context, arousing a strong, visual impression of heterogeneity and detachment. On the syntactic level, in effect, it is evident that the square brackets circumscribe a very short paragraph, so that the parenthetical statement looks like a sort of subtext – almost an unnecessary insertion, which provokes a sudden interruption in the stylish, overflowing, highly lyrical prose of 'Time Passes' (Goldman, 2006: 62). The first parenthetical which appears in the sixth chapter contains concise information about the marriage of Prue, the Ramsays' eldest daughter, for whom the mother had cherished visions of future happiness, and in whom she saw herself on account of her beauty:

[Prue Ramsay, leaning on her father's arm, was given in marriage that May. What, people said, could have been more fitting? And, they added, how beautiful she looked!] (*To the Lighthouse*, 179)

The reader cannot help being struck by the cold, detached tone of this communication, which inevitably calls to mind the references to Prue in the first part of the novel and, above all, Mrs. Ramsay's expectations and dreams regarding her daughter's marriage. One should also note that the impersonal tone is referred to obvious and superficial judgements, which are attributed to an external world ("people said / they added"), insensitive and extraneous to the inner lives of the characters. And here, after the flow of a long paragraph describing a sequence of natural processes, the impersonal impact of the square brackets intervenes again, interrupting the lyrical prose of this narrative, just as the continuity of life may be suddenly interrupted:

[Prue Ramsay died that summer in some illness connected with childbirth, which was indeed a tragedy, people said. They said nobody deserved happiness more.] (*To the Lighthouse*, 180)

The reference to the natural desire for happiness, so alive and personalized in the first part of the novel, returns here as a useless, stupid comment made by "people". Yet again, another announcement of death follows, written between square brackets in a brief and lapidary style, characterized by the chill impersonality of a war bulletin:

[A shell exploded. Twenty or thirty young men were blown up in France, among them Andrew Ramsay, whose death, mercifully, was instantaneous.] (*To the Lighthouse*, 181)

The short, stabbing account accentuates the brutality of the event depicted. Andrew, the Ramsays' eldest son, is one of the many young men who tragically lost their lives in an explosion: the reference to a whole generation slaughtered in the First World War is evident. The cold, impersonal tone that distinguishes all these parenthetical expressions, also suggested by the indication of the name and surname of the character, reaches its climax here. Differently from what happened in the parentheticals quoted above, here the very first occurrence, inserted between square brackets, is a nuclear sentence whose subject may disclose different potential meanings: "A shell exploded". The disruptive power of this statement becomes immediately explicit in the light of what follows. However, the latent polysemy of the word "shell" cannot but evoke in the reader's mind, precisely in relation to Andrew Ramsay, a completely different context: a summer home in the Hebrides, which was the setting for the first part of the novel, where the Ramsays' children loved to run up and down the beach collecting crabs and shells.

## 6. Towards an Ending: the (Passionate) Impersonality of the Artist

It has been said that “*To the Lighthouse* is about something ending, and it contains a number of endings” (Lee, 1992: xxxix). Among these, two projects are brought to a conclusion simultaneously in the final part of the novel: the trip to the lighthouse, which was so longed-for by James, the Ramsays’ youngest child; and the picture – a portrait of Mrs. Ramsay – that Lily Briscoe had begun ten years earlier. Lily is the protagonist of the concluding part of the narrative, inasmuch as she embodies the figure of the artist, whose main task consists in shaping into a coherent form the chaotic multiplicity of life (Humm, 2010). It is precisely through the eyes of Lily Briscoe that the reader perceives the accomplishment of the two actions planned from the beginning. It is worth noting that both actions would have required the presence of Mrs. Ramsay; on the contrary, they are fulfilled in the absence of the person who had supported and inspired them.

Significantly, the third section of the novel is entitled ‘The Lighthouse’, indicating that the longed-for destination is eventually reached. However, the lighthouse also represents a sort of objective correlative of Mrs. Ramsay, because of the light it emanates. Consequently, the title also suggests the idea that the artist has finally succeeded in grasping the inner beauty of such a cherished woman, though she is no longer a visible presence (Fusini, 1992). This last achievement, the most arduous, literally puts an end to Virginia Woolf’s masterpiece: Lily draws a final line on her painting and realizes that it is truly finished, feeling a weary sense of relief.

It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, *I have had my vision.* (*To the Lighthouse*, 281, my emphasis)

The attainment of this interior vision is the result of a long and painful process which passes through a deeply felt sense of loss. Thus, in the fifth chapter, looking at the picture, Lily suddenly realizes that her eyes are brimming with tears:

[...] when, looking at the picture, she was surprised to find that she could not see it. Her eyes were full of a hot liquid (she did not think of tears at first) which, without disturbing the firmness of her lips, made the air thick, rolled down her cheeks. She had perfect control of herself – Oh yes! – in every other way. Was she crying then for Mrs. Ramsay, without being aware of any unhappiness? (*To the Lighthouse*, 242)

The passage shows with penetrating acuteness the contrast between the sensitive nature of Lily Briscoe, who perceives the absence of Mrs. Ramsay as an unfillable void, and the tension towards the impersonality of the artist, which she somehow embodies and expresses with full awareness (“She had perfect control of herself – Oh yes!”). In this context the parenthetical sentence appears extremely significant, confirming from the outside, through an objective narrative voice, how the deep emotion arrives unexpectedly, to the point of not even being recognized. A little further on, at the end of the same chapter, Lily is depicted in the act of giving voice to her suffering, almost as if she wanted to call back the presence of Mrs. Ramsay by invoking her name:

‘Mrs. Ramsay!’ she said aloud, ‘Mrs. Ramsay!’ The tears ran down her face. (*To the Lighthouse*, 243)

It is precisely by passing through this suffering of the soul that Lily acquires the capacity for spiritual cognition and perception, which allows her to recuperate the truest image of Mrs. Ramsay. As Nadia Fusini (1992: 20) emphasizes in her *Introduction* to the novel, it is not the presence of Mrs. Ramsay that permits the completion of the portrait, but her absence. Because it is not the organ of sight that achieves the profound perception of persons and things; only memory, purified by suffering, is capable of attaining interior vision. This crucial passage, this inner transformation is masterfully described in the seventh chapter:

And now slowly the pain of the want, and the bitter anger (to be called back, just as she thought she would never feel sorrow for Mrs. Ramsay again. Had she missed her among the coffee cups at breakfast? not in the least) lessened; and of their anguish left, as antidote, a relief that was balm in itself, and also, but more mysteriously, a sense of someone there, of Mrs. Ramsay relieved for a moment of the weight that the world had put on her, staying lightly by her side [...]. (*To the Lighthouse*, 244)

Here, too, the parenthetical has an important role, inasmuch as it contains an interrogative reflection which demonstrates how thought and feeling do not proceed at the same pace; and how one can be surprised at what she feels, finding herself emotionally at a point that she thought she had overcome. The aspiration of the artist towards the detachment of impersonality, theorized by T. S. Eliot, is thematized in Virginia Woolf’s masterpiece through a subtle and penetrating psychological analysis.



The process outlined in the concluding section of the novel is characterized, at least in a first phase, by its contradictory impulses and wavering progression, as shown in the passage quoted above. Moreover, a decisive moment in this evolution is marked by the need – often perceived almost unconsciously – to stand at a distance, to stand apart. Thus, in the seventh chapter, the narrative voice focuses on Lily's attitude with these words: "Now again, moved as she was by some instinctive need of distance and blue, she looked at the bay beneath her". (*To the Lighthouse*, 245, my emphasis). And further on, towards the end of the same chapter: "For sometimes quite close to the shore, the Lighthouse looked this morning in the haze an enormous distance away." (*To the Lighthouse*, 246, my emphasis). In this way, gradually, with rapid strokes, the descriptive/interpretative process moves towards the desired result:

[The sea without a stain on it, thought Lily Briscoe, still standing and looking out over the bay. The sea is stretched like silk across the bay. *Distance had an extraordinary power*; they had been swallowed up in it, she felt, they were gone for ever, they had become part of the nature of things. It was so calm; it was so quiet. The steamer itself had vanished, but the great scroll of smoke still hung in the air and drooped like a flag mournfully in valediction.] (*To the Lighthouse*, 253-254, my emphasis)

Once again the reader is confronted, at this point of the novel, with the interpretative challenge represented by the square brackets. What we have here, however, is a totally exceptional case, since the parenthetical construction perfectly coincides with a whole chapter – the ninth in the final section of the book. This brief chapter, placed within parentheses, is proposed therefore to the reader as a true digression, interrupting the narrative continuity between the previous chapter and the one following. These present us alternately with the thoughts and feelings of Cam and James while they are on the boat, together with their father, approaching the lighthouse.

Placed between the eighth and tenth chapters, therefore, this reflection of Lily Briscoe stands out as she sees the group of people on the boat in the distance: and it seems to her that they have become "part of the nature of things". On the one hand, then, the use of parentheses could induce the reader to put aside Lily's reflection, almost as if it were an undue interruption, and totally superfluous to what is being narrated. On the other hand, one cannot help noting the visual impact caused by the square brackets, as if they were intended to frame a pictorial image, symbolically expressed by one sentence: "Distance had an extraordinary power".

Clearly this is a key sentence, whose meaning sheds light, for example, on the interpretation of the preceding chapter: where James had observed how the lighthouse, seen near at hand, no longer held the fascination that had enthralled him as a child, when its remoteness made it an object of desire. More radically, considering the general structure of the novel, one could affirm that this parenthetical chapter is a prelude to the ending: and here the visual symbolism of the square brackets really does play a part, giving definite form to the vision of Lily Briscoe and framing it as an objective 'work of art' (Stevenson, 1992: 161; Humm, 2010).

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## Promoting Critical Literacy in the EFL Context: Implementing a Project to Young Learners

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### Abstract

In response to the continually growing demands of this era, the society needs active members who are able to cooperate with each other and show a critical stance in what they read, see, touch, smell or come across. Thus, modern language education should aim at developing critical readers and writers. As a result, the critical literacy programs in which students are turned into active participants of their learning process and accept something after they have already remarked it, are more than necessary in the education of the 21st century. This paper outlines the rationale and the purpose of designing and implementing a thematic pilot project aiming at developing students' critical literacy in an EFL (English as a foreign language) classroom. This pilot project was implemented to 20 Greek-speaking students of the 5th primary school class (aged 11 years old) who had been learning English for 4 four years. It was initiated with the purpose to provide insights into developing students' critical literacy skills as well as their four language skills in the foreign language. The project was carried out in 25 two hour sessions focused on the thematic area of the "Sports". This topic was selected because of the nature of the sports and their popularity among the teenagers. Moreover, sports are a 'controversial' subject/concept that students can express different opinions and examine it from different perspectives. Special emphasis was placed on the creation of an environment promoting critical thinking and critical stance. Moreover, an attempt was made for a pleasant and creative foreign language learning environment to be developed, where students actually could enhance personal and interpersonal skills. In order to estimate the feasibility of this project, we used three basic tools a) a pre- and a post- test about the language assessment, b) journals kept by the teacher/researcher throughout the intervention and c) structured interviews conducted by the researcher with students individually to record the students' different perspectives based on a text. The findings showed a significant improvement of the students' language skills in EFL, as well as their critical thinking and ability to examine a text from different perspectives.

**Keywords:** *critical literacy, EFL classroom, pilot project, young learners, critical readers*

### 1. Introduction

#### 1.1 Defining critical literacy

Over the years many researchers and scientists have defined critical literacy in various and different ways; however, they found a common ground on encouraging students to develop critical awareness of the text and understand socially constructed concepts. Thus, critical literacy involves accepting multiple perspectives and possibilities (Green, 2001) and contributes to students' learning to position themselves as active and reflective readers and writers. According to Freire (1970), "*critical literacy views readers as active participants in the reading process and invites them to move beyond passively accepting the text's message to question, examine, or dispute the power relations that exist between readers and authors. It focuses on issues of power and promotes reflection, transformation, and action*". Nevertheless, critical literacy does not necessarily involve showing a negative stance from the part of the reader or writer, but looking at an issue in different ways and suggesting possibilities for change and improvement. (Vasquez, 2004).

Beatty (2013) suggests that critical literacy either helps students to “see” and think about the text from a different perspective or it promotes critical discussions based on reflection and resulting into action: “*critical literacy is a stance, mental posture, or emotional and intellectual attitude that readers, listeners, and viewers bring to bear as they interact with texts* (Luke, 2004). Furthermore, critical literacy is “*a ‘new basic’ required in contemporary society. Being critically literate enables learners to navigate through the numerous texts available to them while questioning what the text claims and its authority. Students examine how the text aims to influence the reader, and how they can use the text to imagine other possible perspectives*” (Luke, 2007).

Lewison, Flint and Van Sluys (2002) identify certain principles of critical literacy related to: a) investigating multiple perspectives, making and challenging common assumptions and values, b) examining the differences in power, reflecting on reading and writing. Furthermore, McLaughlin & DeVoogd (2004) examined how critical literacy promotes understandings and beliefs about the power relationship between the reader and the author and highlighted the following basic principles. On the one hand, critical literacy focuses on issues of power and promotes reflection, transformation, and action, and on the problem and its complexity (see Oikonomakou & Griva, 2014).

Considering the abovementioned viewpoints, we conclude that critical literacy presupposes a set of skills and strategies from the part of students in order to analyse critically the author’s message, and to become critical consumers and users of information (McLaughlin & DeVoogd, 2004).

## 1.2 Critical literacy development in EFL context

Despite the fact that for the last decades, the primary purpose of foreign language teaching has been to help students develop communicative skills, nowadays there is an emerging interest in encouraging students’ critical language awareness in a foreign language context.

EFL (English as a Foreign Language) teaching has been more focused on directing students’ attention to correct English structures and forms of the texts rather than to critically interrogate language use (Lotherington & Jenson, 2011 in Fajardo, 2015). The language and text-genres choices are not neutral, since according to Janks (2010) texts are always informed by authorial bias. In other words, texts contain beliefs and messages that reflect the author’s opinions, attitudes, biases and interpretations of reality. More time may be needed for encouraging students to analyse the way authors’ choices of words and structures reveal implied ideologies (Fajardo, 2015).

The development of students’ critical literacy helps students realize the social and ideological dimension of the language (Hatzisavvidis et al., 2010). In a critical literacy teaching context, the focal point is to make students realize the way people value the linguistic and the text choices through the language texts and the visual reproductions, as well as to help them construct their own perceptions of the reality (Hatzisavvidis, 2010). Students need to be encouraged to evaluate what is said and how it is said in the foreign language (FL) in order to ‘uncover’ ideas, to disagree, and reconstruct textual representations in a FL (see also Gainer, 2010). Also, students need to be trained to direct and reflect on their own learning process, collaborate with others, and develop ways of handling/managing complex issues that require different kinds of expertise and critical stance (Mumane & Levy, 1996). Besides, every student, having a different background knowledge, ‘brings’ to school different experiences, perspectives and ideologies. This diversity and multiplicity can facilitate the class teacher to cultivate students’ respect for the diverse views and diverse way of thinking and interpreting, as well as to enhance students’ ability to question, examine and explore multiple perspectives, which is the basic purpose of critical literacy.

Modern EFL practices should not be limited in enhancing students’ four language skills (reading, writing, listening and speaking), but aim at developing a variety of critical awareness skills and reasoning abilities, such as examining authors’ intentions and viewpoints, questioning, juxtaposing, reconstructing and exploring multiple perspectives. All these skills could be enhanced within *multimodal* learning environment and a *task based* context, by engaging students in problem solving activities such as debates, role-plays, simulations, raising critical questions, rewriting texts from another perspective (see also Haydey, Kostiuk, & Phillips, 2007; Morgan & York, 2009).

In a *multimodal* context, students are provided with opportunities to a) take into account how linguistic choices and visual modes fulfill the purposes of a text, b) understand the different ways of meaning-making, select from various meaning-

making modes/resources conveying certain/diverse stances, c) articulate their views and d) design multimodal texts in the target language (eg, advertisements, posters, web-pages) (see Archer, 2011; Jewitt & Kress, 2003). Also, the advent of multimodal texts in class motivate students and enhance their positive attitude towards the target language (Korosidou & Griva, 2014).

Furthermore, in a *task-based* framework, reading critically a text in a FL constitutes an interactive and intragroup and intergroup cooperative process resulting into the 'production' of various and different meanings from the part of the members of group/groups. Students communicate and collaborate with each other, so that they can effectively interact in real-life situations, communicate and construct meaning/s (Stambler, 2013). In simple words, students are enabled to use and develop their four language skills along with critical awareness, reflective and evaluation skills (Stambler, 2013). Within this environment, they practice their evaluation skills, since they always need to evaluate their classmates' stances, conclusions, perceptions and possible explanations. Students from each group are invited to present their analysis and defend their interpretation of the text to the class.

## **2. The Project “‘see’ Sports from Different Perspectives”**

### **2.1 Rationale and objectives of the project**

Having considered the impact of critical literacy programs on students' critical awareness development (eg, Hatzisavvidis, 2010; Stabler, 2013; Christensen, 1999), we decided to design and implement a pilot project on the subject of “Sports” with the purpose to develop both students' critical literacy skills and their skills in EFL. As previously mentioned, experts underline the fact that although there has recently been launched a wide range of critical literacy programmes in students' mother tongue, there has been a small number of critical literacy programmes in a foreign language (Ko & Wang, 2009; Ko, 2013; Norton & Toohy, 2004). As a result, the implementation of a critical literacy programme in a foreign language context was a challenge for us, aiming at

- Developing students' critical awareness skills and EFL skills by being exposed into authentic material and engaging them into reading critically a number of multimodal texts about sports.
- Measuring the feasibility of the programme in matters of equipping students with a critical stance to reading texts about sports in their everyday life.

### **2.2 Sample**

The sample consisted of 20 primary school students, who had been attending the sixth grade of a Greek primary school in Larissa (a city in Central Greece). They had been learning English as a foreign language (EFL) for four year, they were placed in the B1 level of the CEFR (Common European Framework of Reference) and they took part in this four -month programme (October – December 2014) with the permission of their parents.

### **2.3 Design of the project**

#### **2.3.1. Module: The two ‘sides’ of sports**

For the purpose of the programme, a topic-based mini syllabus was designed incorporating a variety of activities that engaged students in critical and inquiry-based processes. In this framework, the expected learning outcomes involved the students' enhancement of:

*Language skills*, by using the target language as a medium of communication in various and authentic communicative situations. *Critical Awareness skills*, by developing an understanding of the ideological and social dimensions of the language through reading critically various text genres related to ‘sports’. The students were expected to: a) develop strategies for critical thinking, b) be able to analyze, interpret and evaluate information found in various media sources, c) examine authors' intentions and viewpoints, d) question, juxtapose and familiarize themselves with the process of recording notes of different genres. *Social skills*, by enabling students to work together, interact and listen to other mates' views.

The main reason for having chosen the topic of ‘sports’ was that critical literacy programs should be based on themes that both teachers and students agree to deal with (Markee, 1997). Thus, the topic of ‘sports’ is really preferable due to its popularity among the teenagers, and is a controversial subject that students can express different viewpoints about and examine it from different perspectives. The thematic units were the following:

### *Thematic Unit: Definition of the concept of 'Sports'*

The aim of the first thematic unit was to introduce students to the definition of the concept of 'sports' and the 'identification' of the types of sports, as well as to encourage them express their viewpoints on related articles, visual representations, dictionaries, etc. More specifically, the students got familiarised with different types of sports within a multimodal learning environment. They raised their awareness about team and individual sports, they expressed their opinions and their ideas about the advantages and disadvantages of each sport-category and they dealt with specific vocabulary in relation to sports such as "activities", "physical activities", "outdoor sports", "indoor sports", "pitch", "field", "court", "player", "athlete", "championship" etc. They had the opportunity to compare these words with each other and be led to connections, contrasts and analogies promoting their critical thinking and developing their perceptive and productive language skills in the target language.

### *Thematic Unit: Sports and Free time*

In this thematic unit, an attempt was made to encourage students develop their four language skills, and practice 'simple present' as a tense used to talk about hobbies, habits and general truth, as well as 'present continuous' as a tense used to talk about a current status or annoyance.

Also, students were encouraged to focus and criticise sports-matches through videos or extracts of football matches or news from British and American Channels that reported on athletes and champions who got caught up in medical doping tests. Nevertheless, students had the opportunity to: a) "read" articles about the benefits of regular activity and exercise may be beneficial for people's physical condition, b) "listen" to interviews in English from famous athletes, doctors, physical education teachers, coaches that promote sports as a free time activity, c) reflect on those articles and interviews, try to interpret and evaluate information and examine it from different perspectives, and d) debate on the role of sports in every individual's free time in order to maintain their physical and mental condition and health in contrast to the inappropriate substances that many athletes get, in order to improve their performances and strengthen their muscular system.

Special attention was placed to the inappropriate language used during several sports events by the fans and athletes and they tend to be used continually by young children as a result of their incapability to distinguish between what is right or not.

### *Thematic Unit: Role Models*

The aim of this thematic unit was to familiarize students with important personalities of sports (major athletes) and motivate them to read about their actions. A variety of articles were incorporated with the purpose to make students comment on their behavior, their charity activities and compare those athletes with athletes who were involved in incidents of illegal substances use or of violent behaviors. Furthermore, students could also discuss on the tendency of advertise producers to invite these athletes to lead on the advertisements promoting sports clothes, equipments or even electronic devices.

Therefore, apart from dealing critically with the above mentioned facts, the students familiarised themselves with certain vocabulary in the target language such as: "I'm interested in", "I'm keen on", "I'm into", "I enjoy", "I used to", "had the habit of", "advertisements", "materialism", "products", "persuasive", "role-model", "charity", "volunteer", "imitate", etc. Moreover, the students were offered the opportunity, through the athletes' biographies, to practice the past simple tense and the present perfect simple as tenses focusing on past actions. Also, they were encouraged to practice writing in the genre of mini biography with reference both to a person's hobbies and to some of his/her past actions.

### *Thematic Unit: Values*

This thematic unit aimed at making the students discover 'values' related to an individual's participation in a sport, such as 'collaboration' and 'competition'. Moreover, they could argue about 'hostility' and 'antagonism' among the athletes and their fans who do not hesitate to do vandalisms, to spray graffiti on the walls and destroy properties in case of their favourite team loses a match or a race. Also, the students were encouraged to practice writing about the "description of an event" with particular emphasis on the expression of people's feelings and thoughts about the process of an athletic event.

Thus, the target vocabulary regarding the values of participating in sports and the vices was: "honesty", "boldness", "trust", "freedom", "team spirit", "modesty", "fun", "responsibility", "creativity", "collaboration", "diversity", "communication", "compassion", "accountability", "interdependence", etc// "antagonism", "arrogance", "hostility", "individualism", "over-ambition", etc. Also, the target vocabulary in relation to the feelings included the following: "happy", "sad", "mad", "brave",

“embarrassed”, “friendly”, “sorry”, “disappointed”, “frustrated”, ‘silly’, ‘hopeful’, “left out”, “excited”, “jealous”, “curious”, “cranky”, “sensitive”, “insecure”, “grateful”, “guilty”, “shy”, “uncomfortable”, “hurt”, “surprised”, “scared”, etc...

### *Thematic Unit: Sports Facilities*

This thematic unit was designed with the purpose to engage students in activities of comparing and contradicting the sports facilities in Greece, as they were during the Olympic Games 2004, when the government provided funding for the establishments and their maintenance, with their current situation. Articles, videos, and photos of the Greek sports facilities were included. We incorporated material of the later phase, such as articles and reports referring to the abandoned stadiums that have been merely damaged and they are not used anymore as they are not available for the Greek athletes and championships.

Moreover, we included articles and photos regarding the sports facilities of other countries that have hosted the Olympic Games and they are still in use for the athletes, championships or even for charitable organisations who support people in need. Students have the opportunity to get involved in the process of comparing the foreign stadiums and their situation with the Greek ones underlining the emphasis that each country places on sports and sports facilities.

Therefore, the target vocabulary in relation to the feelings included the following: “sports facilities”, “state funding”, “exercising”, “abandoned”, “building infrastructure”, “property”, “neglect”, “decay”, “economic failure”, “state negligence” while they focused on the types of sports facilities such as “a swimming pool”, “a basketball court”, “a badminton court”, “a tennis court”, “a squash court”, “a volleyball court”, “a football field”, “a baseball field”, “a hockey field”, “an athletics field”, “a running track”, “a cycling track”, “a golf course”, “a golf driving range”, “an archery range”, “a shooting range”, “a shooting gallery”, etc.

## **2.4 Implementation of the project**

The project was carried out in 25 three hour sessions with special emphasis on the creation of a multimodal environment, where students had the chance to come into contact with various genres, and to reflect on and discuss about controversial matters on ‘sports’ in a collaborative, interactive, and communicative environment. Advertisements, videos, letters/emails, stories and newspaper articles, narratives and blog-entries were some of the genres used during the intervention. The implementation stages were the following:

### **2.4.1 Pre-stage**

The focus of the pre-stage was on activating students’ background knowledge and motivating them by introducing the text, and setting a purpose for reading. The texts that were chosen and used by the teacher were mostly multimodal. It was during this stage that the students were prepared to cope with the demands of each one of the tasks presented to them within the modules (see also Griva & Chostelidou, in press 2017), but were also equipped with all skills considered essential to deal with the specific topic.

### **2.4.2 Task-circle**

During the while-stage, the students were provided with opportunities of working in groups, cooperating, communicating and interacting in the target language (EFL) with their classmates within group and with other groups.

In groups, the students worked on authentic materials and various genres trying to explore in depth the meaning(s) of the text, and examine the topic of sports from different perspectives. They were engaged in many tasks that promoted reflection and discussion, making decisions, thinking critically, articulating and defending their views and co-deciding on issues related to sports.

*Task: Approaching critically in pairs*

*Description:* In pairs, the students read a part of the text. After reading each part, they paused, they reflected on this part of the text, they identified the meaning, they articulated their view and exchanged ideas about this part of the text. They also made their own predictions about the following paragraph. The reading process goes on in this way.

*Linguistic Objectives:* This particular activity was chosen as it offers the chance to the students to read and listen to authentic linguistic input from newspapers, television channels and radio programs that helped them develop their EFL skills.

Students were familiarised with a range of specific vocabulary, while they had the opportunity to enhance their grammatical and structural resources. While reading, students looked their unknown words up, they kept notes, they created idea-maps, hence, they practiced their four language skills.

*Critical Awareness Objectives:* Regarding the students' critical awareness raising, through working in groups and collaborating with each other, they were given the opportunity to read and reflect on what they were reading, discuss and exchange ideas about each topic, as well as analyse the views of the authors of the texts. The students understood and expressed different views about the target topic, thus there was a "critical" discussion among them, while employing various communicative/persuasive strategies in order to persuade their classmates about their viewpoints. Throughout this phase, students realised and developed connections between their personal views and those of their classmates concerning the topic 'under investigation', and seemed to become fully aware of a topic expanding the 'border of their personal understanding'.

*Task: Experiencing Mapping in groups*

The students, cooperating in groups, were reading multimodal texts and created various maps based on their personal experiences and the prompts given by the teacher. Among the prompts were used to help the students connect their experiences with the text were: "It reminds me of...", "An experience I have had like that...".

Then, they explained their connections, and the students of each group shared their mappings with their classmates of other groups, so that they could come in touch with the different perspectives and experiences of their classmates.

*Linguistic Objectives:* While reading the specific texts, the students were helped to pause at some points that were related to their experiences. After having completed their mappings based on their experiences, the students shared their papers with their experience-maps with their classmates and they created extra maps in cooperation. In this way, the students worked on authentic material by cooperating, interacting and exchanging experiences in the target language.

*Critical Awareness Objectives:* Through students' attempt to link their experiences with the text given, students managed to create a map of their personal experiences connected with the ideas of an author. Then, the students shared their maps with each other and they came across different views and experiences from different "authors".

They learnt to appreciate diverse views, the multidimensional nature of language and the power of language to develop social realities. Although many students read the same text and they were given the same prompts, they finally realised that every person interprets what he reads based on his/her own experiences and beliefs.

A special example is a picture that accompanied an article about the role of sports in our life, showing a foot ball and a vaccine 'approaching' it.

Using the prompts of "This picture reminds me of...", the students expressed various views. There were students that stated that "it is a football and a vaccine of a doctor that tries to help the footballers when they feel sick", there were other views such as: "of course this photo is about the drugs that many athletes get to improve their performances ...", "it is a picture that shows a vaccine to approach the football, but it is not able to give drugs to the football because sports and athletes exercise and they are strong"....", "...this pictures shows us that if we do gymnastics and play many sports we will be strong and we will not have problems".

The students realised that the picture was produced with a very specific image and target in the designer's mind, but they also appreciated the multidimensional analysis created by their classmates.

*Task: Reflecting on a multimodal text in groups*

Students, in groups, watch and "read" a video. The students of each group stopped at certain points of the video recording, selected by the teacher, to reflect on that part and discussed with the mates of the group about what they watched, they commented on an action, an event, a situation etc and exchanged ideas, while the 'secretary' of the group was keeping notes. The students prepared a written report including their ideas about the multimodal text. Afterwards, the leader of each group announced their decision to the teacher and the classmates.

*Linguistic Objectives:* Being engaged in this activity, students not only developed both their receptive and productive skills in EFL. More precisely, a) they had the chance to participate in authentic conversations through using the target language,



b) they had to understand the language input he/she came across in a multimodal context and then express his/her views on it, c) they had to listen carefully to the partner's opinion so that to use appropriate language devices to support their views, especially in cases of disagreement.

*Critical Awareness Objectives:* The students, based on their personal experience, supported their views and ideas at certain teacher-selected points. In this way, they informed their partners about a specific topic or part of the text/video they dealt with and then they were engaged in discussing about it. They appreciated the "two sides" but they tried to realise why an event or an action is presented in a particular way through the use of certain language devices that each author uses.

During the project, the students relied significantly on the Critical Literacy Questions to Ask of Texts (Yale University, 2013). Firstly the students used a set of questions related to "textual purposes". Then, they dealt with the "textual structures and features". Specifically, they were introduced to different text types and genres, while particular emphasis was placed on the images, the words and the formality of the language that the author(s) decided to use. It is worth mentioning that the students were also encouraged to express themselves and justify these particular language and imagery use.

Moreover, they used a number of questions related to the "construction of characters". In fact, the students 'investigated' how young and adults were presented, trying to focus also on the reason the writer or producer of the materials had made them act in that particular way in a text type. Apart from that, students "questioned" about the material in matters of "gaps and silences". To be specific, they tried to look into possible gaps and silences in the material and they tried to give some explanations about those absences by 'revealing' some reasons.

In relation to the texts about the "advantages of sports", according to students' views, 'sports' could benefit "gym owners who promote their services", "coaches who try to persuade young people take up sports" or even "health dieticians trying to raise people's awareness about the importance of a balance between health eating habits and regular exercise". Meanwhile, a television commercial promoting a famous footballer advertising his new trainer could benefit "the company of the trainers" but there is also a missing fact that "not only athletic trainers guarantee the success but regular trainings".

### 2.4.3 Follow-up stage

The students were invited to: a) transform their newly acquired knowledge, b) produce their own text, c) reflect on their own progress. Specifically, the students were provided with opportunities to enhance their creativity by producing their own multimodal texts in the target language (eg. passages, posters, advertisements, and videos).

## 3. Evaluation of the project

In order to evaluate the impact of this pilot implementation on critical awareness development and EFL language skills enhancement, as well as to determine whether the objectives chosen a priori were fulfilled, the researcher used three methodological tools:

### 3.1 Pre and post- test

A pre-test, focusing on the thematic area of sports, was distributed to all students before initiating this project, while a post-test was distributed to the students upon the completion of the implementation. It should be noted that both the pre and the post- test referred to the same skills, so that the results can be objective and measure the effectiveness of this particular intervention (Stocking, 1999). The test consisted of 25 multiple-choice questions related to 'sports'.

#### 3.1.1 Results

The following table.1 shows the mean scores and the standard deviation of the students' correct answers in the pre-test to the post- test. As it is obvious, an improvement in the students' scores of their language level at the post-test (Mean Scores: 22) has been released, compared with their performance at the pre-test (Mean Scores: 12).

Table 1. Mean scores and Std. Deviation of Pre- and Post- Test

Mean (Pre-test)	Mean (Pre-test)	Mean (Pre-test)	Mean (Pre-test)
12	0,73	22	0,67

### 3.2 The journal of the researcher/teacher

The teacher/researcher's journal was used, since it has been proved a very effective tool to assess experimental and educational interventions (Altrichter et al, 1993; Papadopoulos & Griva, 2014). The researcher kept notes upon the completion of each teaching session reflecting mostly on the students' engagement into reading critically various multimodal texts. The structure of the journal was based on the "questions to guide reflection journal entries" (Richards & Lockhart, 1994: 16 -17) as follows:

#### *a) Questions about the instruction process*

1. What objectives did I set? To what extent did I achieve them?
2. What teaching material did I use? How effective were the teaching aids?
3. What forms of communication among students and the teacher were used?

#### *b) Questions about students' attitude and participation*

Which was the students' attitude at the beginning, middle and at the end of each activity? How did I react?

#### *c) Questions about the general estimation of the instruction.*

- 1) What went well and what did not? Why?
- 2) What could I change? Why?

### 3.2.1 Results

Through the analysis of the journal entries, it was revealed that a variety of techniques, activities and aids were used in the specific teaching context. In particular, the teacher offered the students opportunities for intergroup interaction through using multimodal material encouraging them to examine and reflect on certain topics. Students came across news stories, leaflets, news articles and digital material with information about sports. It was noted that while students were communicating and interacting with each other, they shifted from mother tongue to foreign language in a natural learning process (translanguaging is used).

The students exhibited special interest in group cooperation and in language mediation activities. They were motivated to read critically and reflected on the topics of multimodal texts. Meanwhile, the teachers served as a facilitator of the learning process, by providing assistance and encouragement to students, and giving instructions for this "unknown so far" way of working and scaffolding. However, throughout this project, the students encountered some difficulties in relation to EFL use, as well as to reflect and discuss critically on a "message", mainly at the first sessions. Specifically, they faced some difficulties in understanding certain concepts in relation to sports and further in using appropriate specific vocabulary while interacting with their classmates.

Concerning the benefits gained through students' participating in the project, it was recorded that they managed: a) to develop their social skills not only through being aware of the social dimension of language, but also through their interaction with their classmates as well; b) to enhance their EFL skills and their cognitive skills; c) to develop critical awareness skills, as they were equipped with a critical stance towards 'reading and interpreting the meaning/message' of a variety of multimodal texts.

### 3.3 Student Interviews

Moreover, an interview was conducted with each student individually. Throughout the interview, the researchers attempted to investigate students' various perspectives regarding 'sports' based on the article given to them and on the Critical Literacy Questions to Ask of Texts (Yale University, 2013),

The questions were as follows:

*Critical literacy questions for textual purposes*

- what is this text about? How do we know?
- who would be most likely to read and/or view this text and Why?
- why are we reading and/or viewing this text?
- what does the composer of the text want us to know?

*Critical literacy questions for textual structures and features*

- what sort of genre does the text belong to?
- what do the images suggest?
- what do the words suggest?
- what kind of language is used in the text?

*Critical literacy questions for construction of characters*

- how are children, teens, young adults constructed in the text?
- why are the characters represented in a particular way?

*Critical literacy questions for gaps and silences*

- are there 'gaps' and 'silences' in the text?
- who is missing from the text?
- what questions about itself does the text not raise?

*Critical literacy questions for power and interest*

- who benefits from the text?
- is the text fair?

*Whose view; whose reality?*

- What view of the world is the text presenting?
- What kinds of social realities does the text present?
- What is real in the text?

*Interrogating the composer*

- What kind of person composed the text?
- What view of the world does the composer assume?

*Multiple meanings*

- What different interpretations of the text are possible?
- How else could the text have been written?

### 3.3.1 Results

At the first stage of the interviews, the students managed to identify the main idea of the text, eg. "the importance of sports in our life", "the benefits of physical exercise", but they did not get a pre-critical interpretation of the text. However, at the

next stages of the interviews, students' stances changed, they presented multiple perspectives and aspects of the "sports" and thought critically about the texts.

Concerning the analysis of the interviews, based on the critical literacy questions, basic typologies emerged with subcategories, giving further meanings and understanding in relation to students' critical awareness.

<b>Category: Critical literacy questions for the text</b>	
Textual purposes	<p>1. <i>"the text focuses on the benefits of the physical exercises in a try to make people with a sedentary life take up a sport"</i></p> <p>2. <i>"this text is about the different aspects of sports in our lives as the one in competitions, or in the people's everyday life or even at schools without mentioning a disadvantage because the author wanted to persuade people take up a hobby"</i></p> <p>3. <i>"this text describes only the benefits of sports in our live from a young age to an old age in an attempt to motivate people from a young age to take up sports, a habit they may carry till their old age"</i></p>
Textual structures and features	<p>1. <i>"of course this text is an article since we can see the title above it, the sources of the newspaper/website and generally the form of this text is related to the articles writing"</i></p> <p>2. <i>"I can see an athlete walking on a treadmill and eating a pizza at the same time, to be honest there are many thoughts and ideas about this picture, it may want to show us that there are many athletes that take regular exercise but they eat also junk food in moderation"</i></p> <p>3. <i>"it may want to show us that sports can serve as a medicine for the people because they help our health and can make us to avoid fast food..."</i></p> <p>4. <i>"as we can see the man is going to eat the pizza but he does not and that means that if we stand up to the unhealthy food and the people who advertise them, we can get all the physical benefits of the sports physically and emotionally because people who try to make us eat fast food try to prevent people from sports, they think only about their incomes."</i></p> <p>5. <i>"there are many repetitions of the beneficial role of sports so, we can understand that the author wants to persuade people about participating in a sport"...</i></p> <p>6. <i>"the language of the author is sometimes formal and sometimes semi-formal because he refers either to children or to adults and that's why these two categories are offered different language level so that the author can be understandable."</i></p>
<b>Category: Critical literacy questions for construction of characters</b>	
The way children, teens are constructed in the text	<p>1. <i>"Children are presented as the ones playing and doing sports every day and the author connects this habit of children with their happiness"</i></p> <p>2. <i>"The author presents the teenagers not enjoying very much doing sports as they have much of homework...the author mentions that the education system is very strict and he presents the teenagers as passive people"</i></p> <p>3. <i>"The young adults are divided. There are some people who combine their responsibilities and their exercise... but there is another category of people who are very pressed they don't think about exercise and gymnastic"</i></p>
The reason these characters are represented in a particular way	<p>1. <i>"Children are very happy with their games and sports, the author maybe wants to persuade us that if you play and do sports from this age we will be happy and healthy. he uses the children as a stimulus for all the other people"</i></p>

	<p>2."Of course the teenagers do not have free time because they study a lot. The author believes with this way that the education system of our country is not very good and it does not offer many times of relaxing and doing sports. Students must study for the school and to go to the university and their physical situation is not a necessary thing for them".</p> <p>3. "Some young adults manage to do sports and they are healthy and others do not do sports and they have obesity problems because they work in their office very much. We know that our country has many economic problems and this makes the people to work for so many hours ...they don't care about the sports and they eat very junk food because they hurry."</p>
<b>Category: Critical literacy questions for gaps and silences</b>	
Investigating "gaps" and "silences"	<p>1."The author promotes only the benefits of exercising but he does not inform people about some dangers of the sports...many athletes have health problems and injuries..."</p> <p>2."The voice of the athletes is missing...they live and they do gymnastics everyday and I think that they do not find that sports help us to relax..."</p> <p>3."The author presents only the benefits of sports for people who do not do gymnastics. For example, students and people who work and they do not have much free time for exercising may support that sports will make them tired or they may say their opinion about the negative side of sports...."</p>
<b>Category: Critical literacy questions for power and interest</b>	
Matters of Fairness	<p>1."Although at the beginning, I believed that this text is very important for all of us, I think now that this text is not very informative! It is not fair! When we mention only the one side of a matter and not the other, then the people cannot learn all the things"</p> <p>2."The author in this text helps the coaches, the gym owner and of course he does not support people who are not active...it is something like bullying for people who do not do sports"</p> <p>3."Of course this text is not fair! It is about the advantages of sports without to mention the bad things of them. When we read a text we should read all the sides...the author possibly is a sportsman and he does not support the others..."</p>
<b>Category: Whose view; whose reality?</b>	
The view of the world in the text	<p>1."The text presents a world with many people who do not do sports...only the children play and do gymnastics when they young, but when they get older, they stop it!"</p> <p>2."The text is very strange. I think that there are many advantages of sports but indirectly it shows that the world has many problems and it needs sports...it presents a problematic world"</p> <p>3."The author presents a world of happiness for people who like sports but it also gives some points for people who do not like them and it mentions that there is something wrong with people."</p>
What is real in the text?	<p>1."We can understand that people who work do not have much time for exercising but NOT all of them"</p> <p>2."It is real that many young people play and do sports but they do not have the jobs of their parents..."</p> <p>3."Generally, I believe that all the things that the author says are real but he does not write about their negative side..."</p>
<b>Category: Interrogating the composer</b>	

Matters of Author	<p>1."The author is certainly an active person..and of course a coach...his language is like a coach speaking and of course he also talks about young children...maybe he is a coach of young people"</p> <p>2."The author is of course a gym owner..I believe that he promotes his gym and he tries to persuade people with sedentary lifestyle take up sports"</p> <p>3."I believe that the person who wrote this text is a promoter. The text has some special information about sports and I think that these people who promote vitamins, proteins and other medicines write these texts to attract the people and then to make them buy their products!!!!"</p>
<b>Category: Multiple meanings</b>	
Changed article	<p>1."The text should include both the negative and positive sides of sports...so it will be fair and it will let the readers decide on sports"</p> <p>2."The text can have more information about the benefit of sports and not write certain negative things about the people who do not do sports"</p> <p>3."The text should have more pictures about each of the categories it presents...it should have more information about the ways that people who work, can take up sports because it does not give solutions...it only presents the benefits ..."</p>

#### 4. Concluding remarks

The project "see' sports from different perspectives" was designed with the purpose to promote students' critical awareness skills and EFL skills by exposing them into authentic material (multimodal input from newspapers, television channels and radio programs) and encouraging them to examine a number of multimodal texts about sports from a critical stance. More precisely, an attempt was made for students to be equipped with the appropriate skills needed for the demands of "the media saturated, diverse world" (Comber, 2001).

The participants of the pilot project managed to deeply understand information in the area of "sports" through 'coming in touch' with a variety of texts, and they realized that reading critically a text involves looking for multiple perspectives and possibilities and using literacy as an agent of social change (Green, 2001). Being engaged in this project, they were turned into active readers moving beyond passively accepting the text's message by questioning, examining or disputing the power relations between the readers and the authors. In other words, the students managed to enhance and deepen comprehension mainly through the analysis of 'how' and 'to what degree' the text promotes the status quo. They questioned, examined, or disputed the power relations between readers and authors focusing on issues of power and promoting reflection, transformation, and action (Freire, 1970).

Throughout this project, the students, having engaged in critical activities, focused on the power and the interest of various texts and they paid special attention to the view of the world and the social realities that are presented in the texts. Also, they were given the opportunity to discuss controversial matters on sports, exchange ideas about the topics in a collaborative, interactive, and communicative EFL context. Moreover, they familiarized themselves with techniques of identifying and assessing their own responses and relationships to the text, while their attempt to analyze how texts have been constructed and how they influence audiences was really advantageous. They were also able to evaluate the validity and reliability of the text and its premises serving as researchers of languages and texts (Green, 2001).

Concluding, the critical literacy implementation can be regarded as advantageous for the EFL students, since it contributed to helping them raise their critical awareness skills as well as encouraging them to realize that language is used to create particular social realities, to interpret the meaning/message of multimodal EFL texts and to express and justify their viewpoints on different text types and genres.

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## The Political Contribution of Albanian Writers in Defining Albanian Identity: the Debate between Ismail Kadare and Rexhep Qosja

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### Abstract

This paper will explore some elements of the contested notion of Albanian identity through a short analysis of the thesis put forward by the Albanian prominent writer, Ismail Kadare. Kadare claims that Albania belongs to the European family, and the Ottoman 'barbarians' unjustly 'removed' Albania from Europe for five centuries. His main opposing voice, Kosovar academic, Rexhep Qosja, rejects Kadare's Albanian identity interpretation. In contrast to Kadare, Qosja argues that the Albanian identity has more similarities with Oriental-Eastern culture, and therefore, does not reflect Europe. Religious controversy is present on both sides. The paper will explore how expansive contribution of both Albanian writers, while appreciated, has also been instrumental in defining the Albanian identity. The Kadare-Qosja argument is the overarching question with regards to Albanian identity, which is still polarising Albanians. After a short analysis of the Kadare-Qosja debate, this paper will emphasise some opinions of the Albanian analysts, media, writers and politicians. The paper will then conclude with some remarks, as Kadare, Qosja, and others need to constructively debate the Albanian identity question and avoid drawing on personal differences between the two; which for obvious reasons do exist.

**Keywords:** *Albanian identity, European family, culture, religion, Kadare-Qosja debate*

### 1. Introduction

The political contribution of Albanian writers in defining Albanian identity: The debate between Ismail Kadare and Rexhep Qosja. One of the best Albanian contemporary writers, Ismail Kadare, along with his extensive writings, has emphasised Albanian identity as his main theme. Kadare is convinced that Albania belongs to Europe, and therefore, there is compatibility between Albanian and European identity. The Albanian-European identity includes religion, which according to Kadare follows that of 'Christian Europe'. On the other hand, Professor Rexhep Qosja argues that the Albanian Muslim majority cannot be ignored, and along with that, Albanian identity has more similarities with Eastern civilization.

Since 2006, both Kadare and Qosja have been actively engaged in debates regarding Albanian identity – a paramount that cannot be treated as a secondary question. The dynamics of exchange essays between Kadare and Qosja since 2006 deserve to be captured in a context of exploring the nucleus of their debate: The Albanian identity definition. Although both authors are the best Albanian contemporary writers, only a few of their essays are translated into English, which shows lack of research in this area. The latest essays of Kadare and Qosja analysed in this paper are not translated into English yet; therefore the author is responsible for any error of translation or possible mistakes.

The decision of some Albanian politicians to side with 'Albanian-European-identity' and support Kadare's Albanian identity thesis can be instrumental, while guiding Albania toward the Euro-Atlantic orientation. The Albanian-speaking analysts, media, writers and politicians are also involved in this debate between the two Albanian 'giant' writers. Their opinions vary in siding with one, the other; and whether to agree with them or against both of them. While disagreements show the complexities of defining Albanian identity, the focus of this debate needs to shift on discussions about Albania's past, present and future, rather than drawing on writers' personal differences.

### 2. Kadare: a Modern Homer and the Albanian Aeschylus

So much of what we know and understand about Albanian identity is due to the master narratives of Ismail Kadare. This is particularly true at the level of emotional, physical and psychological trauma of the Albanian nation, which often gets lost in larger narratives of the Ottoman period. Kadare successfully transcribed Albanian folklore to a modern written style. As John Carey describes, Kadare, who creates the entire map of the Albanian culture, its history, passion, folklore, politics and

disasters, “is a universal writer in a tradition of storytelling that goes back to Homer” (Kadare, 2011, p. back cover). Peter Morgan found that Kadare, who is “conscious of his obligations” to connect the “break between Illyro-Albanian culture” and modern Albania, “is Aeschylus” (Morgan, 2009, p. 292). For Kadare, Aeschylus is the character “who forged the transitional path from the oral legacy of the Homeric Greek to the written forms of modern literature” (Morgan, 2009, p. 285). Therefore, Kadare, the ‘Albanian-Aeschylus’, is convinced of his duty to his motherland to convey its ancient folklore and epic songs (as Aeschylus did with Greek literature), to contribute to defining Albanian identity.

Kadare has been persistent in uncovering the ancestral roots of Albanian identity. During the 1970s and 1980s, when he produced his seminal essays *Aeschylus, the great loser* and *The Palace of Dreams*, Kadare asked questions about his origins and “the authentic core to the Albanian existence”, as he did in *The Shadow* going back in the period of “Christian Albania in the Middle Ages”, before the Ottoman conquest (Morgan, 2009, p. 298). For Kadare, the Ottoman occupation and communist regime in Albania negatively affected Albanian identity, disrupting the integrity of Albania’s European culture.

### 3. Kadare’s Ancient Albanian Identity

Based on archeological facts and historical studies, Kadare envisages the Greco-Illyrian civilization as the oldest in the Balkan Peninsula. In his essay, *Aeschylus*, Kadare advances his “imaginative evocation” of similarities in “the original Greek and Illyrian civilization of Homeric antiquity” (Morgan, 2009, p. 299). Kadare believes that Illyrian-Albanian culture resided in the Balkans before the Slav migration, as “Albanian Christianity was older than that of Serbia” (Kadare, 2006, p. 44).

According to Kadare, upon the arrival of the Ottomans, at the end of the fourteenth century, “a new faith was introduced to our [Albanian] ancestors, Muslim faith and its mosques” (Kadare, 2006, p. 25). For Kadare, as a result of “the clash of two civilisations”, Oriental-Ottoman Empire and Occidental-Europe, the Balkan Peninsula (considered “the cradle of [Europe’s] civilization”), was removed from the body of the old “mother” (Kadare, 2006, p. 59). However, if little Albania was physically removed from the ‘body’ of the ‘mother’ Europe, what happened at a cultural and spiritual level?

Kadare is convinced that Albanian identity was not affected by the Ottoman conquerors, as “nations cannot be changed by occupations or conversions” (Kadare, 2006, p. 51). While in the earlier *Aeschylus* essay, Kadare discussed “Albania’s European credentials”, in his later 2006 essay, *Identiteti evropian i shqiptarëve [The European identity of the Albanians]*, he aimed to create the “intellectual and spiritual environment” that can be seen as his contribution to “a new and more profound reattachment of Albania to its European heritage” (Morgan, 2009, p. 299). In fact, throughout his writings, Kadare maintains this thesis, that Albania is part of Europe. In *The European identity* essay, he supports his claim with reference to geography, “which is hard to argue with” (Kadare, 2006, pp. 20-21). Kadare’s line of separation between Occident and Orient “verifies Albanian Europeanism” (Kadare, 2006, p. 21); race, as he thinks the “Albanian population, as the entire European continent, is white”, and its ancestors are “at best Illyrians, or at worst Thrace-Illyrians” (Kadare, 2006, p. 21); the Albanian national hero Skenderbeg, whose name was mythicized not only by Albanians but also by Europeans (Kadare, 2006, p. 22), at a point that his dead body disappearance was compared, as an analogy, to be “the same as Jesus” (Kadare, 2011, p. 54); the similarities of the Albanian kanun and *këngët e kreshnikëve* [epic songs], with European epics, which start from Diogenes, “one of the creators of European culture”, until “the ‘Saxo Grammaticus’, which in 1200, dedicated around forty pages on the history of the ‘blood feud of the prince Hamlet’” (Kadare, 2006, pp. 22-23); Kadare has a high regard for the Albanian language, which according to him, at early stages was written in Latin languages and had been a driving force to unite Albanians as its power has been “above the state” (Kadare, 2011, p. 69). In short, Albania never changed her national identity and thus, is still part of Europe.

In one of his last books, *Bisedë për brilantë në pasditen e dhjetorit [Conversation for brilliants on a December afternoon]*, Europe is described as “a strange star, very dense, a sort of colossal diamond...a brilliant” (Kadare, 2013a, pp. 111-112), which is more important than anything else; “hanging perhaps in the sky” but being “cold and useless such as death” (Kadare, 2013a, p. 112). While Kadare deliberately baptized Europe as a “diamond”, on the other hand, Europe has also been “cold” and helpless to protect the Balkans – its ‘cradle of civilization’. However, for Kadare, this enormous diamond is illuminating Albania’s way to join Europe. The ‘mother’ Europe has been “absent” and “late for many years” (Kadare, 2013a, p. 111), however, for Kadare, the “lost and re-found of the mother continent, does not make you [Albanians] less European than others. In contrary, it makes you more” (Kadare, 2006, p. 59). Thus, the Albanian nation with a ‘European-Latin’ language and cultural similarities with those of Europe needs to rejoin the European Union. Kadare is obsessive in his quest to rejoin Albania with Europe. He is also very anxious to distance Albania from its Ottoman past.

#### 4. Kadare's Rhetorical Techniques in Creating 'Others'

At times, when the Albanian nation building process is on its way, Kadare "remains fuelled by the same fears" that this process can also "capitulate again to internal as well as external forces of destabilization" (Morgan, 2015, p. 14). In one of his last essays, *Secret relation*, Kadare's creative characters communicate through an emotive language that is directed to different audiences. His invented character 'Tuz efendi' (a high Ottoman figure that perhaps was made to represent the Sultan Mehmeti II) is coming to visit Albanian *pashaliks* after the death of Skenderbeu. Tuz considers the European continent as "threatening, without soul" (Kadare, 2013b, p. 125). While Albanian people are speculating about the purpose of his visit, some of them thinking that Albania is important in the Balkans, others are claiming that Tuz efendi is "preparing the big attack against Europe". Tuz himself cannot stop thinking about Gjergj Kastrioti's empty tomb that became a myth (Kadare, 2013b, p. 118). Skenderbeu's disappearance deeply troubles him. One of the local Albanians speaking to Tuz efendi states:

Our Osman state will soon swallow Europe. I once saw a python swallowing a gazelle. It was terrible, but beautiful. This is what is going to happen; the swallowing [of Europe] will start just here; the Balkans (Kadare, 2013b, p. 134)

This imagery is used in order to reach out to different audiences. While it reminds the Albanian resistance to halt the destructive effects of the Islamic-Turks that arguably might have been spread to Europe, it also compares the Turks with a snake that swallows a beautiful gazelle. In short, one can argue that Kadare's emotive language is addressed externally to the West, Orient and Albania's neighbors, but also to Albanians themselves – "the four others of the Albanian nation" (Jing, 2013, p. 48) that Jing Ke has found in analyzing Kadare's work. However, Ke's analysis in finding Kadare's shift to consider the west from "the hostile other" to become "the dear Mother of the Albanian nation" (Jing, 2013, p. 226) is very simplistic. Kadare at the age of 22, in 1958, "was sent to the Soviet Union for his professional education" to write in a socialist-Soviet style (Morgan, 2009, p. 38), however, at Gorki Institute he was also exposed to western literature, which at the time was penetrating Russian regime. Kadare "began to draw his own conclusions" (Morgan, 2009, p. 38), and thus, his criticisms toward the west need to be read carefully, in context of time and circumstances in which were written. Nevertheless, Kadare's –others' of Albanians – are unchanged: the Oriental-Turk, Serbian nationalistic ideology and those Albanians that since the fourteenth century have been working against Albania's interests, remain enemies.

#### 5. The Post-Ottoman Era: Religion's Role in Nation Building

Kadare thinks that the *rilindja* period was very decisive in paving the foundation of today's Albanian nation and its identity. During the *rilindja* period from the scrimmage of three Albanian faiths Catholic, Muslim and Orthodox, "the miracle happened: three faiths" lent respect and loyalty to "*Albanianism*" (Kadare, 2011, p. 68).

The harsh medieval formula, "Where is sword, lays religion", was replaced with the soft approach: "The Albanian faith is Albanianism" (Kadare, 2006, p. 33)

For Kadare, *Albanianism* has always been above religion. One example used by Kadare is the self-proclaimed Muslim-Albanian-King, Ahmet Zogu who attempted to create a new "European Muslim" (Kadare, 2006, p. 36) hence; he was in a hurry to approve the legislation, which regulated "the relation of [Albania's] three religions and the state", as he understood Albania's survival while separated from Europe was impossible (Kadare, 2006, p. 35). The new "European Muslim" now had to comply with Zogu's policies such as the prohibition from using the white Turkish fez for men, the hijab for women, and the direction to pray while standing, rather than sitting on their knees – as this would clash with the old Albanian *kanun*, which protected Albania's male pride. As he mentioned, one cannot force an Albanian man to sit on his knees (Kadare, 2006, p. 35).

#### 6. Kadare-Qosja Debate

Kadare's Albanian identity thesis is strongly opposed by Professor Rexhep Qosja – a long-standing intellectual figure in Kosovo who plays a role in Albanian literature, a historian and a critic who is also very active in politics and social science. The debate between the two was sparked in 2006, with the publication of Kadare's essay, *Identiteti Europian i Shqiptarëve* [The European Identity of the Albanians], and became incandescent when Qosja responded in the same year with his essays *Idetë raciste të Ismail Kadaresë* [The racist ideas of Ismail Kadare], *Ideologjia e Shpërbërjes* [Disbanding Ideology] and *Realiteti Shpërfillur* [Neglected Reality] (Toena, 2006). A summary of Qosja's disagreement with Kadare is published (Qosja, 19 April, 2006) on his own website created by *AlbaNur*, and will be analysed throughout this paper.

Qosja thinks that Kadare's theses that were put forward in his essay, *The European Identity*, reveal "the cultural disagreement between Europe and Muslim-East, while...it shows superiority of the European identity towards...Muslim identity!" (Qosja, 19 April, 2006). Qosja argues that it is a racist assumption to ignore the Albanian Muslim community that is a majority in Albania and Kosovo, and to therefore equalise Albanian identity with that of 'Christian Europe'.

While for Kadare, this identity has remained unchanged and clearly belongs to the European-Christian civilization, Qosja thinks that Albanian identity is a mixture of two civilizations: "Christian and Islamic". However, for Qosja, "Islamic civilization" in Albania is more widespread than the "Christian civilization" (Qosja, 19 April, 2006). Qosja centres his claim on Albania's culinary culture; folk dress; songs and dances; death and birth ceremonies and their rules; gender culture; morals and laws; pop art that have Turkish and Arab similarities; religious, illuminist, pedagogic and moral literature written in Arabic; architecture of the Albanian cities; bridges, mosques, *tekkes* and *tyrbes* built during the Ottoman occupation, which, according to him, are all part of the "Islamic civilization" (Qosja, 19 April, 2006).

The Albanian religious dichotomy creates strong divisions between the two Albanian writers with regard to the Ottomans and their Islamic religion. While for Kadare the Ottomans represented Islam, backwardness, intolerance and barbarism, Qosja disagrees, reminding us that the Ottoman Empire was also "religiously tolerant" (Gawrych, Novembre 1983; Qosja, 19 April, 2006). In addition, Qosja thinks that, at the time, the Ottomans were no more "barbarian" than other European Empires, as was shown during the period of Christian crusades. Hence, while for Qosja, Islam is part of the Albanian identity, Kadare posits Islam as 'other' for the Albanian identity. Kadare thinks that during their protests in 1981 and 1989-1990, Kosovar students fought for freedom, not for Islam (Kadare, 2006, pp. 43-44), whereas Qosja believes the students fought not for Christianity either, but for a simple request: to see Kosovo as a republic, which must be united to "what was then called, the mother state – Albania" (Qosja, 19 April, 2006). Kadare's position with regards to Islam not only seems to be an emotional statement, but also instrumental during the Albanian national building process of the post-Cold War period.

Qosja went as far as revealing his position against "mythicalising Mother Teresa" in Albania, who for him, is a religious figure and, therefore, the "name, portrait and her statue must be present at religious, humanitarian or health institutions, but not at Tirana airport, political, state institutions and city plazas" (Qosja, 19 April, 2006). Qosja thinks that the Albanian politicians (including Kadare who is not a politician) use a religious figure "in a multi-religious country" to achieve their political ends. Hence, it is not hard for one to grasp Kadare's 'sympathy for Christian Europe', as it is the same for Qosja with regard to 'Albania's Muslim heritage'.

The reality is that while Qosja tries to paint a realistic picture of Albania's current religion, Kadare is going back in history to discover the 'unchanged' Albanian-Christian religion. Qosja thinks that Albanians have different religious identities such as "Catholic, Orthodox, Muslim, Protestant, Atheist", however, all unite in what he calls "the Albanian national identity" (Qosja, 2006, p. 28). Kadare instead, ignoring other religious composition of Albania, thinks that the "cards are clear" for Christian-Albania to join Europe. This is not the case for Qosja's Albania with mixed religious identities, or 'more' Muslim identity, which, following Qosja's logic, is not yet ready to join the Christian Europe (Frashëri).

Kadare argues with Qosja that identity is not something fleeting that can alter quickly, whereas for Qosja, national identity can be transformed and changed, absorbing new elements, as it did in Albania's case. Qosja's position with regards to Albanian identity is strongly contradicted by Kadare who, in his essay, *The European Identity*, thinks that Albanian identity cannot be "half", which in Albanian language means "*torollak* [fool]" (Kadare, 2006, p. 55), but must be entirely Occidental – the same as European identity. Kadare refers to the Kosovar identity as an example that, according to him, did not change under the Serbian rule.

Qosja on the other hand, considers Kadare's thesis racist (Qosja, 3 May 2006, p. 34); arguing with some of those factors that Kadare brings forward to prove the Albanian-European identity, such as geography, the Albanian 'race', the role of bilingual Albanian-Latin literature and his emphasis with regard to religious dichotomy of Albania. Hence, Qosja considers Kadare as 'Orientalist' and 'Muslimanist' in Edward Saied's style.

Qosja culminates his debate in opposing Kadare, who considers the Albanian population to genetically have 'white color of the skin': the same as Europeans. Thus, he calls Kadare's thesis dangerous, as they want to keep Albanians far from Asians and Africans at times when Europe is a unification of nations, cultures and languages, and is not created based on

the race or skin color. Europe has shifted from that concept for some time now, and European countries have, in their composition, people with different colours who share the same rights with white Europeans (Frashëri).

While Kadare blames the Ottomans as primarily responsible for wreaking destruction of Albania, both Kadare and Qosja criticise great powers for their lack of interest in protecting Albania and their reluctance to recognise Albania as a nation-state after the independence proclamation on 28 November 1912. Both Kadare and Qosja also criticise Europe for its negligence regarding the Albanian case, all those Albanians who work against the national interest, and they both have high regard for Albanian *rilindja* writers. Thus, Kadare and Qosja contemplate the same 'others' for the Albanian identity, with one exception: the Ottoman-Turks and their religion.

## 7. Two Distinctive Writing Styles – Different Interpretations

It is important to remember that Qosja and Kadare – one *geg* and the other *tosk* – are writing in very different styles, attacking each other in a way that Frashëri calls the Albanian "sanguine temper" (Frashëri) – another characteristic element of the Albanian identity. While Kadare is a great writer and novelist, Qosja tries to academically probe the Albanian identity question, however, despite the fact that they are both Albanian giants in the field of literature, they both possess extensive knowledge, but argue in the wrong field (Frashëri). They also grew up in very different environments, which shaped their ideas. Kosovo was annexed into Yugoslavia and its economy under Tito enjoyed relative progress compared to that of the remote-centralised Albania. Therefore, Kadare and Qosja's paths were divided from the beginning.

For Qosja, as a Kosovar, the Serbian-Orthodox enemy was extremely visible, and existed outside the Albanian community. Along with the Albanian language, the Kosovar-Muslim religion acted as an important bond to oppose the Serbian orthodox religion, which was used by Serbian nationalism against Kosovar-Albanians. For Kadare, instead, 'the Albanian enemies' – the Islamic-Ottomans, Russian and Chinese imperialists, were easy preys, however, this was not the case with the Albanian-atheist-communist regime during the cold war period. In short, for Kadare religion played only a limited role in safeguarding Albanian identity. Although things have changed in the last two decades, Kadare is openly trying to revitalise the importance of Albanian identity and its ancestral Christian religion.

## 8. Albanian Politicians siding with Kadare

Since the end of the Cold War, in Albania, a bi-partisan political support for Kadare's thesis of a European-Albania is noticed (F. Nano, 12 September, 2002). The post-Cold War discourse of the Albanian elite is a chorus echoing the West and its values, and Kadare is considered the spiritual leader. Some Albanian politicians are convinced that it is only by returning Albania to the 'European family' that issues like security and economic needs will be resolved. Supporting Kadare's theses, they consider Albanian culture as part of Western Europe. At the peak of the debate, when Qosja criticised Kadare in his essay, *The racist ideas of Ismail Kadare*, the former head of the Albanian Parliament, Jozefina Topalli, was quick to state that "Albanians have a European identity" ("Topalli mbështet Kadarenë: Kemi Identitet Evropian [Topalli support Kadare: We have European Identity]," 31 May, 2006). Former Albanian President Bamir Topi did the same, stating: "Albania must return to Europe... to which it belongs both historically and geographically and from its spiritual vocation" (Topi, 7 February, 2008). Topi's predecessor, Alfred Moisiu went even further in one of his speeches, stating that "every Muslim Albanian carries 15 centuries of Christianity in his/her soul" (Moisiu, 10 November, 2005). In his statement, Moisiu ignored three decades of a dysfunctional Albanian state between 1912 and 1944, half a century of communist-atheism, and two and a half decades of a wild transition-anarchy and corruption culture – a new 'religion', which is neither Christian nor Islamic, but seems to be part of the Albanian fabric. Therefore, these statements demonstrate a political decision toward the 'Euro-Atlantic Orientation' as the only way that the Albanian state-building process 'must go'.

## 9. Differentiating Albanian Scholarly Opinions – Pro or Against Kadare

Challenges regarding Kadare-Qosja debate are reflected on divisive positions and interpretations of Albanian scholars. The Albanian historian Kristo Frashëri suggests that both Kadare and Qosja are focusing too much on religious identity issues and they are missing the real debate about Albanian identity (Frashëri). For Frashëri, Kadare's thesis needs correction, whereas all Qosja's analyses are wrong, as Albanian identity should be understood out of religious bias; other elements such as Albanian language and culture can better explain it. In fact, while both Qosja and Kadare try to better explicate the Albanian and European identity, they also seem to be confined within religious and their own personal disagreements.

Frashëri thinks that both Kadare and Qosja are confusing “identity” with “civilization” (Frashëri). For him identity is a “nation’s property” and cannot be changed, whereas civilization is very dynamic and continually absorbs new elements (Frashëri). It can be argued that Frashëri’s ‘unchanged identity’ sides with Kadare’s theses, and on the other hand, opposes Qosja who equalises the “religious civilisation”, which for Frashëri does not exist, with that of ‘western and eastern civilisation’. Although for him, Islam and Christianity are guided by their ‘static’ policies, little changes are made to reflect continuous developments. However, Frashëri notes that “religion has no power over civilization” (Frashëri), but rather follows civilisation developments. Hence, Islam and Christianity cannot be identified with “eastern” and “western” civilisations respectively, as “religion is different from civilisation” (Frashëri).

According to Besnik Pula, Kadare’s description of “Islamic ‘Turks’ as the antinomy of ‘Western’ Christian Albanians” was transformed “a standard theme in the Orientalist historical narratives of Ottoman expansion in Europe” (Pula, 2006, pp. 76-77). In his book, *Escaping from the East*, Enis Sulstarova offers a detailed analysis of Kadare’s shifts who describes the Turks as “barbarians of a lower race set to conquer and destroy all of Christian Europe” (Pula, 2006, pp. 74-77). As the review of Sulstarova’s book astutely notes:

What is more interesting, Sulstarova finds the themes of Kadare’s works to reflect major policy shifts in Albania, and with it, the subject representing the Orient in Kadare’s works shifting as well. ... In one of his novels, the Chinese communist leadership seems set on using Albania as a pawn which the large Asian country was to use in a cunningly secret plan to dominate all of Europe. ... Soviets and the Chinese representing what once were the Ottomans (Pula, 2006, pp. 76-77)

In reality, while for Kadare, Albania’s ‘others’ might have altered; it is hard to argue his contemplation of the ‘Albanian-European identity’ has ever shifted. His late writing demonstrates that his interpretation is narrowed to the point that Albanians has no other choices but to join their motherland – Europe.

The Kadare-Qosja debate has divided most Albanian scholars who often side with one or the other. Professor Zekerija Ibrahimimi from Skopje University supports Qosja for his realistic assessment of the Albanian composition, and also sides with him in criticising Kadare for idealism. Ibrahimimi expressed his concern over the cultural and spiritual re-orientation of Albanians, who live in territories of ex-Yugoslavia for shifting their loyalties from Tirana towards Pristina (Ibrahimimi, 20 April, 2006). Dukagjin Gorani argues that “Kosovo-Albanian society is focused on religious rights and [new] identities” (Gorani, December 2011, p. 289); an issue also discussed by Qosja. However, this matter requires more research, and it is not the focus of this paper. Others, like Xhavit Shala, defend Kadare and his emphasis on the west-European Christian origins of Albania (Shala, 9 May, 2006). In *Qose-Kadare and the dynamic identity*, Shala fails, however, in the same way that Kadare does, to recognise the dynamism of the Albanian identity and the fact that, historically, it has transformed to reflect elements of both East and West.

One of Kadare’s historical rivals, the Albanian writer Dritëro Agolli, supports Qosja’s arguments about Albanian identity. Agolli highlights the dynamism of the concept of identity, stressing that the Albanian identity, language, cultural and social habits have changed greatly and many more changes can be expected in the future (Agolli, 16 May, 2006). In his comments, however, Agolli neglects Albanian religious identity, focusing more on the dynamics of continuous social, cultural and political change.

Another Albanian writer and critic, Mustafa Nano, does not side with either Qosja or Kadare in his analyses. While for Nano, Kadare exaggerates in thinking that the Balkan nations added to the Ottoman culture “desire to become more European”, Qosja perceives Albanian identity to be a mix of “oriental” and “occidental” components (M. Nano, 22 May, 2006). Furthermore, with ‘anti-Kadare passion’, Qosja equalises barbarian events of western-Europeans with those of eastern-Ottomans. According to Nano, Albania’s “eastern civilization” is not “autochthon and authentic” and, thus, Albania has no other choice but to follow its own culture, which, is similar to that of Europe since its birth (M. Nano, 22 May, 2006).

Aurel Plasari, another Albanian scholar, is instead criticising both Kadare and Qosja — Kadare for “nonsense” in claiming that the Albanian Christian church is older than the orthodox one, and Qose who is “mixing-up Istanbul with Jerusalem” (Plasari, 2012). Plasari is referring to Qosja’s claim with regards to freedom of religion; that Christians can go for their religious rituals even to Turkey if they wish too (Plasari, 2012). Plasari thinks that the debate between Kadare and Qosja is beneficial for the Albanian nation, but also tells us there is much to be resolved concerning the question of Albanian national and religious identity.

Visar Zhiti – an Albanian artist who was arrested during the Albanian Cultural Revolution in 1979 and released in 1987 – highlights the importance of plurality as part of the national identity and states that both Kadare and Qose represent Albanian identity (Zhiti). Indeed, this is an important issue for Albania and must be further researched by scholars rather than conducting subjective analysis about Kadare and Qosja. Zhiti also points out that a big personality such as Mother Teresa should be left out of the debate, as she does not have the recognition she deserves in Albania. Unfortunately, Albanians are yet to understand the significance of Mother Teresa and what she represented for Albania and the entire world regardless of her religion. Nevertheless, the Albanian ‘clash of civilisations’ debate between Kadare and Qosja is a clear indication of how contested the Albanian national identity is.

As Zhiti mentioned, Kadare represents “Albanian aspirations and its national spirit” (Zhiti). The same thing can be said about Qosja’s realistic picture to take into consideration the religion and other cultural elements that cannot be ignored. Nevertheless both Kadare and Qosja have been servants of the Albanian cause in the wider world.

## 10. Concluding Remarks

Ismail Kadare is one of the most prominent Albanian writers who contribute to defining the Albanian identity. He feels obliged to bridge the old Albanian millennia with the post-cold war period. Kadare is firm and not willing to compromise on his belief that Albania is part of Christian Europe; removed unjustly by Islamic Ottomans, temporarily abandoned by the ‘mother-Europe’, who is now, one of those progressive forces that must help Albania rejoin its European family. Kadare offers fresh eyes to study the Albanian identity. Although his lens has its own strident focus, nevertheless, probing the Albanian identity from his perspective brings us closer to genuinely recognizing and acknowledging the complexity of defining it.

What Kadare underestimated in his thesis, is the fact that religion is not something that can be assumed and removed like an article of clothing and, once it has changed, it is difficult to shift again—especially after 500 years of the Ottoman domination in Albania and Kosovo. Nonetheless, only time will tell us whether the Albanian Muslim religion will again be ‘re-converted’ to that of Christianity, remain to be a Muslim majority, or will never play an important role – as never did in the past.

The paper then analysed the ongoing Kadare-Qosja debate, which represents difficulties that the Albanian national identity is facing during its building stage. It was found that the theme of religion is always present on their analysis. However, despite making much of a religious dispute with Qosja, Kadare’s theory is not religiously oriented. His main concern is to protect the Albanian people who suffered enough throughout history, from the repeated border incursions of the sixth century to the iron rule of the Communist Party in the last century.

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## On some Passions of the Characters in Shakespeare's "Romeo and Juliet" (a Semiotic Prospective)

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### Abstract

The aim of the present paper shall be to analyze determined semantic taxonomies of the main characters in Shakespeare's "Romeo and Juliet". The focus shall be on rendering characters' actions passionate, due to a semiotics of action, as described in Greimas and Fontanille (1993). To my opinion, universal themes such as love, hatred, death, etc. can be subject to a passionate configuration of different characters perspective in action. This shall also be due to the recent definition of semiotics as a cognitive science on meaning interpretation. In conclusion, characters' passions resulting as final semantic entities shall give this study an empirical account for at least two reasons: first to argument semiotics' importance of artistic expressivity and second, to argument semiotics' epistemological significance besides its ontological one. "The signs' way" as Deely (2009) states, gives us the possibility of treating each character's perspective separately, thus rendering the signification process for each sign taken as an example separately.

**Keywords:** *passions, semiotics, modalities, epistemological, action*

### 1. Introduction: The Semiotic Relevance Of The Phenomenon

Treating whichever sort of artistic creation out of the semiotic viewpoint means not only establishing relations among its constituent components but deducing meaningful units out of such relations, as well. As obvious otherwise, relational attitudes within semiotics, as well as their relevant interpretation possibilities, are as significant as establishing the mentioned relations themselves [see: (Deely, 2009)]. I emphasize this fact because of the "action" component which is an integral part of the "actors in scene" in the case of analyzing a theatrical work of art - a term which also complies with Greimas's terminology [see: (Greimas, 1973)]. My intention here is to expose as much as possible ways of "resolving determined conflictual situations" so as to reach the point of complex signification processes. In conclusion, therefore, one should not treat only one of the semiotic processes whose aim is to signify, but more of them. It thus makes the problem as complex as the signification process, in general, is: either taken from its ontological viewpoint [such as at least explained in (Eco, 1979)], or from its epistemological viewpoint [such as at least explained in (Greimas, 1973)].

If one has to consider both mentioned methodological approaches, then one should be certain that "relations" among characters should enhance deducing a multitude of meaning possibilities. In conclusion, therefore, the mentioned thesis shall be our main concern in the present text. What I intend by this is: focusing on the form rather than on the content, of a given art creation. In the instance of a Shakespearean tragedy, it exposes a semiotic representational method which represents at least some of the following relations: contradictoriness, conjunction, disjunction, etc., [as it is, after all, shown in (Greimas, 1973)]. My methodological approach should be seen as originating from the Russian formalists' contribution, in the sense of exposing artistic realities to a semiotic analysis, [the historical and developmental points of view of such approaches, can be seen in (Beker, 1986)]. If all mentioned components are taken into account, it should be logical to state then, that methodologically speaking, we start our analysis out of the phenomena opposed at each other, in the sense that it has been shown within the structural approach to semiotics, so as to continue such developed inter-relations into their epistemological comprehension, aimed at a passion taxonomy of meaningful units. It should be remarked, however, that the last assertion needs a further elaboration in the frames of its methodological representation, in an attempt to justify the theoretical background of the mentioned semiotic method [such as explained in (Greimas & Fontanille, 1993)].

#### 1.1. "Love" and "hatred" as possible passion taxonomies

If semiotics should among other related issues pertain to the "world of possibilities", in the sense as explicated by Eco [see: (Eco, 1984); (Eco, 1994a)], then it is logical to assert that "love" and "hatred" as universal themes in Shakespeare (i.e. not only in "Romeo and Juliet") [see (Shakespeare, 2002)], should be regarded as one of such possibilities. Based on

the most of the plot aspects of the tragedy, a semiotician should single out such possible taxonomic results, thus enacting a “semiotics of action”, such as explicated in Greimas and Fontanille (1993). Be they semiotic topoi, or passional configurations obtained as parts of the semiotic possibilities, one should be aware of the ‘speculative’ nature of such an analysis. This is due to the following:

*It is therefore not surprising that the best-explored, and perhaps the most efficient level of the generative trajectory is, in fact, situated in the middle area between its discursive and epistemological components. We are referring above all to the modelling of narrativity and to its actantial organizations. The concept of the actant, freed from its psychological frame and defined only by its doing, is the sine qua non condition for developing a semiotics of action. (Greimas and Fontanille, 1993:VII-VIII)*

The above citation claims the following to be true: even though relational attitudes might be an outcome of determined narrative units (where such units, as should be obvious, represent an outcome of determined plot aspects of an analyzed artistic discourse), a taxonomy must be deduced; which should finally obtain its semantic importance. It thus definitely makes semiotics a cognitive science within its interpretative competencies. Only in such given circumstances can “love” and “hatred” be distinguished as contradictory units in the semiotic sense of the word, among other related entities under analysis. As should be understandable, all such empirically obtained results should be subordinated to a subjectivizing component, which is able to make such gained semantic units moveable, from one state to another. This last remark is finally possible through introducing the “subject” in the frames of the semiotic studies [such as explicated in (Greimas, 1973)]. The “subject” concept otherwise, can render itself “active”, and be named a “knowable subject” [such as shown in (Greimas & Fontanille, 1993)].

Prior to concretizing abstractions, at least if they are perceived within their semiotic way of comprehension, let us see some practical matters of the given object of analysis.

As obvious, in “*Romeo and Juliet*” a wanted love cannot come true: due to conflictual situations between families in question. It is for this reason that “hatred” following “despair” should be taken as one of the taxonomic solutions. The situation in question is not easy to resolve: as otherwise known, besides the conflict, there is a “secret” not known to both lovers respectively: the poisoning component (wanted by both protagonists, either true or false – but we will mention this later on in this paper); as such was their decision to resolve determined misunderstandings. I emphasize the last term because of the communication problem between two parties, which as a matter of fact, in Shakespearean terms, renders the conflict possible. Or by semiotic terms: the “absent structure” [see (Eco, 1968)], has to be resolved. I shall intend by this notion the “enigma”, the seemingly “unknown” in such sort of work of art on one hand, and on the other, in reality, the full awareness of the audience about the created situation. It thus creates two axes in the Greimasian sense of the word: one which pertains to seeming and the other one to reality. This is after all one of the main goals of an artistic creation: to enhance a certain feed-back reaction; or by other words: being able to reach reality, through determined fiction components [a term widely used in Eco, as well; see: (Eco, 1994c)].

One may ask then: who is it that offers the mentioned “feed-back” information from the communicational point of view? It is only the audience that should be aware of the phenomenon of poisoning (either in terms of Romeo or Juliet): therefore it temporarily excludes the main protagonists of the scene, respectively. To my opinion, it renders at least two components visible: first, the enhancing of the audience as an active part of “participating” in the story narrated, and second, it points out, the “indetermination” component in a work of art [see: (Eco, 1989)]. It should be remarked however that, although Eco (1989) asserts that the case of an “openness” of a work of art is more visible and noticeable in terms of modern artistic creativity, one should note that it occurs in previously created works: at our instance in conclusion, also because of its semiotic comprehension.

## **2. On the Movability of States from one to another: Which is the State of Affairs?**

Not only that determined key actions of the plot aspect of the tragedy are narrated in a superb way by the author, but they are also encoded. Such sort of encoding entails a metaphoric usage, which renders the decoding process complex. It should be understood on the other hand that, the story develops gradually, to the peak of its importance, emphasized by the author himself. My aim here is to discuss only matters which are significant for the main characters, so as to obtain a semiotic process.

First, even in the exposition stage of the play, one can notice the aim of the main protagonists. Disregarding all other events happening in the tragedy, (such as, for instance, the dispute among Romeo's friends, as well as the events of the both families respectively), one can easily notice that love between two lovers is the key point to keep the audience interested in the story being narrated. Second, the dispute among families makes itself evident almost since the beginning of the play. It is to note however that it foresees the impossibility of a wanted love to come true. It is to conclude therefore that, it points out at least two important plot components: one, that love between Romeo and Juliet has to come true, and second, that their respective parents do not want such a love to happen. It thus again pertains to both Greimasian axes: the first one in appearance, that Romeo and Juliet want their love to come true, disregarding their parents' *wishing-to-do* (a matter that regards Greimasian "modalities"), and second, in reality, that their parents wish to marry their children with individuals equal to their respective economic statuses. Besides the mentioned distinctions above, two other related issues are evident here: the paradigmatic and syntagmatic axes of possible taxonomic deductions, which would supposedly presume determined obtainable and/or obtained passions. In conclusion, two relations can be noticed here: one which represents conjunction, and the next disjunction. If one analyzes the mentioned terms in such a context, then semiotically speaking, relations among characters themselves are a truth. However, one asks: how much of such love and hatred actually comes true, throughout the tragedy? No question, the last remark should regard the changeability and substitutional optionality among various attitudes within respective characters within the tragedy we are discussing. The instance of "substituting" determined actants among each other, (and/or determined semantic units procedurally obtained), should definitely belong to a semiotic way of comprehending the discussed tragedy.

The above-mentioned question is nonetheless clarified further in the play. Besides the exposition of the story aspects, which we shall call "a story told", as opposed to "a story lived", thus rendering the "story narrated", [either seen within its psychological sense of the word, such as explained in (Griffin, 2003), or in its semiotic sense of the word, such as explained in (Eco, 1994b)], in the sense that can be seen in Act I, one finds further explication in the next parts of the play (and/or, in the next scenes or acts of the play), at least if one follows Russian formalists theories. What I intend by this is the "agent's" role, (in compliance with Greimas's theory) [see: (Greimas, 1973); (Greimas & Fontanille, 1993)], or specifically speaking: either the nurse or the priest. In conclusion, if Romeo and Juliet mainly represent "objects" of a given story in the semiotic sense of the word, then the subjectivizing component shall consist of the ones who make matters speculative and dubious from the scientific point of view: the Nurse and Friar Laurence. What is the reason for this assertion? The action component itself: understandably, from the semiotic point of view. It is for this reason that the movability of states refers to semiotically perceived transformational processes, or by other words: it represents, moving from the state of affairs to the state of feelings. Finally then, the state of affairs is the one that is represented in the exposition of the story. In specific terms then: Romeo "has fallen in love" with a person who was the one "assigned" to him on the one hand, (represented by Rosaline), and on the other one, Juliet has also "fallen in love" with a person that was "assigned" to her (represented by Paris). Except for the main known characters of the play (which, understandably are, Romeo and Juliet), I shall name the Nurse and Friar Laurence "agents" in the Greimasian sense of the word. I intend by such notion, the action component in the dramaturgical sense of the word (or, the "modus vivendi" of the play): as according to Greimas and Fontanille (1993), a semiotics of action is based on the "doing" component. My aim, in conclusion, is to make the "intrigue" concept of the play exposable to a semiotic analysis.

## 2.1. Seeking for the state of feelings

The "state of feelings" should be final; therefore it should result into semantic entities. It renders at least the transformational component visible. The meaning component or the meaning itself, "is defined by the transformation of meaning itself" [the paraphrase is mine, see: (Greimas, 1973); (Greimas & Fontanille, 1993)]. As should be understandable, the meaning is being created gradually, procedurally, out of the meaning concept itself. Or by other words: a transformation of meaning, from one state to another, is what actually occurs. Finally, the "transformation" component is of a crucial importance in regard to this sort of a semiotic analysis. Let us see now, how this looks like in practical terms.

Owing to the fact that love cannot come true owing to certain circumstantial conditions, like we said, two more characters have an implicit role (and/ or act as "helpers" in the Greimasian sense of the word), as I would be encouraged to add, in the development of the story narrated itself. Such a role is seemingly unimportant – at least as far as the main line of narration goes – (specifically in terms of both concepts of "love" and "hatred" discussed), but realistically speaking, it is essential: as it entails in itself the intrigue making phenomenon, which is very characteristic in terms of a Shakespearean

sort of writing. Thus, the wish of the lovers tends to come true. This is a part of the transformation process in semiotic terms. This is not semiotically disputable. What is it that is disputable then?

First, the Priests' choice as well as the request and consent of both lovers to use the poison offered by the Priest is a wrong choice. This entails the tragic consequences of the play. Second, the Nurse succeeds at secretly compounding both lovers, although being fully aware of other contextual conditions. Or by other words: this fact renders the "enigma" visible and/or understandable to the audience. Consequently, only in such given semiotic preconditions, can the state of feelings be deductible. In conclusion, therefore, one should see this process, after Act II, i.e., after determined conflicts in the play are already exposed and/or exposable to the audience and to the reader. Or specifically speaking: such a situation can be witnessed after the marriage between Romeo and Juliet is secretly performed by Friar Laurence. As it may be semiotically justifiable, this is the instance of the substitution component, or better expressed: the transformation process itself. Instead of applying this process with Paris (as desired and planned by the Capulets), there is another line of narration which pertains to disclosing the "enigma" to the audience. It is, as generally known, an attempt to at least dramaturgically unite the two main protagonists of the play. In such contents' preconditions therefore, the semiotic preconditions are obtained: either in the sense of the general Greimasian dichotomy between reality and appearance (previously mentioned in this text), or in other consequential meanings, which are seen as causes of the tragic events of the play.

It is for such and similar reasons that one discovers determined *meanings* throughout the process of reading the tragedy, in the semiotic sense of the word. In conclusion, therefore, as we mentioned, the consequences of the terms of "love" and "hatred" (which, like we said remain contradictory and oppositional) are to be seen gradually as the contents of the play develops in a shape of semantic entities to be transformed into passion taxonomies, because of the "becoming" component: either in the Greimasian sense of the word, or in the philosophical sense of the word. One of such situations, for instance, is witnessed by Juliet. Does she feel love for Romeo or for her cousin Tybalt, who was just killed by Romeo? Was it an animosity created in her soul, so as to be transformed into a passion, or her hesitations are based on her love towards Romeo, only? I shall quote her "confession" at this instance:

*Shall I speak ill of him that is my husband?  
Ah, poor my lord, what tongue shall smooth thy name,  
When I, thy three-hours wife, have mangled it?  
But, wherefore, villain, didst thou kill my cousin?  
That villain cousin would have kill'd my husband:  
Back, foolish tears, back to your native spring;  
Your tributary drops belong to woe,  
Which you, mistaking, offer up to joy.  
My husband lives, that Tybalt would have slain;  
And Tybalt's dead, that would have slain my husband:  
All this is comfort; wherefore weep I then?  
Some word there was, worsen than Tybalt's death,  
That murder'd me: I would forget it fain;  
But, O, it presses to my memory,  
Like damned guilty deeds to sinners' minds:  
Tybalt is dead, and Romeo—banished;  
That 'banished,' that one word 'banished,'  
Hath slain ten thousand Tybalts. Tybalt's death*

*Was woe enough, if it had ended there:  
Or, if sour woe delights in fellowship  
And needly will be rank'd with other griefs,  
Why followed not, when she said 'Tybalt's dead,'  
Thy father, or thy mother, nay, or both,  
Which modern lamentations might have moved?  
But with a rear-ward following Tybalt's death,  
'Romeo is banished,' to speak that word,  
Is father, mother, Tybalt, Romeo, Juliet,  
All slain, all dead. 'Romeo is banished!'  
There is no end, no limit, measure, bound,  
In that word's death; no words can that woe sound.  
Where is my father, and my mother, nurse?(Shakespeare 2002:1278)*

As can be seen, both feelings seem mixed in Juliet's words at this instance: did she have to hate her husband who killed her cousin, or did she have to continue loving him? It is to note, however, that Juliet is not aware of other facts contemporarily happening in the tragedy, in the same way as Romeo is not aware, of some other events, as well. Juliet is not aware of the cause of Romeo's killing Tybalt on the one hand, and on the other, Romeo is not aware of the reason of his being banished. He finds out this fact later, from Friar Laurence. These mentioned facts regarding the plot aspects of the story narrated in the play render the "action" component visible and faster in the play: or, in the semiotic sense of the word: the transformation process has already started to occur. In what a way, though?

Feeling love towards Tybalt (her cousin) and Romeo at the same time, Juliet starts to change her state of affairs into a state of feelings, or by other words: she hesitates at her own "transformation" of states. Deciding finally to continue loving Romeo, as can be intended also from her previous soliloquies, she is ready to stop thinking either as a Capulet or as a Montague. This definitely makes her states of feelings deductible: therefore, ready for "the meanings" that can be obtained, due to a relational semiotic process. In conclusion, therefore, she feels love instead of a presumed hatred, despair and anxiety instead of unwillingness to cope with her presumed 'enemy'.

Romeo, on the other hand, being "banished", cannot find out many events closely related to his beloved Juliet. Therefore he also passes through a process of transformation. Or by other words: his "state of feelings" is full of despair and hatred out of the created situation on one hand, but feeling love for his Juliet on the other. Romeo in conclusion, also, stops thinking as a Montague or as a Capulet. A state of feelings as we mentioned is possible and deductible on his part too. This is naturally, a common feature of both main protagonists of the play.

"The knowable" subjects, like we previously stated, the Nurse (in most of the cases "helping" Juliet) and Friar Laurence (in most of the cases "helping" Romeo), become "bridges" of both lovers' own mutual understanding(s) and/or misunderstanding(s). These actions as a matter of fact (rapidly happening in the tragedy), are the cause of the tragic events occurring towards the end of the tragedy. It is for these reasons that for instance, Friar Laurence finds a way to "offer" a solution either to Juliet (by overhanding the "false" poison to her), or to Romeo by planning their secret marriage. His "active subject" at this instance is the Nurse herself. Her activities initially seem sincere, as long as she does not attempt at "tricking" the Capulets (either consciously or unconsciously), a fact which consequentially and tragically enough, also includes Juliet herself. In conclusion, therefore, it is to state that the Nurse and Friar Laurence are in a relation of conjunction, if one follows Greimassian models.

Although all such mentioned events happen one after another as it is characteristic in a theatrical work of art, the message of Friar John to Romeo does not reach the goal. It is one of the reasons for the tragic events of the play.

### 3. Conclusion

In both cases ( in terms of either Romeo and Juliet), like I have attempted to show, similar passions are obtained as a consequence of determined transformational processes, throughout determined stages of narrating within the tragedy under analysis. I shall intend by a transformational process either the substituting of determined states of the actants in the Greimassian sense of the word (represented by the syntagmatic axis), or the consequential flow of the narrative units gained (represented by the paradigmatic axis). Or by other words: if initially a seemingly calm situation can be intended within initial parts of the play, towards the next parts of it, other lines of content occur, which argument the "intrigue making" phenomenon, thus rendering a tragic solution of the work of art.

"Love" and "hatred" felt by both protagonists, owing to "the agents'" action in the play, are both interwoven, changeable, therefore resulting in a process of semiosis. What does this mean? By the process of semiosis of this sort, I intend uniting determined actors' actions in a single semiotic function. This can be intended for instance, by the will, wish, and traditions of the Capulets and Montagues respectively. Notwithstanding this fact, once the author's message is discovered, as one may presume, that the animosities have to be forgotten if true love and passion are into question, a transformational process is disclosed within the actors in scene, in an attempt to show how important is this sort of an attempt to compound and/or unite a desired semiotic function. In conclusion, therefore, the failure of a wanted love to come true or be fully expressive is due to other contextual contexts, which as it may be concluded, play a dominant part in the discussed work of art.

My intention here, as I hope that I have been able to show, was to demonstrate the existence of an epistemological component within this sort of a semiotic analysis: so that an inexactitude and/or unequivocalness of the transmitted messages could be demonstrated within artistic creativities, among other semiotically related issues. To my opinion, this last point contributes to the universality of the discussed notions of "love" and "hatred" in the given object of analysis as well as to the omnipresence of the semiotic method in general.

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## Impact of Offenses in Alternative Sentences

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### Abstract

Alternative sentences prevent violence and help the community. Prison is known as a place where people are confined and restricted from personal freedom. There are a lot of crime categories where exists different type of offenders, but on the other hand there are a lot of solutions for each of them. Imprisonment is not always the only way to punish an offender. As alternative sentences we can list some of them: a suspended sentence, probation, fines, restitution, community service and deferred adjudication/pretrial diversion. Alternative sentences can be different based on the type and harshness of the crime, the effect of the crime on the victims, the age of the defendant, the defendant's criminal history and the defendant's remorse. This is decided by the judge, court. Below we will explain some different types of alternative sentences in more details.

**Keywords:** impact, offenses, alternative, sentences

### Introduction

#### 1. Suspended Sentences

Often happens that the defendant's prison sentence is "suspended". This is used especially in cases involving not serious crimes or for first-time offenders. There are some different kinds of suspended sentences.

A sentence can be suspended by the judge before it is imposed or executed. If the judge suspend a sentence prior to the imposition, it means that the judge deviate from outrunning the sentence at all. When the judge is informed by the prosecutor or probation department that during the suspended sentence the defendant has violated any of the rules that led him/her to the suspended sentence, the judge own the prudence to order the defendant to serve the original sentence.

Suspended sentences are divided in two categories: unconditional or conditional. The unconditional suspended sentence just suspend the sentence.

When suspended sentence is conditional, the judge can hold off from either imposing or executing the conviction for as long as the defendant accomplishes the condition of the suspension. If an defendant violates any of the goals of a conditional suspension, the judge can impose or execute a sentence.

##### 1.1 Sentences Suspended Prior to the Imposition

When a judge suspends the imposition of a sentence, he has declined to hand down a sentence, but this doesn't mean to not have the right to do so in the future.

As long as the suspension is for certain amount of time and this period of time is reasonable, the court has the power to suspend a sentence prior to its imposition. This power of the court is not part of all jurisdictions. There must be a law, in some jurisdictions, that authorize suspended sentences before a judge can suspend a sentence.

When the imposition of a sentence has been suspended by the court, they can cancel the suspension and impose any sentence that was available to it at the time of conviction. This happens when the offender doesn't fulfill the conditions of the suspension. The case will be reviewed by a judge and then will be decided whether or not to cancel the suspension and what sentence to impose if it is cancelled.

### **1.2 Sentences Suspended Prior to the Execution**

Even when the judge would refuse imposing the sentence, often happens that they can suspend sentences before they will be executed, that means the defendant does not have to serve it immediately at all.

As we saw above most of the courts have the power to suspend sentences prior to their execution. Just like the sentences suspended prior to the imposition, not every jurisdiction give to the courts the prudence to do this.

Often happens that jurisdictions order judges to suspend sentences immediately after they are done.

Sentences suspended prior to execution can also be either conditional or unconditional. If the suspended sentence is conditional, the judge can cancel the suspension if the defendant violates any of the conditions.

## **2. Probation**

Another way of sentencing a defendant except of imprisonment, is probation. This type of sentencing makes possible to defendant to be part of community but with the same freedom the defendant owned before. As probation is accompanied with conditions that limit the freedom of the defendant, if happens that defendant violates any of these conditions, the court have the capability to cancel the probation.

Courts receive probation for first-time or not serious enough offenders. There are statutes that determine when probation is possible, but most important is up to the sentencing judge to determine if agree the probation.

Sentencing judges must stay within the statutory limits in receiving probation, even they have this prudence.

Probation has three primary goals:

To help offenders change, rehabilitate

To protect the community by assisting judges in sentencing and supervising defendants

To protect and support crime victims

When a judge has received the probation, what happen then passes into the probation officers jurisdiction, that monitor the probationers compatibility with conditions of the probation.

### **2.1 Probation Conditions**

As we said the probation is always accompanied by conditions. A defendant must respect and fulfill these conditions else the court would impose an imprisonment or add more restrictive conditions during the probation. Judges set these conditions in order to fulfill the goals we mentioned above.

Usually, courts have the prudence to set probation conditions but this doesn't mean that judges can set whatever they want. The conditions must be reasonable, that mean the conditions cannot be punitive, unclear or arbitrary. The conditions must protect the public. When a judge want to set special conditions, these must be in compatibility with the conditions of probation and with importance of how serious was the crime.

Condition are set by the judge, but the people responsible for enforcing them are probation officers. If probation officer find any cause or believe that the defendant has violated any probation condition, then the judge can cancel the probation and impose a prison sentence for him/her.

### **2.2 Probation Revocation**

As we said that the probationers freedom is restricted, however, he/she has to go through e procedural process

In case that the court has decided for e probation revocation, the probationer owns the right for being notified of proposed revocation and guide a hearing of the issue, to indicate at the hearing, to present supporting witnesses and let them confront. At the end the probationer has the right to get a written statement that explains the reasons of the revocation.



The violation of any condition can be reason for revocation of probation. The violated condition must be effectual and important. If a condition is not found within the period of time decided from the court to be unreasonable then violation of that condition will not be a reason for revocation.

### **3. Fines**

All of us have had to pay a fine at some point, as a parking ticket, or anything like this. People that used to be incriminated in more serious crime in many cases have to pay fines, even though the amount of the fine has a certain value. By imposing a criminal fine the offender can be punished, the state can be helped to compensate for the offense and any criminal act can be taken away.

When someone is blamed for a crime, the sentencing judge has the prudence to give him a criminal fine. The fine can be given instead of probation or the trip to prison.

It depends on how serious was the crime, to decide a criminal fine instead of prison or probation. Sometime the fines are put without probation or accompanying time for low serious crimes or first time offenders. Even if the defendant pay the fine or finish the probation time, his occurrence will still be considered as a criminal history.

#### **3.1 Fines vs. Restitution**

As we all know the criminal fines and restitution look like one another because for both of them you have to pay, but they have also their differences. The criminal fines are paid to the government but the restitution should be paid to the crime victims.

### **4. Restitution**

The defendant has to pay a certain amount of money to the crime victim, that is called restitution. In cases where criminal victims have financial problems as a result of the crime, the judge decides to order the restitution. The restitution sentence pays all the expenses that has been caused by defendant to crime victims.

Restitution can be proposed as a sentence instead of probation or prison, and also as a sentence in its own. If you are ordered by the court to pay restitution, it means that you are ordered to pay all the expenses for damaging the state or victims. Restitution is not given only in cases when you are able to pay, it doesn't consider this fact at all.

Most of the cases the defendant are ordered to pay restitution as one part of the sentence, such as probation, prison, community service etc. Often happens that the defendant accept the crime and the victim will be completely compensated for damage and the criminal charges are dropped. This type of dealing is called a "civil compromise."

#### **4.1 Restitution vs. Fines**

As we told above fine is money paid to the state but restitution is money that the offender pays to the victim of crime or to the state if has been its damage. The defendant is ordered to replace stolen or damaged property, to compensate the crime victims for physic injuries, medical and psychological treatment costs, or to pay funeral and other costs if the victim passes away.

### **5. Court Ordered Community Service**

In this type of sentencing the court order the offender to work for community for a complete or partial of fines, probation or imprisonment. Usually courts like this type of sentencing because it reduces the number of prisoners, the community take a lot of benefits and perhaps teach the offender the ethical behavior.

Not always community service fits with the criminal category the offender is accused of so in most cases the court have to find something that the offender has capability to do.

Despite the fact that offenders freedom is restricted sometimes they are given the possibility by the judge to choose what they can do. In this case someone has to verify if the defender completed his/her hours of work. This can be done by the judge or the any community agency. Another way to verify is the organization where defendant is doing his/her sentence.

### **6. Deferred Adjudication / Pretrial Diversion**

There are many cases that demonstrate the qualification of some offenses or offenders in programs that dismiss the case against the defendant after ending the conditions that have to. All these types of programs make possible for defendant to not go through the prosecution channels but the specific conditions that was charge for. When the defendant complete the conditions successfully ,the court and prosecution will dismiss the charge.

The purpose of this kind of program is to make able the defendants rehabilitation and to prove that they can behave correct and with responsibility. What they carry off in this case is their freedom and dismissed charges.

These type of programs are applied for first time offenders, or not serious enough crimes. The defendant is required to follow some conditions that include form of counseling ,probation and also good behavior throughout the program.

These kinds of program are divided in two types: the first type requires from the defendant to plead guilty for the accusation and the second that do not. The first one is known as deferred adjudication and the second is known as pretrial diversion.

### **6.1 Pretrial Diversion**

Pretrial Diversion is a program for first time offenders that gives them the possibility to avoid being marked for a criminal conviction for further in their life. There are a lot of names used to describe pretrial diversion, such as:

deferred prosecution

withheld adjudication

good behavior

pretrial intervention

withheld sentencing

withdraw and file

Pretrial diversion ,despite the detail that vary from one state to another one, usually has a basic structure. When a defendant is charged for the first time ,for a low serious crime and appears to be a person who do not look like tends to be repeat offender may be given the possibility to follow this program. If the defendant accept to plead guilty to the criminal offense, the judge will not command any penalty to the person. The prosecutor stop the case and the defendant has to meet with specific conditions. These conditions include probation, counseling and community service, among others.

In these cases the discretion to put the defendant's case in this program belong to the prosecutor. The acceptability requirements will be set by the statue, but will be on prosecutor's hands the ultimate decision to allow or not the defendant enter in this program.

Usually happens that the prosecutors have to get the acceptance of crime victim before putting the defendant in the pretrial diversion program. Being involved previously by the defendant in this kind of program make him/her inappropriate to get it for the second time .

When the offender does not meet the conditions that were appointed to him/her, the prosecutor will send the case at the court as no evasion had settled down.

This type of program is a great way to keep you away from criminal conviction for one -time mistake or not serious enough crime. Everyone who gets arrested and doesn't have a criminal history, should ask for pretrial diversion if the offender doesn't want to go to the court.

### **6.2 Deferred Adjudication**

After the defendant has plead guilty, the deferred adjudication begins .It often involves probation, treatment programs and some type of community supervision. As the pretrial diversion, the court will set a number of conditions that the defendant must meet. If the defendant meets the conditions, the charges are dismissed.

If, the defendant does not fulfill the conditions successfully, the court will enter a trial and order a punishment.

What makes the difference between a deferred adjudication and a pretrial diversion is that, a defendant must first plead guilty in a deferred adjudication. If the defendant does not fulfill the conditions of the deferred adjudication, the state does not have to put the defendant back on trial for the crime. The court simply enters its judgment and sentence.

In a pretrial diversion, if the defendant fails to meet the conditions of the program, the state must place the defendant on trial, since there was no prior guilty plea.

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## Automatic Language Identification

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### Abstract

Automatic Language Identification (LID) is the process of automatically identifying the language of spoken utterance or written material. LID has received much attention due to its application to major areas of research and long-aspired dreams in computational sciences, namely Machine Translation (MT), Speech Recognition (SR) and Data Mining (DM). A considerable increase in the amount of and access to data provided not only by experts but also by users all over the Internet has resulted into both the development of different approaches in the area of LID – so as to generate more efficient systems – as well as major challenges that are still in the eye of the storm of this field. Despite the fact that the current approaches have accomplished considerable success, future research concerning some issues remains on the table. The aim of this paper shall not be to describe the historic background of this field of studies, but rather to provide an overview of the current state of LID systems, as well as to classify the approaches developed to accomplish them. LID systems have advanced and are continuously evolving. Some of the issues that need special attention and improvement are semantics, the identification of various dialects and varieties of a language, identification of spelling errors, data retrieval, multilingual documents, MT and speech-to-speech translation. Methods applied to date have been good from a technical point of view, but not from a semantic one.

**Keywords:** Human Language Technologies, Automatic Language Identification (LID), Data Mining (DM), Spoken Language Identification (SLID), Written Language Identification (WLID)

### Introduction

Automatic Language Identification (LID) is the process of automatically identifying the language of spoken utterance or written material. (Amine et al.: 95) LID has received much attention due to its application to major areas of research and long-aspired dreams in computational sciences, namely Machine Translation (MT), Speech Recognition (SR), and Data Mining (DM), to mention a few. A considerable increase in the amount of and access to data provided not only by experts but also by users all over the Internet has resulted into both the development of different approaches in the area of LID – so as to generate more efficient systems – as well as major challenges that are still in the eye of the storm of this field. Nowadays, LID systems are being used in connection with different fields; although the same basic approaches introduced and developed in the 1990s are still in use. Despite the fact that the current approaches have accomplished considerable success, future research concerning some issues – especially a greater incorporation of semantic content in the different LID systems – remains on the table. The field of the LID activity dates back to the 1970s, and a considerable number of methods have been developed in its furtherance. Due to the requirements that rule the following project, the goal shall not be to describe the historic background of this field of studies, but rather to provide an overview of the current state of LID systems, as well as to classify the approaches developed to accomplish them.

### Spoken and Written LID

Due to the fact that both spoken and written information serves as the input of LID systems, some initial differences must be made. It must be pointed out, however, that the methods used to accomplish LID do not necessarily differ in essence – with some exceptions. In other words, the approaches used are substantially the same. The difference lies at the initial stage of the architecture of the overall LID system varies.

## Spoken LID

Spoken LID (SLID) is carried out in basically two steps: training and recognition. (Zissman: 118) Initially, speech samples of different languages are provided to the system. Such samples are the training material, meaning the corpora that serve as background information. Such information is analyzed and characteristics, usually in the form of vectors, are extracted. With this information, language models are produced, to which future speech input will then be compared to. The model that most likely appears to be similar to the input will be the one selected by the system. (Zissman: 118-121) There are some techniques that are specifically focused on SLID. The similarities between the language model and the speech input were initially measured in terms of similar spectra. However, further approaches resorted to the segmentation of the input speech signal: comparison was carried out on the bases of such smaller segments and recognition was possible by the use of Artificial Neural Networks (ANN) (Zissman: 121). Another approach resorted to the use of phonotactic constraints, which are the set of language limitations as to which phonemes can occur in a given context and which cannot. (Zissman: 121-122). This method is usually used in combination with a Phone Recognizer (PR) per language. PRs are mostly n-gram-based or otherwise combined with Gaussian Mixture Models (GMMs) or Hidden Markov Models (HMMs), which are also applicable to Written LID (WLID) and shall be explained later on.

## Written LID

Like SLID, WLID also entails a training stage, when corpora is gathered and analyzed, and an identification stage, at which point the models generated before are compared to the new written input (Řehůřek & Kolkus: 357-358). Some approaches are particular to SLID, but since the popularity and efficiency of statistical methods were sufficiently stated during the mid-1990s, they were used for both types of input data: after extracting relevant features, data is available in the form of strings and, therefore, analyzed statistically with basically the same approaches.

## Approaches to LID

The approaches used to carry out the LID activity can be categorized as follows: those which apply language knowledge and those which use statistical methods. As mentioned before, some of them concern specifically SLID. Despite their differences, some common attempts can be mentioned: to divorce as much as possible the LID activity from language knowledge; to deal with errors, such as misspelled words, as effectively as possible; to deal with multilingual texts; to use as little storage and time as possible without losing efficiency.

## Spectra Comparison

This approach is applied to spoken input. The basic procedure entails the use of speech samples of about 10 msec. from either one language or more and the extraction of relevant features. With these features, phonemic or orthographical transcriptions are produced and all this data is used as background corpora. The same procedure is applied to the input data. All this training data is then used for the identification task, i.e. new speech input is compared to the stored data and the language which is most similar to it is the selected one. (Zissman: 120-121)

## Segmentation and ANNs

This technique is similar to the previous one, insofar as it is also used with SLID and it also entails a training phase based on speech samples. However, segmentation is applied so as to capture a given language unique features in terms of prosody, pitch, duration and amplitudes, spectral features in vowels and consonants, amongst others, in smaller portions of both the samples and the input. The training data is then compared and the language with the highest degree of likelihood is selected. (Muthusamy: 4) Each segmented input is then matched to a given stored set of data via ANN. (Muthusamy: 53-67)

## Phonotactic Rules and PRs

Each language imposes certain constraints as to which phonemes can appear in a given context. These constraints have been used for the SLID activity. The PR initially tokenizes the input data and applies techniques which are also used for WLID, namely n-grams, GMMs and HMMs. (see below: HMMs, GMMs, and SVMs)

### Short-word-based LID

A basic language-dependent approach towards LID is the use of so-called common or short words, typically determiners, conjunctions and prepositions. (Grefenstette: 3). The basic procedure this approach entails is fairly simple and it involves an initial tokenization of the training and input data, followed by the assignment of probability values to each token, representing such small words. Finally, the resulting statistics are compared so as to determine the language of a given text. (Grefenstette: 3) The idea of using the otherwise referred to as function or stop words (Řehůřek & Kolkus: 358) is based on Zipf's Law: such rule basically states that there is always a set of words in a given language consisting of words which are more frequent than others. The fundamental ground behind this method is based on the notion that human beings need only little information to determine in which language a given text is in, and they need not even be proficient at such language to do so. (Řehůřek & Kolkus: 358, Dunning: 1)

This approach does not need the aid of more complex language rules such as syntax and semantics. (Řehůřek & Kolkus: 358). Although this technique is still the subject of work, as it shall be explained later on, its simplicity makes it difficult for a LID system of such nature to deal with multilingual texts (Dunning: 3), or even texts with errors, for a misspelled word would be left out of statistical results (Cavnar & Trenkle: 1). Furthermore, a system using this method might encounter problems when dealing with short texts, in which occurrence of stop words might be relatively low so as to generate sensitive statistics (Dunning: 4). With the intention of dealing with these issues more successfully and efficiently, further approaches were developed.

### N-gram-based LID

An n-gram is an n-character slice of a longer string containing blanks to the beginning and ending so as to categorize it as a beginning- or ending-of-word-n-gram (Cavnar & Trenkle: 2). This system was primarily developed in literature and experiments in the 1990s and remains a useful and experimented approach in LID. The system basically works as follows:

A set of texts are used as the sources to build a model;

Such texts are tokenized, leaving out digits and punctuation marks;

Tokens are scanned and as many n-grams as possible are generated;

A ranking is obtained with the most frequent n-grams.

Example 1:

bi-grams: \_T, TE, EX, XT, T\_

tri-grams: \_TE, TEX, EXT, XT\_, T\_\_

quad-grams: \_TEX, TEXT, EXT\_, XT\_\_ , T\_\_\_

Examples of different types of n-grams from the word 'text'. (Cavnar & Trenkle: 2).

Example 2:

Joh 2

ohn 2

hn 2

n k 2

ki 2

kis 2

iss 2

sse 2

sed 2

ed 2

d M 1

Ma 1

Mar 1

ary 1

ry. 1

y. 1

.J 1

Example of n-grams generated from the string 'John kissed Mary.' [INT 1]

The result of these basic four steps in the creation of a profile or language model, on the basis of which a given text in a given language, is later on compared to and, therefore, the language in which it is written determined. Since the language models are derived by assuming only that the n-grams are sequences of bytes, no language specific pre-processing is required (Dunning: 6). Due to its popularity, Dunning (1995) introduced the use of HMMs as a way to calculate the probability of a sequence of strings. In addition with the Bayesian deciding rule, when the system is faced with two possibilities, it shall select the most likely cause. (Dunning: 8-10) This renders the system nondeterministic and more dynamic when faced with alternatives.

This method has certain benefits, namely:

It is an alternative to generating statistics based on whole words, since the latter approach would be rendered unsatisfactory when faced with texts coming from noisy sources and, therefore, containing mistakes or invariances such as misspelled words, loan words, among others. (Cavnar & Trenkle: 12);

Whole words statistics would also require longer texts in order to produce sensitive results, a difficulty that is overcome to a certain extent by n-gram-based systems (Cavnar & Trenkle: 12);

It is an alternative to the systems that require building a lexicon or using a set of morphological processing rules, such as stemming, which would entail through knowledge on both the corpora texts and those subject to LID (Cavnar & Trenkle: 12);

Not only is it possible to identify a text's language, but also to classify it on the bases of its topic, by measuring the most frequent n-grams in a given field in terms of subject similarity (Cavnar & Trenkle: 9);

The addition of the Markov model provided the chance of mathematically manipulating the algorithm that determines the sequence of n-grams in an easier way. (Dunning: 6-7)

### **HMMs, GMMs, and SVMs**

These three statistical techniques have been used in combination with basically all the approaches mentioned so far, due to the fact that they can be used in both SLID, as well as in WLID. Basic advantages are quicker and more efficient LID activity, with smaller storage consumption. As already stated, they are also easy to manipulate mathematically.

HMM is a stochastic model which consists in the parsing of both the training data and the input text. Once nodes are generated, transition probabilities between each of the nodes are determined. From one node to another, the system determines the transition probabilities based solely on the present state. (Dunning: 6-8) [INT 2]

GMM is a technique to accomplish clustering of subpopulations by repeatedly running the algorithm along the input data (written or spoken). The method works basically as follows: cluster centers are determined in the input data; multiple iterations are applied to the initially estimated centers so as to maximize the initial result and obtain more clearly defined clusters; the clusters ultimately determine the data as belonging to a given hypothesized language. (Zissman: 124-125)

Support Vector Machines (SVMs), more frequently used in SLID, are also applied to achieve the maximum degree of clustering. The function of the SPM is to determine patterns in the input and match them to those found before in the training data. (Amine et al.: 98)

### **Cross-Entropy Systems**

Systems using entropy are usually combined with the n-gram method and serve as an aid to HMM and GMM algorithms. The incorporation of this concept attempts to help the system when faced with alternatives and to use a probabilistic technique to predict the sequence of strings. The concept of cross-entropy entails the degree of uncertainty involved in choosing a symbol: the more considerable the entropy, the more uncertain it is to select a given symbol (Teahan: 2). In addition to the process, as described above, the use of entropy implies that the probabilities related to a given character that has followed another given character in the past are used to as to predict which character will follow in future situations with the same characteristics. (Teahan: 4)

### **Dictionary Method**

A further development on the arena of the word-based and language-dependent approach was presented by R. Řehůřek and M. Kolkus. The idea is not only to use frequent stop words from a given language, but rather to implement an algorithm to detect how relevant those words are in a non-binary, graded manner. (Řehůřek & Kolkus: 361). Therefore, this approach resorts to language knowledge and makes use of the precision/recall equation used by information retrieval systems so as to identify the language of a text. The basic algorithm entails the following concepts:

$$rel(word, language) : W \times L \mapsto \mathbb{R}$$

Source: (Řehůřek & Kolkus: 361)

The algorithm presents  $W$ , representing all words present in the training or background data, and  $L$ , being the set of considered languages. The concept  $rel$  represents the relevance value of the words.

### **Applications**

There are two main categories of applications where the LID process can be performed: on the one hand speech-based applications, and on the other text-based applications.

#### **Spoken LID**

SLID is used in many applications and even though it has been widely used, it has encountered many problems, especially when dealing with dialectal variances, accent identification and differences from speaker to speaker (gender, age, social background, etc.).

#### **Speech-to-Speech Translation**

LID is applicable in speech-to-speech translation at the very first stage. It captures the spoken utterance, in this case, the source language, identifies it and then the translation system converts it into the target language.

#### **Dialect and Accent Identification**

The task of dialect and accent identification is that of identifying the spoken dialect or accent by using examples of the input language. Investigation of a dialect or of a non-native accent can contribute to forensic speech science as well. A speaker's first language can be identified and consequently his/her nationality by analyzing the characteristics present in the foreign spoken utterance. (Amino & Osanai: 236)

#### **Telephone Speech**

Companies make use of telephone-based applications to reduce the costs involving the hiring of human staff. The aim of these systems is to identify the language of a caller and if applicable route the call to the appropriate receiver, who is fluent in that language. (Santhi & Raja: 2) Banking institutions and airline companies usually make use of this system.



## **Written LID**

Due to the increase in the amount of written data, the need for WLID systems is required, in order to identify and categorize it. Additionally, such data is available in many different languages and sometimes containing mistakes, such as typos, misspelled words, etc. Like SLID, WLID must deal with these difficulties and challenges.

## **Data Mining**

In this case, the aim of LID systems is to identify the languages in large amounts of data and to support identification multilingual texts, texts coming from sources, such as Optical Character Recognition (OCR) systems, or even handwritten texts (see below Script ID). Google, for instance uses LID to identify a language of a certain Web page and if the language is different from that of the IP of the user, Google offers to translate it automatically. Furthermore, data can be categorized and subcategorized by topic or genre. (Teahan: 9)

## **Machine Translation**

LID is used at the beginning of the MT process for identifying the language in which the text is in and even to identify the multilingual chunks. [INT: 3]

## **Authorship Ascription**

Different authors have different styles and statistical properties that can be assigned to them. By analyzing as much written work from a given author as possible, such statistical properties are established and authorship can be determined. This is useful to detect plagiarism and even the identity of an author. (Teahan: 8)

## **Spell-checking and Correction**

LID is also useful and an essential component in spell-checking and correction systems in text editors. It aims at identifying a language regardless of the mistakes contained in the text and offers the user to correct them. These mistakes may also occur on account of text coming from noisy sources, such as OCR. (Teahan: 11; Bergsma, et al.: 65-68)

## **Word Segmentation**

Word segmentation is concerned with determining where the word begins and ends. One of the main challenges of LID systems in this context is when dealing with languages, such as Asian languages, whose words do not have clear-cut boundaries. (Teahan: 16) Word segmentation is important for data retrieval systems.

## **Script ID**

A major advantage of handwritten LID systems is to provide more sources for data retrieval and to detect features that are present in a given writer. (Ramanathan: 933). Since handwriting differs from one writer to another and since we do not always write a certain character exactly in the same way, creating a general and reliable recognition system is very challenging. Commonly used features in character recognition are: zoning features, structural feature, directional features, crossing points and contours. (Ramanathan: 933)

## **Online LID**

LID systems are also offered online (see examples below State of the Art). Users can type in or otherwise copy a text into the web page and the LID system identifies the language it is written in. Another LID technique is used by "Google Translate", so as to detect the source language (from 80 languages supported) in case the user does not know it, and later on the MT system proceeds with the translation process. [INT4]

## **State of the Art**

Since its beginnings, LID research and development has produced a variety of applications. Nowadays, the increasing number of users of mobile devices and computers has produced a growing interest in developing applications directed to their needs and interconnectivity established amongst them. As has already been mentioned, online LID systems can be easily spotted on the Internet. With a varying degree of sophistication and accuracy, the Internet offers the public a user-friendly and even websites and companies that can be found online:

<b>Rosette Language Identifier</b>	<a href="http://www.basistech.com/text-analytics/rosette/language-identifier/">http://www.basistech.com/text-analytics/rosette/language-identifier/</a>
<b>Lextek Language Identifier</b>	<a href="http://www.lextek.com/langid/li/">http://www.lextek.com/langid/li/</a>
<b>Collection of LIDs</b>	<a href="http://transdict.com/guessers.php">http://transdict.com/guessers.php</a>
<b>Automatic Source Language Identification by LEC</b>	<a href="http://www.lec.com/help.asp?app=Translate&amp;family=Translate&amp;page=Features/LanguageIdentification.htm">http://www.lec.com/help.asp?app=Translate&amp;family=Translate&amp;page=Features/LanguageIdentification.htm</a>
<b>LID by Translated Labs</b>	<a href="http://labs.translated.net/language-identifier/">http://labs.translated.net/language-identifier/</a>

LID systems are, though in a lesser amount, also available for mobile devices. An example is the application Language Detector, which supports over 50 languages. Popular enough is the mobile application of Google Translate. Both the online and mobile versions can detect an incorrect input language, as mentioned before. Additionally, the mobile application can perform this task quite accurately even with handwritten input. Moreover, mobile applications that resort to LID technology can be found in predictable keyboards. An example is the customizable keyboard for Blackberry, which detects the language the user is typing in real time. [INT5] Another example is also available for Android users with *Adaptxt*: the user downloads this application and the languages to be used from a range supported by the application. Then the user can type in those languages freely. If, for example, the user selects one language within a set of downloaded languages as the input one, but chooses to type in another one of such set, the application will be able to predict it and offer the corresponding alphabet and dictionary. [INT6]

A major concern in this area is text processing. Apple has provided a recent development to this respect with a strong emphasis in multilingual documents. By applying an automatic language identifier, the user can type in different languages within the same document without having to constantly change the settings. This makes not only the word processing task much more dynamic, but also the spellchecking activity less constrained, which can be accomplished either automatically or at the user's request. [INT7; INT8]

With companies' focusing more and more on their audiences' interest, it is now possible for experienced users to access language identification code language so as to generate their own software and improve the existing one. Google's Compact Language Detection tool and Python's language detection code are not available for users [INT9; INT10] and results can already be witnessed. [INT11]

As already mentioned DM is another important and challenging sphere. Multilingual documents are at the core of LID research and NER has already received attention from developers and researchers. The techniques used are basically statistical, but DM calls for a bigger incorporation of semantic content. In furtherance of increasing such content and focusing on cultural differences, some LID systems resort now to the analysis of publicly available data, such as Twitter and Wikipedia. [INT12] (Bergsma et al.: 67)

## Future

LID systems have advanced and are continuously evolving. Some of the issues that need special attention and improvement are semantics, the identification of various dialects and varieties of a language, identification of spelling errors, data retrieval, multilingual documents, MT and speech-to-speech translation.

Semantics is one of the main issues that need particular attention in the context of LID systems. In order to identify a language, it is often necessary to analyze the context and the content of the information provided. Methods applied to date have been good from a technical point of view, but not from a semantic one. Code switching poses a challenge not only from the point of view of its multilingual nature, but rather, and most importantly, from the point of view of its semantic complexity: in a text, a social network post or an utterance, people might switch their communicational code for social reasons, such as register, social standard and context, style, etc. [INT13]

With the increasing use of social networks (Twitter, LinkedIn, Facebook, etc.), multilingual speakers switch between languages in online environments, consequently there is a growing demand for LID in larger datasets, rather than small ones, which can also be useful for creating language resources for minority languages. (Nguyen & Doğruöz: 857-858).

Furthermore, the highly informal spelling, grammatical errors, unedited text by ordinary people and the occurrence of NE pose challenges to LID systems. (Nguyen & Dođruöz: 861). Thus, what researchers are trying to do is to improve the system's ability to cope with informal writing, multilingual texts, code switching, very short texts and unbalanced data. (Bergsma et al.: 65-66)

DM constitutes another major challenge to LID systems concerning a number of technical issues, such as clustering, data summarization, classification, finding dependency networks, analyzing changes and detecting anomalies (Mohamed Jafar & Sivakumar: 1), as well as non-technical ones. Due to the growing amount of data produced by users in social networks, such as Twitter, Facebook, Wikipedia, LinkedIn, and the like, it is imperative for LID systems to deal with semantic content, grammar mistakes, informal spelling, dialectal variances, with minority languages and languages that are quite similar to each other or share the same family (Hosford: 34-35; Řehůřek & Kolkus: 360), with loan words. (Zeng et al.: 198-200) It is worth noticing that the material produced by users is a rich source from which researchers and developers can be profited when information on certain languages is scarce. (Nguyen & Dođruöz: 857-858)

Script ID, OCR documents and classification are important fields of research. The identification facilitates automatic transcription of multilingual documents and search for documents on the Web containing a particular script (Ramanathan: 1892). Today, LID systems face difficulties in identifying the information provided by these sources, due to different writing styles, character size, shapes, fonts, spacing between the lines and words on the one hand, and errors and typos, on the other, thus leading to unreliable results. The existing systems have demonstrated good performance, but of course there is still room for further work. For the identification process to be considered successful and efficient, it must show reliable results in spite of textual errors and the quality of the OCR or handwritten document, and it must use as little storage and processing time as possible. (Cavnar & Trenkle: 1-2, 11-12). Additionally, one of the main areas of improvement is to develop a method for accurately identifying text lines and words in a document, which can also be extended to page segmentation. (Ramanathan: 1895) It is also an important issue for current LID systems to accomplish a better rate of efficiency when determining the primary language in a source text. [INT3]

Named Entity Recognition (NER) is another application in which there is still need for improvement. Its aim is to help the computer recognize NEs and classify them through contextual rules and syntax information into classes, such as person, organization, location, abbreviation, measure, number, term, date and time, etc. Current NER systems can handle multi-tokens entities, but are not able to identify entity boundaries. (Yohan et al.: 173, 179).

Furthermore, other areas in the context of LID systems which need improvement are MT and speech-to-speech translation: the aim is to successfully identify languages, dialects, sub-dialects or varieties, specific terminology, proper names, etc., and then proceeding with the translation process; and as far as speech-to-speech translation is concerned, handling with real-time conversations in different environments, including meetings, laptop or mobile conversations, web conferences, webinars, trainings, tourist information, in hotels, airports, etc.

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### List of Abbreviations

DM	Data Mining
GMM	Gaussian Mixture Model
HMM	Hidden Markov Model
LID	Automatic Language Identification
MT	Machine Translation
NE	Named Entity
NER	Named Entity Recognition
OCR	Optical Character Recognition
PR	Phone Recognizer
SLID	Spoken Language Identification
SR	Speech Recognition
WLID	Written Language Identification

