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TABLE OF CONTENTS

GERMAN STORIES IN IRANIAN CHILDREN'S LITERATURE	7
ASSIST .PROF.DR. MARYAM JALALI.....	7
DIE WICHTIGKEIT DER REDEWENDUNGEN IM DEUTSCHUNTERRICHT: REDEWENDUNGEN UND IDIOMATISCHE REDEWENDUNGEN	17
DR. VALENTINA ILIEVA.....	17
"ST. KLIMENT OHRIDSKI" UNIVERSITY-BITOLA REPUBLIC OF MACEDONIA	17
COMMUNIST PROPOGANDA IN AZERBAIJANI CHILDREN'S LITERATURE IN THE SOVIET UNION.....	24
ZHALA BABASHOVA KASTRATI	24
DIE DEUTSCHEN DIALEKTE IN SIBIRIEN RUSSLAND	35
GILFANOVA FARIDA.....	35
GILFANOV RAWIL	35
WHERE ARE THE DEAD? CELESTIAL, EARTHLY AND SUBTERRANEAN SPACES IN JUAN RULFO AND JOSÉ REVUELTAS.....	39
JOSÉ JESÚS ALVARADO CABRAL	39
EVALUATION OF INTERTEXTUALITY CONCEPT IN PHOTOGRAPHY THROUGH UGO MULAS'S ARTWORKS	49
FULYA BETES	49
UGUR KUTAY	49
FUNCTION OF SYMBOLS IN THE SETTING OF THE NOVEL "THE SILENT ANGEL" BY HEINRICH BOLL	56
SOMAYEH AGHAJANI KALKHORAN.....	56
APPROACHING DIFFICULTIES OFTEACHING LANGUAGE COMPLEXES BY EXAMPLE OF GAS AND BCS.....	63
PHD MANUELA SVOBODA	63
THE RELATIONSHIP BETWEEN IRAQI EFL TEACHERS' CREATIVITY AND IDENTIFYING FLAWS IN MULTIPLE-CHOICE QUESTIONS: A CASE STUDY OF NAJAF	72
AL-KHAFAJI, H.	72
THE RECEPTION OF ISABEL ALLENDE'S NOVELS IN ALBANIA.....	82
FLAVIA KABA, PH.D.....	82
ANA ÇANO, M.A.	82
SLAVONIC AND GREEK TRACES IN THE TOPONYMY OF THE REGION OF VLORA, SOUTHERN ALBANIA.....	86
DR. ARTAN XHAFERAJ.....	86

THE INFLUENCE OF TURKISH LANGUAGE ON BOSNIAN SLANG CULTURE.....	93
LOKMAN GÖZCÜ	93

German Stories in Iranian Children's Literature

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Abstract

The children's literature in Iran is about one century that has begun its activity. At present, children's literature is taught in masters degrees at renowned universities in Iran. In the early years, the translation of English and French books played a greater role in the reproduction of children's literature in Iran. Over time, writers have focused on child literature and the book publishing level for children grew. In the meantime, many children's books have been translated from German to Persian. In this article we have tried to introduce the works translated in Iran for children from German. Since 1990, many fiction books have been translated from German to Persian, and children have enjoyed reading it. The reason for choosing these books for translation is discussed in this article.

Keywords: children's literature, story, translation, German, Iran

Introduction

It is necessary to identify different aspects of any subject in order to scrutinize it. As children are important in the present era, many of researchers have considered children's literature.

Children's literature has held a considerable part of the nations' literature. This type of literature has its own official addresses and audience in every society. Children as the known members of the society have the right to have a literature suitable with their needs.

The subject of children's literature has passed through three various stages all across the world. The first stage is the verbal literature. The verbal works have been turned into written ones in the second stage. In the third stage, a new recreation and compilation has been developed. Since, the verbal texts have been changed into written ones, translations of various works have been introduced to children's literature regarding to the interaction among different nations in the industrialization era.

The presumption of the significance of translation is to provide authors with the style of writing for children in the first stage. In the second stage, children and adolescents can become familiar with the history, culture, social issues and the folk literature of all around the world. As a result, they can have a deeper concept and insight of the world. In addition, they are able to interact better with the world they live in.

Translating stories for children can help them get acquainted with the outlooks and cultural values of other nations (Yarveisi,2007:113).

Iran has also remarked this approach of translation. In the late of 1889, private training centers for children ordered other countries to send them pedagogical books (Balaei,1987:41). In fact, not only the verbal culture and written stories but also translations have been counted as the first steps to develop the formal children's literature. Therefore, they provided the Iranian writers with this style of writing.

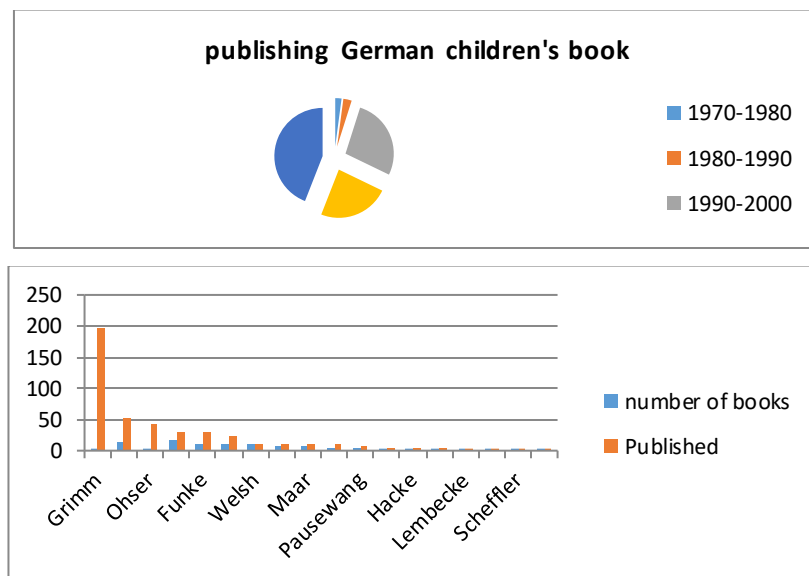
At first, the children's literature translated from English and French texts. The translations legend's La Fontaine and Aesop, and the English fictions paved the right way of book translation for children (Hejazi, 1992:184, Saghafi, 1891:3).

Jules Verne's Works was first translated in Iran in 1913 and the story of Pinocchio was translated from an English text (it was not directly translated from Italian) in Iran in 1901. However, the names of characters were sometimes changed into

Iranian and Persian ones so as to help children feel closer to the text. The oldest type of change was made in the introduction of *Saniossaltaneh's* book (Saniossaltaneh, 1875:5-4).

In Iran, the first publications published stories special for children and adolescents mainly translated from English to Persian until the end of World War II (1945). During the World War II, the German experts were in Iran, but any books were not translated from German for children. In the 1960s, World War II was almost forgotten and very few books translated and published. The *Institute for the Intellectual Development of Children and Young Adults* (IIDCYA) translated children stories from German to Persian. The development of socialistic concept affect publishing such stories. Until 1966, 232 children books translated and published from English, Turkish, French and German into Persian (Nazemi, 1966:12). Other than *Institute for the Intellectual Development of Children and Young Adults*, publications such as *Franklin, translation agency, Book publication center* and *Ami Kabir press* also published books in this regard. Since 1986, the translation of German books has been highly focused. In this year, *The legends of Wilhelm and Jacob Grim* and *The legends Swiss and German Fictions for children* were published in 1974. In the same year, the realistic stories and works Erisch Kestner, the German famous writer, attracted the attention of translated because his stories mainly concentrated on workers and peasants.

After the Islamic Revolution of Iran, in the 70s and 80s of the 20th century, due to the fact that Iran was in the war with the neighboring country, there was less attention to translation. Since the 90's, the translation of German children books were highly come into published many books translated. Between 2000 and 2010, the translation of German books for children has remained the same as in the past. Since then, there is a remarkable record of German story books have been translating for children. The considerable point is that some of these books have been changed into brail for blind children. *Erich Kastner* and *Michael Ende*. are counted as the most efficient German writers for Iranian children and adolescents. Nowadays the triplets of *Cornelia Caroline Funke* are also popular among Iranian adolescents. From 2015, the number of publishers of children's book has been grown and they annually participate in *Frankfurt book exhibition*. Many groups have chosen various children's books. Private publishers sometimes translate and publish German books for children too. The following figure shows the statistics on the publishing of children's books in Iran according to the years:



The Addressee and Audiences of German Translations:

As it is essential to search and find out the items necessary for writing books for children and adolescents, they are also important to choose the most suitable story books. The fact is that a professional translator first, considers his or her addressee and audience. "Children now have available to them forms of text which include sound, voice, intonation, stance, gesture, movement as well as print and image. These texts have changed the ways in which young readers expect to read,

the ways they think and the ways they construct meaning” (Bearne, 2003 : 128). Actually, the translators and publishers try to satisfy the children’ needs. This interaction is beneficial for both the translator and the addressee or audience.

For almost half a century, several studies have been done to identify the needs of the addressee and recognize them. In addition, different approaches have been figured out in this regard. Although it is not possible to reflect how children distinguish these from one another and experience them. However, there are commonalities in choosing a book among children regarding age and there are the codes that can be important for adults. Because “Children’s Literature...represents and even embodies an important part of what adults hope to teach the next generation” (Hollindale, 1988 : 12).

Some of the German texts have been selected according to the individual requirements of Iranian children and some others are based on social needs.

In the individual group, is regarded the level of knowledge, gender, age, emotional need, the level of ordinary life and the Iranian norm in the study style base on schools study, and translators remark the maintenance of public beliefs, insight to social life and insight to culture in the social group.

The value of children’s literature is more than that of adult literature (Jalali, 2014: 26). So paying attention to the needs of children in choosing books in translation can create a new discursive culture. This issue is at the root of society. “If we society as being constantly created through discursive practices then it is possible to see the power of those practices then it is possible to see the power of those practices, not only to create and sustain the social world but also to see how we can change that world through a refusal of certain discourses and generation of new ones” (Davies, 1988: xi)

As children are so keen on reading books translated from German to Persian, it simply demonstrates the position of providing the individual and social needs of the addressees too.

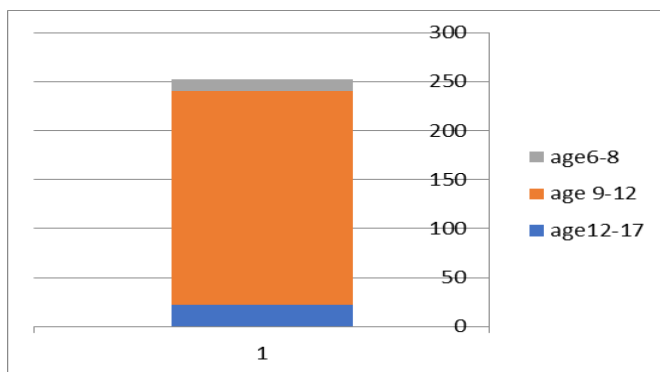
Translators have also considered these points in order to select the most appropriate book. They have determined the following criteria to choose children books from German:

- Good quality of content and literary structure,
- The quality of illustrations,
- The reading need of Iranian children.

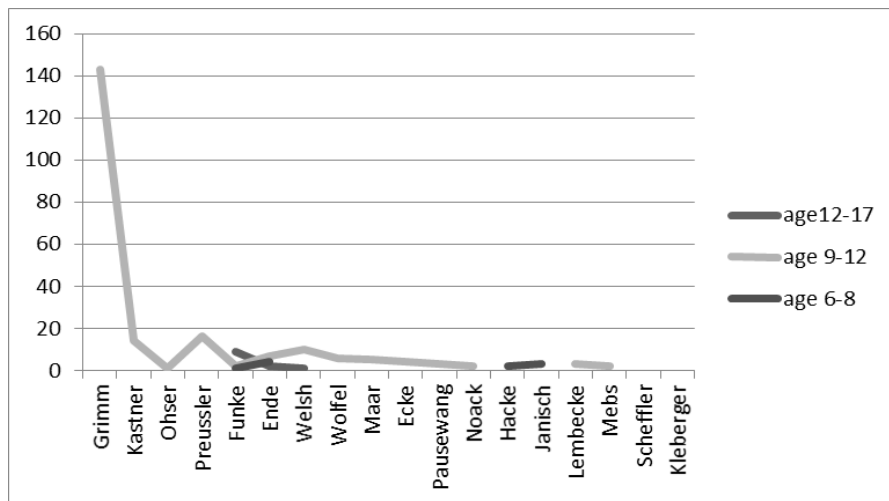
Translators have always done their best to choose the most suitable German books for Iranian children due to their ages. While choosing the children books, they give priorities to social awareness and historical aspects without directly conveying obligatory and pedagogical message (Alipur, 2006: 15).

“Children’s books...are rarely acknowledged by the literary establishment” (Hunt , 1994: 7) but translations of German children’s books have been followed up by Iranian children.

The table of German books translated into Persian indicates that Iranian translators have usually selected and translated stories for children from 9 to 12 years old. These choices imply that these books may have some issues in common between Iranian and German children at special range of ages. The table below shows the age of the book reader:



The question arises in this regard is that why the German infant stories are not welcome by the Iranian story? It should be pointed out that the written literature is not considerable for the age groups of 4 to 6, but there are lots of nursery songs composed by Iranian poets for infants. The following table shows the age at which writers are considered:



The following part of this essay is going to scrutinize the topics of these books.

The Theme and Subject in the Books:

The subject and theme are considered as two elements related to one another in story. It is significant how they are reflected because they affect the book absorption (Mirsadeghi, 1997:174; Azhand, 1996:17). At first the most of the children stories that translated from German into Persian were realistic ones which were in connection with the real and social life of children.

Although realism has been introduced to children's literature since 1950 and some writers like *Anne Phin* disagreed with it (Jozline, 2010:66) in world and it has been illustrated in the western and American children's literature, the shadow of such stories have been observed by translation in Iranian children's literature. Many children have been found of these books and read them.

This realism in translated books is often seen from 1980 to 2010. Iran was at war in the early years (1980-1988), and after about 20 years of peace, Iranian children faced with the reality of boycotts and economic crises. In addition, the issue of restoring individual and national identity was also important. Translations related to this content and children would also read them. In fact realism helped Iranian children touch the real life experience through stories.

Most of the German stories translated for Iranian children are adventurous, mysterious, humorous and a cut of the every day usual life. "The best translation of a children's book is not necessarily the one that is most accurate and closest to the original... but the ability to arouse in the readers the same feelings, thoughts and associations experienced by reader of source text" (Nilsson, 2008 : 212).

The important point is that the subjects of these stories are in common with the social life of the Iranian children. It figures out that map borders are meaningless for children and the global community of children keeps on. For example, the works of *Erich Kastner* have been published several times in Iran.

Considering the age group, we can see the problems of children and adolescents have been said in the most of the books. In relation to identity, the crisis of moving from adolescence to adulthood has been perfectly featured out in these stories. Remarking the needs of the main addressees, distinguishes the stories of children and adult. Here the task of an interpreter is also apparent. "The translator's task is not simply to translate words and expressions, but also to recognize a number of

codes, in the text and rebuilds them in his or her own language and culture" (Nielsson, 2008: 207). That is why; German story books have been able to attract Iranian children and adolescents.

Since 2000, there have been other genres of German stories to Iranian children's literature too. Fancy books have been widely seen after 2000, but till 2010 realistic books are more than them. Now Funke and Proissler's works have had many fans in Iran.

Role of Characters in choosing German books:

The German translated books provide children a free accessibility to reality through the imaginary world that is created by the writer. Such translated stories make children think and challenge about their needs. Story characters play an important role in challenging the needs of children.

It is essential to keep in mind that children age groups are varied according to the specifications of physical growth, emotional growth, interests, reading ability, language comprehension, environment and experiences (Imen, 1978:35). Hunt says "We are not dealing with lesser ability but with a different kind of ability" (Hunt, 2000: 76). The characters in German translated books have had the following specifications:

Curiosity: They are not pacified in their own and they look for excitement. "In *Emil and the detectives*" work of *Erich Kastner* there is enough time for children to curiosity.

Hard-working: If they don't get the result they expected, they are not disappointed and keep on trying. For example in "*Der rote Rächer und die glücklichen Kinder*" of *Wolfen* an orphan's son is looking for his identity, and this is what inspires confidence in children.

Self-esteem: They face with the problems and do not escape. In the book of *Pausewang*, the 15-year-old girl who lost her hair through the atomic bombing, does not accept hat on her head because people should not forget about such a crime.

Enjoying the time and place: they, somehow, enjoy their life and they are satisfied with it. The German-style fictional stories give children the opportunity to enjoy their moments and times in the world of fantasy.

Adventurous: They do not like the ordinary and repeated life. They enjoy changes and they are interested in adventures. In the works of *kastner* and *funke* children can make an adventure with real or fantasy style in mind.

Independent thinking: choice is an important parameter showing their independent thinking. For example in work of *Preussle*, "*Die kleine hexe*" the little wizard is crazy, playful, likes to celebrate the great wizards, but not allowed. In fact, his unauthorized entry to the celebration of the wizards takes him to a path that ends with the burning of magic books and magic wand.

Iranian children and adolescents pose themselves in the story characters and enjoy experiencing the reality of life and reading such stories.

In fact, the presence of characters with the above mentioned specifications can be counted as one of the factors absorbing the attention of Iranian children to German stories. Even though these specifications are also found in American, English and other languages stories and even the ones written by Iranian writers, Iranian children are more keen on German stories more because they are more successful to provide the needs of children and adolescents.

Conclusion:

Analyzing the German translated stories for Iranian children indicate that the stories are mainly chosen for children from 9 to 12 years old. Furthermore, the stories are mostly realistic and in recent years, translators have been seriously looking for fantasy, fantasy genre like the triplets of *Funke* has found many addresses and reader in Iran. Stories reveal various similarities between the German and Iranian in situation of children. For this reason, Iranian children have become interested in such stories. Holistically, the strong structure and personification in these stories have been successful to provide the needs of children from different individual and social aspects.

At the end of the article, a complete list of books translated, is displayed from German to Farsi for children.

Author	Work	Age of children	Year of publication in Iran	publisher
Preussler, Otfried	Der kleine Wassermann	9-12	2007-2013	Tarfand
Preussler, Otfried	Die kleine hexe	9-12	-2002 2007-2010-2015-2001-	Pey dayesh
Preussler, Otfried	Das Kleine Gespenst	9-12	-2006 2004-2007-	Farhang gostar
Preussler, Otfried	Horbe und sein freund zw ottel	9-12	2007	Farhang gostar
Preussler, Otfried	Adventurous spirit	9-12	2004	Farhang gostar
Preussler, Otfried	Bei uns in Schilda	9-12	2007	Farhang gostar
Preussler, Otfried	Krabat	9-12	-2007 2010	Farhang gostar
Preussler, Otfried	Horbie mit dem grossen hut	9-12	-2008 2010	Pey dayesh
Preussler, Otfried	Neues Vom Rauber Hotzenplotz	9-12	2001	hermes
Preussler, Otfried	Der Rauber Holzenplotz: Neues vom Rauber Hotzenplotz; Hotzen Plotz 3	9-12	-2002 2004-2001	hermes
Preussler, Otfried	Thomas Scarecrow	9-12	-2010 2014	Tarfand
Preussler, Otfried	Der kleine w assermann: mit vielen tex zeichnungen	9-12	2010	Hirmand
Preussler, Otfried	Herr klingsor konnte ein bisschen Zubern	9-12	-2008 2010	Farhang gostar
Preussler, Otfried	Kater Mikesch : Geschichten vom Kater, der sprechen konnte	9-12	2017	Env an
Preussler, Otfried	Horbe mit dem groben Hut	9-12	2007	Farhang gostar
Preussler, Otfried	Horbe und sein Freund Zw ottel :noch eine Hutzelgeschichte	9-12	2007	Tarfand
Funke. Cornelia Caroline	Herrder diebe	12-17	-2006-2007- 2004-2008-2014-	Pey dayesh-Ofogh
Funke. Cornelia Caroline	prachenreiter	12-17	-2007-2006- -2008- 2013	Ofogh-Cheshme
Funke, Cornelia Caroline	lgraineOhnefurcht	12-17	2013	Ofogh
Funke. Cornelia Caroline	Gespensterjager in der gruselburg	12-17	2007	Pey dayesh
Funke. Cornelia Caroline	Gespensterjager aufeisiger spur	12-17	-2015 -2007	Pey dayesh
Funke. Cornelia Caroline	Inkspell	12-17	-2013 -2010-2014-	IIDCYA
Funke. Cornelia Caroline	Inkheart	12-17	-2008 2011-2013-	IIDCYA - Ofogh
Funke. Cornelia Caroline	Tintentod	12-17	2013	Ofogh
Funke, Cornelia Caroline	Nordstemmer Zuckerrübe for Kleiner Werw olf	9-12	2013	Pey dayesh
Funke, Cornelia Caroline	Gespensterjager in der gruselburg	12-17	2015	Pey dayesh
Funke. Cornelia Caroline	Zottelkralle, das Erdmonster	9-12	2008	Markaz
Funke. Cornelia Caroline	Die schonsten erstlesegeschichten	6-8	2013	Afarineghan
Noack, Hans - Georg	Benv enuto heibt wilkommen	9-12	-2003 2004-2006-2008-	Ofogh

Noack, Hans - Georg	Rolltreppe abwärts	9-12	2007	Afkar
Ende, Michael	Norbert Nackendick, oder, Das nackte Nashorn	9-12	2017	Ofoh
Ende, Michael	Momo	9-12	-1984 2007-2014	Ebtekar
Ende, Michael	Spiegel im Spiegel	12-17	2010	Gatre
Ende, Michael	Die Vollmondlegende	7-8	2000	Hermes
Ende, Michael	Der satanarchaolugenialkohallisch w unschpunsch	9-12	2011	Gatre
Ende, Michael	Jim Buttom and luke the enoine driver.Jim Knoof and lukas der lokomotiv fuhrer	9-12	1996-2002-2013-2015-	IIDCYA
Ende, Michael	Jim Knopf und die wilde 13	12-17	2003	Kimia
Ende, Michael	Jim Knoof and Lukas der lokomotiv fuhrer	9-12	2003	Kimia
Ende, Michael	Jim knopf unb lukas der lokomotiv fuhrer machen einen Aus fnug	6-8	2012	Setare Kerman
Ende, Michael	Die unendliche geschichte	9-12	1986-2006-2016- 2000	Cheshme
Ende, Michael	Lenchens Geheimnis	9-12	2017-1999	Ofoh- Cheshme
Ende, Michael	Lenchens Geheimnis	6-8	2011	Maktabe tehran
Ende, Michael	Die aeschichte von der schussel und v om loffel	6-8	2004	IIDCYA
Scheffler, Axel	Vater eichhorn fällt vom baum	6-8	2013	Farahani
Hacke, Axel	Der kleine konig Dezember	6-8	-2002 2003-2005-	Banafshe
Hacke, Axel	Ein Bär namens Sonntag	6-8	2007 2014-	Banafshe
Pausewang, Gudrun	Die letzten kinderv on schewenborn	12-17	1998	Zolal
Pausewang, Gudrun	Das tor zum garten der Zambranos	9-12	2011	Gatre
Pausewang, Gudrun	Die Wolke	12-17	-2007 1998-2013- 2000	Pey dayesh
Pausewang, Gudrun	Die not der. familie caldera	9-12	2004	Afkar
Pausewang, Gudrun	Ich Habe Hunger Ich Habe Durst	9-12	2011	Zekr
Grimm, Jakob	Kinder-und hausmarche	9-12	1975-2017 More than 198 publishing	Various publishers
Lembecke. Marjaleena	Ein Märchen ist eine Märchen ist ein Märchen	9-12	2015	Hirbod
Lembecke. Marjaleena	Das Eisschloss	9-12	2007	Zolal
Lembecke. Marjaleena	Als die steine noch voi gel waren	9-12	2005	Monadi tarbiyat
Ecke, Wolfgang	Das schloss der roten affen	9-12	2010- 2007	Ofoh
Ecke, Wolfgang	Club der detektiv e	9-12	-2007 1999-2002	pey dayaesh
Ecke, Wolfgang	Das Gesicht an der Scheibe	9-12	-2005 2010—2016	Ofoh
Ecke, Wolfgang	Das Geheimnis der alten dschun ke	9-12	2007-2016	Ofoh

Kleberger, Ilse	Schwarz weibs - Kariert: Schwarze hautweibes Feeling: Jane Sucht ihre identitat.	9-12	2007	
Wofel, Ursula	Der rote Rächer und die glücklichen Kinder	9-12	-2003 2016	Vijenashr
Wofel, Ursula	Joschis Garten	9-12	2016	Vijenashr
Wofel, Ursula	Feuerschuh und windsandale	9-12	1992- 1993-1996-2007-2015	Ofoh
Wofel, Ursula	Fliegender Stern	9-12	2006	banafshe
Wofel, Ursula	Die grauen und die grünen Felder : wahre Geschichten	9-12	2001	
Wofel, Ursula	Hannas Reise	9-12	1996	Doost
Welsh, Renate	Spinat auf Rädern : Kinderroman	9-12	2017	ljaz
Welsh, Renate	Ohne Vamperl geht es nicht	9-12	2016	Chekeh
Welsh, Renate	Vamperl soll nicht alleine bleiben	9-12	2016	Chekeh
Welsh, Renate	Das Vamperl	9-12	2016	Chekeh
Welsh, Renate	Wiedersehen mit Vamperl	9-12	2016	Chekeh
Welsh, Renate	Eine hand zum Aufassen	9-12	2005	Chabagh
Welsh, Renate	Distellage	9-12	2011	Behnegar
Welsh, Renate	Constanze Mozar	12-17	2015	Agah
Welsh, Renate	Schnirkel das schneckenkind	9-12	2001	Sabalan sot
Welsh, Renate	Das große Buch Vom Vamperl	9-12	2006	shokoofeh
Welsh, Renate	Nina sieth alles ganz anders	9-12	2011	Kargahe koodak
Kastner, Erich	Emil und die Detektiv e	9-12	-1996 2003	Sanam
Kastner, Erich	Emil Und Die Drei Zwilling	9-12	-2004 2006-2011-2016	Mehrabe ghalam
Kastner, Erich	Emil und die Detektiv e	9-12	1998-1999-2016-1996-2000	Mahi-Hermes
Kastner, Erich	Till eulenspiegel	9-12	-2003 2017	Farhang gostar
Kastner, Erich	Kleine Mann und die Kleine Mis	9-12	2017	Elmi farhangi
Kastner, Erich	Les gens de schilda	9-12	-1989- 1999-2005- 1988-1991- 2011	Hermes-Iranshahr-Tamimi
Kastner, Erich	Doppelte lottchen. Lisa and Lottie	9-12	1974-1984-1987-1999-2008-2005-2017	IIDCYA - Mehrab galam
Kastner, Erich	Mein onkel Franz	9-12	-1991 1998	Ahang
Kastner, Erich	The 35th of May	9-12	1996 1997- 2008-2017	Hoze honari-Markaz
Kastner, Erich	Punktchen und Anton	9-12	2006 2013-2014 -2008-	Markaz-Moalem-Mahi
Kastner, Erich	Fliegende klssen Zimmer	12-17	-1984 1989-1999-2005-2017	Mahi- IIDCYA
Kastner, Erich	Die konferenzder tiere	9-12	2000-1999- 2007	Zolal Parvin
Kastner, Erich	Das doppelte Lottchen	9-12	2016	Mahi
Kastner, Erich	Als ich ein kleiner junge war	9-12	1997 2001-2007-2010-2011-2017	Mehrab galam-Zaman-Zolal-Donyaye koodak-Cheshme-
	Die lustige Geschichtenkiste	12-17	-2007 2011	Hermes

Ohser, Erich	Vater und sohn: 38 bildgeschichten	6-9	From 1987- to 2014- more than forty times have e been published	Various publishers
Maar, Paul	Jakob und der grosse Junge	9-12	2017	Vije nashr
Maar, Paul	?Wer ist der grobte	9-12	2007	Nashre Elmi
Maar, Paul	Das kleine Känguru in Gefahr	6-8	2014	Nashre Elmi farhangi
Maar, Paul	Die Eisenbahn-Oma	9-12	2005	Sazman tabligat-mehr
Maar, Paul	Lippels Traum	9-12	2006 2007 -2013- 2008	Pay dayesh-Baad-Tarfand
Maar, Paul	Der Tatowierte Hund	12-17	2017	Dibayah
Maar, Paul	Die vergessene tur	9-12	2007	Asr
Janisch, Heinz		6-8	2007	IIDCYA
Janisch, Heinz	Barensache	6-8	2011	Neyestan
Janisch, Heinz	Ballfieber(poem)	6-8	20132014 -	Mobtakeran
Mebs, Gudrun	Sonntagskind	9-12	2016	Mehrabe galam
Mebs, Gudrun	Biroit. Eine Geschichte vom Sterben	9-12	1995	Tosee ketab khaneh
Kuhlmann, Torben	MAULWURFSTADT	6-8	2017	Hoopa
Kuhlmann , Torben	LINDBERGH: Die abenteuerliche Geschichte einer fliegenden Maus	6-8	2017	Hoopa
Velthuijs, Max	DAS GUTHERZIGE UNGEHEUER / DAS GUTHERZIGE UNGEHEUER UND DIE RÄUBER	9-12	2017	Hoopa

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Die Wichtigkeit der Redewendungen im Deutschunterricht: Redewendungen und idiomatische Redewendungen

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Abstract

Im Fremdsprachenunterricht sollen Lernende zur erfolgreichen interkulturellen Kommunikation (Art. 16 und 23) befähigt werden. Auch wenn der Unterricht in seiner Gesamtheit auf dieses Lernziel hin ausgerichtet ist, gibt es Übungen und Aufgaben, die für die Förderung des interkulturellen Lernens besonders geeignet sind. Dieser Beitrag beschäftigt sich mit der interkulturellen Kommunikation und soziolinguistischen Kompetenz der Deutschlernenden und untersucht die Redewendungen in den Lehrwerken für DaF in Makedonien und stellt die Ergebnisse einer Umfrage Deutschlernender zu ausgewählten Redewendungen.

Keywords: Redewendungen, idiomatische Redewendungen, Deutschunterricht

Introduction

Die **Redewendung** ist eine feste Verbindung von Wörtern, die zusammen eine bestimmte, meist bildliche, metaphorische Bedeutung haben.¹ Die **Redewendungen** sind mehrere Wörter, die meist eine idiomatische Bedeutung haben. Synonym – Redensart.² Redensarten sind oft regionalen Ursprungs,, nahe verwandt mit den Sprichwörtern, wirken sie nicht so belehrend. Jedenfalls sind sie reich an Bildern: So hat eine vollständige Sache „Hand und Fuß“, ein ordinärer Mensch „flucht wie ein Kapskutscher“ und wenn's zuviel wird, dann geht das „auf keine Kuhhaut“ mehr.³

Wer weiß nicht, dass es viel Mühe macht eine Sprache zu erlernen. Nicht wenige Lerner verlieren die Geduld oder lassen den Kopf hängen, denn sie meinen, sie kommen nicht vom Fleck. Und manch einer möchte vielleicht gar die Flinte ins Korn werfen.⁴

Eine Wendung ist eine Wortgruppe und diese Wortgruppe besteht aus einem Verb und einem Objekt, einem Adjektiv und einem Substantiv, einer Präposition und einem Substantiv und ähnlichen Kombinationen. Eine Verbindung zwischen einem Substantiv, einem Verb, einem Adjektiv, einem Adverb, einer Präposition mit einem Pronomen, einem Artikel, einem Partikel ist keine Wendung.⁵

Was bedeutet, dass eine Wendung nicht nur aus einem Wort bestehen kann, sondern eine Verbindung aus wenigstens zwei Wörtern z. B. Präposition + Substantiv oder Präposition + Pronomen darstellt.

Idiomatische Redewendungen sind solche Wendungen, deren Sinn ein anderer ist als die Summe der Einzelbedeutungen der Wörter.⁶ Wolf Friederich nennt einige Beispiele dafür in seiner *Modernen deutschen Idiomatik*:

- *etwas durch den Kakao ziehen*, es hat weder mit dem Kakao noch mit dem ziehen zu tun, sondern bedeutet v erspotten;
- *jemandem den Kopf waschen*, hat auch nichts mit den Pflichten der Mutter zu tun weder mit dem Kopf noch mit dem waschen, sondern eine Strafpredigt oder Standpauke;
- *die Katze im Sack kaufen*, was weder mit der Katze noch mit dem Sack zu tun hat, sondern bedeutet: etwas kaufen was man nicht gesehen hat;

¹ Duden, Deutsches Universal Wörterbuch A-Z, 1996, S. 1227

² Langescheidts Großwörterbuch, Deutsch als Fremdsprache, 2002, S. 797

³ Berger, F. S./Tschachler-Roth, E., *„Das Blaue vom Himmel“*, Herbig, 2003, S. 11

⁴ Herzog, A., u. a., *Idiomatische Redewendungen von A-Z*, 2005, Langenscheidt

⁵ Friedrich, W., *Moderne deutsche Idiomatik*, 1976 Hueber

⁶ Friedrich, W., *Moderne deutsche Idiomatik*, 1976 Hueber

- *eine harte Nuss knacken*, was weder mit der Nuss noch mit dem Knacken zu tun hat, sondern einen harten Brocken zu kauen zu haben bedeutet

und weil sie mit Kakao, Kopf, Katze, Sack, Nuss nichts zu tun haben auch idiomatisch sind.

Interkulturelle Kommunikation und soziolinguistische Kompetenz

Im Fremdsprachenunterricht sollen Lernende zur erfolgreichen interkulturellen Kommunikation (Art. 16 und 23) befähigt werden. Auch wenn der Unterricht in seiner Gesamtheit auf dieses Lernziel hin ausgerichtet ist, gibt es Übungen und Aufgaben, die für die Förderung des interkulturellen Lernens besonders geeignet sind.¹ Die Aufgaben und Übungsformen bestehen aus vier Formen²:

- Aufgaben und Übungen zur Wahrnehmungsschulung,
- Aufgaben und Übungen zur Sprachreflexion,
- Aufgaben und Übungen zum Kulturvergleich,
- Aufgaben und Übungen zur Entwicklung einer kommunikativen Kompetenz in interkulturellen Kontaktsituationen.

Die Aufgaben und Übungen zur **Wahrnehmungsschulung** dienen der Förderung der affektiven Lernziele, welche die Fähigkeit zu mehrperspektivischen Wahrnehmung fremdkultureller Gegebenheiten, die Empathie und die kritische Toleranz darstellen. Diese sind in Form von freien Assoziationen³, Hypothesenbildung⁴, Bildbeschreibung⁵, Wahrnehmungsreduktion⁶ und Diskussionen⁷. Die Aufgaben und Übungen zur **Sprachreflexion** die kognitive und handlungsorientierte Lernziele unterstützen⁸ und die Wissensbestände der Lernenden im Hinblick auf die fremd- und muttersprachliche Lexik erweitert werden (Begriffsrecherchen⁹, Bedeutungscollagen¹⁰, Assoziogramme¹¹, Begriffe auf Skalen und Koordinatensysteme eintragen¹²). Aufgaben und Übungen zum **Kulturvergleich** sind Aufgaben und Übungen mit literarischen Texten, die den Zugang zu einer fremden Welt bieten, Analyse von kulturspezifischen Werten in Werbungen, Kontaktanzeigen oder Sprichwörter, Kulturvergleich von Zeit- und Raumkonzepten, Kontrastierung von Verhaltensweisen¹³, **Sammeln und diskutieren von Redewendungen, die häufig zu interkulturellen Missverständnissen führen, z.B. „How are you?“ , „Let’s have lunch some time!“**¹⁴. Aufgaben und Übungsformen zur **Entwicklung einer kommunikativen Kompetenz in interkulturellen Kontaktsituationen**, die vor allem handlungsorientierte Lernziele dienen und die in Form von dramapädagogische Übungen und Rollenspiele, Planspiele und Simulationen, Feldforschung/ethnographische Projekte anbieten.

Die ausgehende Basis für diesen wissenschaftlichen Beitrag wird in der sprachlichen Kompetenz des Deutschlernenden gesehen. Wenn man die Frage stellt: Warum lernt ein Deutschlernender Deutsch?, bekommt man die Antwort: Um sich in den deutschsprachigen Ländern oder im eigenen Land mit den Deutschsprachigen verständigen zu können. Um dieses Ziel zu erreichen wird beim Deutschlernen: Wortschatz, Grammatik, Phonetik, Syntax und Lexikologie der deutschen Sprache vermittelt. Dabei werden bei den Deutschlernenden bestimmte Kompetenzen entwickelt, die für die Verständigung eine wesentlichen und unabdingbare Rolle spielen. Diese werden in den sechs Niveaustufen der Sprachbeherrschung im Gemeinsamen europäischen Referenzrahmen für Sprachen des Europarates in Form von Kannbeschreibungen dargestellt. Profile deutsch ist eine Publikation, die die Lernzielbestimmungen, Kannbeschreibungen, die Kommunikativen

¹ Grau, M./Würffel, N. „Übungen zur interkulturellen Kommunikation“, 2003, S. 312-314

² Bachmann et al. 1996; Häussermann/Piepho 1996

³ Häussermann/Piepho 1996

⁴ Bachmann et al. 1996

⁵ Bachmann et al. 1996

⁶ Häussermann/Piepho 1996

⁷ Häussermann/Piepho 1996

⁸ Grau, M./Würffel, N. „Übungen zur interkulturellen Kommunikation“, 2003, S. 312-314

⁹ Müller 1994

¹⁰ Bachmann et al. 1996

¹¹ Bachmann et al. 1996

¹² Bachmann et al. 1996

¹³ Seelye, H. N., *Teaching Culture: Strategies for Intercultural Communication*, Lincolnwood, 1992

¹⁴ Tomalin, B./Stempleski, S. *Cultural Awareness*, Oxford, 1993

Mittel und die Niveau A1, A2, B1, B2, C1, C2 festlegt. Die elementare Sprachverwendung umfasst die Niveaus A1 und A2, die selbstständige Sprachverwendung bezieht sich auf B1 und B2 und die kompetente Sprachverwendung auf C1 und C2. Die Niveaus von „Profile deutsch“ werden über ein zweiteiliges System von Kannbeschreibungen beschrieben: globale und detaillierte Kannbeschreibungen. Kannbeschreibungen gibt es für die sprachlichen Aktivitäten Interaktion, Rezeption, Produktion und Sprachmittlung, sortiert nach der gewählten Form mündlich oder schriftlich.¹ Die globalen Kannbeschreibungen geben Auskunft darüber, **wie gut** jemand in der Sprache etwas tun kann. Sie können Abfragen nach verschiedenen Kriterien machen: nach Niveaus, Aktivitäten oder speziellen Kriterien wie Flüssigkeit, Korrektheit usw. Die detaillierten Kannbeschreibungen geben Auskunft darüber **was** jemand sprachlich kann, also in welchen konkreten Situationen er welche Aufgaben sprachlich bewältigen kann.²

Niveau B¹³

Kannbeschreibung: global Aktivität: Interaktion Typ: mündlich	Kannbeschreibung: detailliert Aktivität: Interaktion Typ: mündlich
Kann sich in Gesprächen mit Beherrschung eines Grundwortschatzes zu allgemeinen Themen äußern, wobei er/sie bei komplexeren Sachverhalten oder in weniger vertraute Gesprächssituationen noch elementare Fehler macht.	Kann in Gesprächen Fragen zu vertrauten Themen beantworten.

In jeder Kommunikation gibt es Aspekte, die stark kulturell geprägt sind. Bei ungenügendem Wissen über diese kulturellen Besonderheiten besteht für Sprachlerner und Sprachbenutzer/innen die Gefahr, dass sie in ein Fettnäpfchen treten. Das heißt, es werden zwar sprachlich-grammatikalisch korrekte Äußerungen gemacht, die aber kulturell nicht adäquat sind, weil ein Verstoß gegen eine bestimmte Norm oder „Gewohnheit“ vorliegt, die in dieser Kultur zu beachten ist.⁴ Kulturspezifische Aspekte werden im „Referenzrahmen“ an verschiedenen Stellen aufgegriffen. Das deklarative Wissen bezieht sich auf das Weltwissen und das soziokulturelle Wissen. Die Fertigkeiten und das prozedurale Wissen bezieht sich auf die pragmatische Kompetenzen und auf die soziolinguistische Kompetenzen. Relevant und grundlegend für diesen Beitrag sind die soziolinguistische Kompetenzen die mehrere sprachliche Kennzeichnungen sozialer Beziehungen umfassen: Auswahl und Verwendung von Begrüßungsformeln, Verwendung von Anredeformeln, Höflichkeitskonventionen. **Die Redewendungen, Aussprüche, Zitate beziehen sich z.B. auf: Sprichwörter und feste Redewendungen.** Die Registerunterschiede sind formelhaft bis sehr vertraut und die Varietäten sind sozial und regional, denn berücksichtigend ist die deutsche Sprache als plurizentrische Sprache.⁵ Obwohl bei den soziolinguistischen Angemessenheiten bei dem Niveau C2 explizit über die Verfügung guter Kenntnisse idiomatischer und umgangssprachlicher Wendungen gesprochen wird, ist es wichtig schon auf dem Niveau B1 mit der Einführung der Redewendungen zu beginnen.

Lehrwerke für DaF im DU in Makedonien Niveau B 1

Eine Untersuchung der Redewendungen in den Lehrwerken für Deutsch als Fremdsprache in Makedonien ist der Gegenstand dieses wissenschaftlichen Beitrages. Es gibt vier Lehrwerke, die laut Bescheid des Ministeriums für Bildung der Republik Makedonien zugelassen und für das Niveau B1 vorgesehen sind. Diese sind

Ausblick 1 - Hueber Verlag mit Bescheid Nr. 22-3635/1 vom 01.06.2010 für die IV. Klasse Gymnasium (12.Klasse), Deutsch als 2.Fremdsprache

Delfin - Hueber Verlag mit Bescheid Nr. 11-6261/1 vom 03.11.2004 für die IV.Klasse Gymnasium, Deutsch als 3.Fremdsprache

Ping Pong 3 - Hueber Verlag mit Bescheid Nr. 22-3652/1 vom 01.06.2010 für die II. und III. Klasse Gymnasium, Deutsch als 2.Fremdsprache

¹ Glaboniat, M./ Müller, M./Rusch, P./Schmitz, H./ Wertenschlag, L., *Profile deutsch*, 2005, S.54

² Glaboniat, M./ Müller, M./Rusch, P./Schmitz, H./ Wertenschlag, L., *Profile deutsch*, 2005, S.10

³ Profile deutsch, 2005, S.55

⁴ Profile deutsch, 2005, S.83

⁵ ebenda

Genial B 1 – Klett Verlag für die I. und II. Klasse Fachmittelschule, Deutsch als 2. Fremdsprache.

Das Lehrwerk **Ausblick** richtet sich an Jugendliche und junge Erwachsene, ist für die Mittelstufe gedacht und für das Lernen mit dem Lehrwerk **Ausblick 1** sollen die Deutschlernende Kenntnisse auf Niveaustufe **B 1** oder gute Kenntnisse auf der Niveaustufe A2 haben. **Ausblick** beinhaltet Themen die speziell Jugendliche ansprechen, denn Jugendliche aus den deutschsprachigen Ländern sprechen über sich. Das Programm **Ausblick** beinhaltet Kursbuch+2 CDs, Arbeitsbuch mit CD und Lehrerhandbuch und Online Übungen im Internet auf der Webseite des Hueber Verlags.¹

Das Lehrwerk **Delfin** ist einbändig, zweibändig und dreibändig zu bekommen. Für unsere Analyse ist die dreibändige Ausgabe relevant und zwar das 3. Kurs- und Arbeitsbuch mit CD, denn Teil 3 führt zum Niveau B1 nach dem Referenzrahmen des Europarates (Prüfung Zertifikat Deutsch).

Es gibt einen klaren Aufbau mit fünf Doppelseiten in jeder Lektion: Eintauchen – Lesen – Hören – Sprechen – Schreiben. Die Transparenz des Lehrwerks ermöglicht eine klare Stoffverteilung. Das Arbeitsbuch kann zum intensiven Üben im Kurs und/oder zum selbständigen Arbeiten zu Hause flexibel eingesetzt werden. Online Übungen gibt es auf der Webseite des Hueber Verlages.²

Das Lehrwerk **Ping Pong 3** bereitet gezielt mit Systematik, Spaß und Spiel auf das Zertifikat Deutsch als Fremdsprache vor. Das Arbeitsbuch bietet vertiefende Übungen zu den Lektionen, die alle Fertigkeiten trainieren und separate Übungen zum Leseverstehen. Sie sind thematisch den Lektionen des Kursbuches zugeordnet. Entsprechend den Anforderungen des Zertifikats Deutsch werden Übungen zum globalen Lesen, zum detaillierten Lesen und zum selektiven Lesen angeboten.³

Der 3. Band vom Lehrwerk **Genial** bereitet auf das "Zertifikat Deutsch" vor und erreicht das Niveau B1. **genia@1** baut auf dem bewährten Konzept von **sowieso** auf, bietet aber Schülern und Lehrern eine Reihe von wichtigen Neuerungen: 15 kurze und abwechslungsreiche Einheiten, Plateaukapitel zum Festigen und Wiederholen mit optionalen Video-Aufgaben, Lerntipps und –strategien im Kapitelverlauf, Überblicksgrammatik im Anhang, Onlineprojekte und weitere Aufgaben im Internet, Ausspracheübungen sind durchgehend in den Einheiten integriert, jugendliche und zeitgemäße Themen, klar strukturierter Lernweg. Im Mittelpunkt stehen die Haupteinsatzbereiche der Jugendlichen selbst: Schule, Freizeit, Hobbys, Familie und Freunde. Diese Themen werden mit landeskundlichen Informationen über die deutschsprachigen Länder verbunden. Die Themen richten sich nach den Vorgaben des "Gemeinsamen Europäischen Referenzrahmens für Sprachen".

Unterrichtsprogramm für das Niveau B 1

Das Entwicklungsbüro für Bildung der Republik Makedonien als zuständige Abteilung des Ministeriums für Bildung und Wissenschaft der Republik Makedonien bereitet die Unterrichtsprogramme für die jeweiligen Unterrichtsfächer für alle Schulstufen vor. Für unsere Untersuchung wurde das Programm für die reformierte Gymnasiums-bildung für den Unterricht in der III. und IV. Klasse des Unterrichtsfaches Deutsch als 2. und 3. Fremdsprache herangezogen. Diese wurde im Mai 2002⁴ und 2003⁵ geschrieben, verabschiedet und auf die Webseite des Bildungsministeriums hochgeladen und ist jederzeit abrufbar. In diesem Programm werden wichtige Informationen für die Deutschlehrer aufgeführt z.B. Deutsch als 2. Fremdsprache, für die IV. Klasse Gymnasium, 2 Wochenstunden, 72 Jahresstunden, Pflichtfach usw. Im Unterrichtsprogramm werden alle Fertigkeiten klar strukturiert und mit den Zielen und Inhalten versehen. Die Lernziele sind in allgemeine Ziele und besondere Ziele eingeteilt, erwähnenswert sind die besonderen Ziele, die unter anderem vorsehen, dass die Schülerin / der Schüler bestimmte soziolinguistische Kenntnisse erzielen soll, die ihr/ihm ermöglichen sich in unterschiedlichen Kommunikationssituationen zurechtzufinden.⁶

¹ <https://shop.hueber.de/de/reihen-und-lehrwerke/ausblick-134.html> abgerufen am 4.05.14

² http://www.hueber.de/seite/info_del

³ http://www.hueber.de/seite/info_kb3_ping?menu=10455

⁴ <http://bro.gov.mk/docs/gimnazisko/zadolzitelniPredmeti/GermanskijazikIVg.vtorstranskijazik.pdf>

⁵ <http://bro.gov.mk/docs/gimnazisko/zadolzitelniPredmeti/GermanskijazikIVg.vtorstranskijazik.pdf>

⁶ ebenda

Analyse der idiomatischen Redewendungen in den Lehrwerken

Die Analyse der o.g. vier Lehrwerke ergab folgende Ergebnisse:

Im Lehrwerk **Ausblick** gibt es keine explizite Übung zu Redewendungen und Redensarten.

Im Lehrwerk **Delfin** von den Autoren Hartmunt Aufderstraße, Jutta Müller und Thomas Storz gibt es im Kursbuch in der 17. Lektion im Teil Schreiben auf Seite 176 und 177 Redensarten und ihre Bedeutung. Sie werden im Lehrerhandbuch mit folgendem Vorschlag zur Bearbeitung geboten: „Lesen Sie gemeinsam mit den Tn die Geschichtchen mit Redensarten und versuchen Sie gemeinsam die Bedeutungen herauszufinden. Der Schüttelkasten hilft den Tn dabei. Anschließend formulieren die Tn die kursiv gesetzten Sätze um. Vergleich der Lösungen im Kurs.“ – Lehrerhandbuch Delfin S. 287.

So sollen die Deutschlernenden die Redewendungen mit deren Bedeutung verbinden und die begonnenen Sätze umformulieren.

Redensart (Redewendung)	Bedeutung
das ganze Haus auf den Kopf stellen	überall im Haus verzweifelt suchen
aus der Reihe tanzen	alles anders gemacht als die Anderen
nur Bahnhof verstehen	überhaupt nichts verstehen
aus allen Wolken fallen	total überrascht sein
Tomaten auf den Augen haben	einfach nicht sehen können
sich die Beine in den Bauch stehen	sehr lange warten
auf die Pauke hauen	laut und fröhlich feiern
zwei Fliegen mit einer Klappe	zwei Dinge auf einmal erledigen

Als große Hilfe für die Deutschlernenden werden auch Bilder zu jeder Redewendung dargeboten, damit keine Verständigungsprobleme auftreten. Als zweite Übung zu den Redensarten bieten die Autoren des Lehrwerks Delfin im Arbeitsbuch auf S. 415 die Übung 35, wobei wieder eine Zuordnungsaufgabe den Deutschlernenden aufgegeben wird: 8 unterschiedliche Situationen sollen mit 8 Redensarten in Satzform zugeordnet werden.

Im Lehrwerk **Ping pong 3** gibt es keine explizite Übung zu Redewendungen und Redensarten.

Im Lehrwerk **Genial B 1** gibt es keine explizite Übung zu Redewendungen und Redensarten.

Umfrageergebnisse der Beherrschung der idiomatischen Redewendungen

Es wurden insgesamt 45 Deutschlernende gefragt. Von denen lernen 2 DL ein Jahr Deutsch, 6 DL zwei Jahre Deutsch, 3 DL drei Jahre Deutsch, 3 DL vier Jahre Deutsch, 4 DL fünf Jahre Deutsch, 3 DL sechs Jahre Deutsch, 5 DL sieben Jahre Deutsch, 3 DL acht Jahre Deutsch, 2 DL neun Jahre Deutsch 5 DL zehn Jahre Deutsch, 7 DL elf Jahre Deutsch und 1 DL zwölf Jahre Deutsch. Alle Befragten wussten, dass die Behauptung „Nicht immer bedeuten die Worte genau was sie sagen“ sich auf die Redewendungen bezieht und nicht auf Aussagesätze, Verben oder Fragesätze. Die Deutschlernende (DL) wurden gefragt welche von den aufgeführten Redewendungen sie kennen und wie deren Erklärung in der Muttersprache lautet: *das Geld zum Fenster rauswerfen, den Mund voll nehmen, für jemand/etwas die Hand ins Feuer legen, jemand auf der Nase herumtanzen, jemand an der Nase herumführen, einen Vogel haben, für jemand/etwas die Hand ins Feuer legen, den Löffel abgeben, jemand die Suppe versalzen, jemand auf den Arm nehmen, mit der Tür ins Haus fallen, jemand einen Bären aufbinden, den Teufel an die Wand malen, alte Zöpfe abschneiden, die Beine in die Hand nehmen, die Hosen voll haben.*

Die Redewendung *das Geld zum Fenster rauswerfen* wurde von 30 DL verstanden und mit dem makedonischen Äquivalent „*se rasrla so pari*“ oder ähnliches umschreibendes erklärt. Nur einige DL haben die Erklärung dieser Redewendung nicht gegeben. Die Redewendung *den Mund voll nehmen* ist für die meisten DL nicht klar, daher nur von 18 beantwortet, einige übersetzen sie, obwohl sie schon geantwortet, dass die Worte bei den Redewendungen nicht dieselbe Bedeutung haben. Kein einziger DL hat den makedonischen Äquivalent genannt, der „*sam se fali-fali me usto zasto ke te raskinam*“ lauten würde. 2 DL haben diese Redewendung als *jemanden beim Wort nehmen* verstanden, 6 als *mit vollem Munde*, 5 als *spricht zu viel*. Die Redewendung *für jemand/etwas die Hand ins Feuer legen* war für 39 von 45 der Befragten eindeutig klar. Die Redewendung *jemand auf der Nase herumtanzen* wurde von keinem der DL verstanden, einige haben sie einfach übersetzt, einige haben es mit der Redewendung *jemand an der Nase herumführen* verwechselt, einige haben sie mit der

Bedeutung der Redewendung *steckt die Nase in alles* verwechselt, einige Male wird diese Redewendung mit Nerven verbunden *jemanden auf die Nerven gehen*. Dagegen die Redewendung *jemand an der Nase herumführen* war für viele DL eindeutig, da es eine dergleiche Redewendung auch in der makedonischen Sprache gibt „*go vlece za nos*“ – von 11 DL, einige haben sie mit der Bedeutung der Redewendung *steckt die Nase in alles* verwechselt- 2-fach, von 2 DL wurde diese Redewendung als *jemanden den Weg zeigen* verstanden, wobei der Grund dafür nicht eindeutig klar ist. Die Redewendung *einen Vogel haben* wurde von den makedonischen Deutschlernenden fast nicht verstanden und einerseits einfach übersetzt oder mit der makedonischen Redewendung „*pileto mi kaza*“ verbunden, da der Vogel auftaucht und in der Makedonischen Redewendung nach dem Vogel gesucht wurde und in der Redewendung „*pileto mi kaza*“ vorkommt. Einige sind einen Schritt weitergegangen und haben als Assoziation für den Vogel die Freiheit, das Fliegen und die Flügel gebracht. 7 DL haben diese Redewendung mit einem Teiläquivalent verbunden „*mu letna cavkata*“. Die Redewendung *den Löffel abgeben* wurde wiederum mehrfach nur übersetzt, dann mit Schuld verbunden und einmal mit der makedonischen Redewendung „*mu padna lazicata vo medot*“ zu deuten versucht, was eigentlich ein Wohlstand bedeutet. Dagegen wäre das makedonische Äquivalent „*gi frli cevliše*“, darauf sind die DL nicht gekommen. Die Redewendung *jemand die Suppe versalzen* wurde von den DL mit Salz und Suppe verbunden, aber auch mit Paprika „*stava piper vo sekoja mandza*“ was von der Bedeutung her nicht übereinstimmt und eigentlich eine Bedeutung *mischt sich überall ein* versteht. Unter *jemand die Suppe versalzen* ist jemandem die Freude, den Erfolg verderben¹ zu verstehen, was bei den Erklärungen der DL nur 5-fach vorkommt. Die Redewendung *jemand auf den Arm nehmen* bedeutet eigentlich jemanden necken, sich lustig machen über jemanden², von nur 2 DL wurde die richtige Bedeutung verstanden und die anderen makedonischen DL haben versucht diese mit der Redewendung „*mu davas eden prst a toj ti ja zema cela raka*“, „*mu podava raka*“, „*go cuva kako kapka na dlanka*“, „*nekoj da te zeme pod raka*“, „*mu odi od raka*“, welche eine ganz andere Bedeutung haben (man gibt jemanden den Finger und er nimmt die ganze Hand, jemanden die Hand geben, er passt sehr darauf auf, wie ein Tropfen auf der Handfläche, jemanden unter die Arm greifen). Die Redewendung *mit der Tür ins Haus fallen* was eigentlich bedeutet ohne lange Vorrede sagen, was man auf dem Herzen hat³ die DL haben auch diese Redewendung wörtlich übersetzt, einmal kommt die Deutung vom Einfachen zum Schwierigen vor. Die Redewendung *jemandem einen Bären aufbinden* bedeutet jemandem etwas Unwahres erzählen, jemanden belügen, prahlen⁴ verstehen die DL als Felsen rücken oder jemanden zu überraschen mit der makedonischen Redewendung „*meckata strav mene ne strav*“. Die Redewendung *den Teufel an die Wand malen* wurde von einigen DL wörtlich verstanden *von möglichem Unheil sprechen*⁵ als Unheil hervorrufen. Die Redewendung *alte Zöpfe abschneiden* etwas Veraltetes aufgeben⁶ bedeutet für einige makedonischen DL daselbe und für die anderen man soll vernünftig werden, nach dem Alten weitermachen, ein Ereignis aus der Vergangenheit vergessen. Die Redewendung *die Beine in die Hand nehmen* schnell laufen sich beeilen⁷ wurde übersetzt und deutet auf die Kontrolle der Situation, man tut alles um erfolgreich zu sein usw. aber nicht auf die richtige Bedeutung. Die Redewendung *die Hosen voll haben* große Angst haben⁸ wurde 10-fach richtig gedeutet, bei den anderen Deutungen handelt es sich um stabil zu sein, viel Geld haben usw.

Methodische Vorschläge für die Anwendung der idiomatischen Redewendungen im DU-Beitrag zur interkulturellen Kompetenz der Deutschlernenden

Als Deutschlehrerin/Deutschlehrer versucht man sich zu helfen, um einen modernen und vor allem interessanten Deutschunterricht zu gestalten. Dazu gibt es sehr viele Zusatzmaterialien, wobei man sie am richtigen Ort und Zeitpunkt wenden sollte. Ein schnell verwendbares Zusatzmaterial ist **Wechselspiele Junior** von Michael Dreke und Sofia Salgueiro von Langenscheidt mit fertigen Arbeitsblättern, die im Unterricht sofort anwendbar sind. Besonders hilfreich für eine Partnerarbeit mit Redewendungen sind die Arbeitsblätter 42 A und 42 B. Das Arbeitsblatt 42 A wird dem einen Partner und das Arbeitsblatt 42 B dem anderen Partner gegeben. Im **Wechselspielbuch Junior Bilder & mehr** werden die methodische Empfehlungen gegeben: „In dieser Übung vermitteln sich die Lernenden gegenseitig die Bedeutung von gebräuchlichen Redewendungen. Damit dies funktionieren kann, sollte vor dem Austeilen der Blätter das Vokabular aus

¹ Friedrich, W., *Moderne deutsche Idiomatik*, 1976 Hueber S. 477

² Friedrich, W., *Moderne deutsche Idiomatik*, 1976 Hueber S. 27

³ Friedrich, W., *Moderne deutsche Idiomatik*, 1976 Hueber S.502

⁴ ebenso da S. 42

⁵ ebenso da S. 521

⁶ ebenso da S. 559

⁷ ebenso da S. 28

⁸ ebenso da S. 224

den Redewendungen geklärt werden. Auf dieser Basis kann die Übung durchgeführt werden. Anschließend sollte das Vokabular aus den Erklärungen der Redewendungen, soweit noch nötig, geklärt werden.¹ Die Fertigkeiten, die mit dieser Partnerarbeit geübt werden, sind: Sprechen, Lesen, Hör-Seh-Verstehen, Schreiben, Hören. Hiermit wird vor allem die interkulturelle und soziolinguistische Kompetenz entwickelt. Die Aufgabe ist folgende: Partner A liest die Bedeutung unter seinen Bildern (es gibt insgesamt 9) und Partner B soll auf seinem Arbeitsblatt die richtige Redewendung zu der vorgelesenen Bedeutung finden und vorlesen. Partner A erkennt die vorgeschlagene Redewendung an das sehr deutliche Bild, das zu der Bedeutung dargestellt ist.

Diese Übung zu der Bearbeitung von Redewendungen zeigte bei den Deutschlernenden einerseits eine große Motivation und Neugier, die deutschen Redewendungen zu erfahren. Es ist empfehlenswert mit diesen AB im Unterricht oder mit anderen Redewendungen zu denen es Bilder zur Bedeutung gibt, zu arbeiten oder auch andere Übungsmaterialien zu Redewendungen aus anderen Quellen in den Deutschunterricht zu verwenden, um die Deutschlernende schon auf Niveau B1 in den deutschen Redewendungen einzuführen und damit zu den pragmatische und soziolinguistische Kompetenzen der Sprache hinzuzuführen.

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Communist Propoganda in Azerbaijani Children's Literature in the Soviet Union

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Abstract

After the national republic had fallen in Azerbaijan in 1920 and the nation taken in the USSR, people's view of the world was reshaped. Foreseeing that the sustainability of the Soviet order depends on educating children, the Communist Party rapidly started to improve the children's literature. Furthermore, the Soviet ideology began to be transferred to the children in Azerbaijan via magazines and newspapers. Improved under the control of the Soviet Union, Azerbaijani children's literature maintained the goal of raising Soviet minded people thanks to the topics and heroes in the literature. Three stages were considered so that Azerbaijani children could be raised with communist mentality. These stages are: Oktyabryat (age 7-9), Pioneer (age 10), Komsomol (age 14). Oktyabryat was the first title given on the way to the Communism. The Soviet government made use of the power of the press, magazines and newspapers in order to carve socialism ideology into people's minds. With the purpose of raising children with the Soviet mentality, the children's magazine called Pioneer (1927-1990) began publishing in Baku, in 1927. The magazine was issued 11 times a year. 80 percent of the essays, stories and poems were served for the Communist propaganda. These praised the Soviet era, told stories about Lenin's success in school and included poems about the Sovietancestry. National identity and national thoughts weren't even a matter of discussion. Following the magazine, a newspaper called "Azerbaijani Pioneer" began publishing. The purpose of this newspaper was to spread the Communist ideals among children. This assertion presents the development of children's literature in Azerbaijan from 1927 to 1990; the way the Communist propaganda was spread via essays, stories, riddles and poems published during the era; the way children were brainwashed; its negative impact; how atheism was first introduced; how the national conscious demolished; and their reflection in today's world. It should be highlighted that there have been no published studies conducted on the impact of these magazines on the children's education.

Keywords: Soviet, Ideology, Child, Azerbaijan, Communist, Literature

Introduction.

Russia started to invade Azerbaijan in the beginning of the XIX century, between 1819 and 1826, by abolishing the Shaky, Shamahi, Karabakh and Lenkaren khans. The "Muslim Provinces Community", was formed, Shusha was the central city and administration was handed over to the Russian officer (Aslan, 2000: 12).

The Treaty of Turkmenchay (1828) was an agreement, where the land of Azerbaijan was split amongst Iran and the Russian Empire.

By the treaty, these lands, which are described as North and South Azerbaijan, were divided into two regions by adopting the Aras river as a boundary. North part of Aras was given to Russia as "Russian Azerbaijan", and South part to Iran as "Iran Azerbaijan" (Mutallimov, 2014: 50-55). Russia could stop Iranian State-i Aliye by The Edirne agreement signed on in 1829. According to the Turkmenchay agreement regarding the Azerbaijan, State-i Aliye had to accept the Yerevan and Nakhichevan khanates, which had been left to Russia, as the lands of Russia (Kurat, 1990: 57). Thus, a very long bondage life has begun for the people of northern Azerbaijan

The richness of Baku was unfortunately impoverished, because of the politics of the Azerbaijani Turks. With the decision of giving the national wealth of Azerbaijan Turks to rent to the Armenian investors, Armenians started get preferential treatment in the period of 1821-1871 (Suny, 1990: 18-19). The politics of Russia by using Armenians against Azerbaijani Turks, brought the Azerbaijani-Armenian conflict, herewith unjustified territorial occupation, reiterate with economic inequality. In 1890, the Dashnaksutyun committee was established in the Caucasus with the aim of clashing with the Turks,

obtaining more effective results and creating a controllable force. The press office of the committee is undertaken by the Trotsky (Bayrak) newspaper (Cengiz, 1983: 23). Preparations for the formation of Armenian gangs in 1890 realized in February 1905, when the Azerbaijani Turks were killed by the Dashnak gangs (Swietochowski, 1988: 70). Russian authorities have played a very important role in the massacre of Armenians against the Azerbaijani Turks (Bala, 1938: 54-61).

Azerbaijani Turks, acted in response to the massacres done by Dashnaksutyun organization which is Russian and Armenian cooperation.

In autumn of 1905, the Difai Party was founded in Ganja. Shafi Rustembekov, Ismail Ziyadhanov, Nesib Yusufbekov, Alekber and Halil Hasmehmedov and Dr. Hasan Ağazade are the founders. Ahmet Agayev participated in this party in Baku. Establishment of DIFAI made Ganja the center of the The National Movement of Azerbaijan (Bala, 1938: 61). The Turks, who wanted to announce to the world through the press together with political unity, were strengthened by the HAYAT newspaper, which started broadcasting on June 7, 1905, was financially supported by Haji Zeynelabidin Tagiyev. The development of ideas of Turkism, Islamism and Liberalism in Azerbaijan, have a main role of Ali Merdan Topçubaşov, Ahmet Agaoglu and Huseyinzadeh Ali Bey who worked in the newspaper (Bala, 1922: 14). Hüseyinzade Ali Bey revealed the slogan of Turkification, Islamization, and acclimatization and later was enlarged by Ziya Gokalp and became the chief slogan of Azerbaijan and the State of Alia's idea of Turkism (Akcura, 1981: 163). 1905 is the year of development that brought hope to the Turkish-Islamic world and strong, innovative unity to the political life of Azerbaijan. It was the period of formation the ideas of solidarity and unity, initiation of political and ideological struggle of the Muslims in Russia and Turks living under the pressure of Russia with the Revolution in 1905.

On February 11, 1920, the Communist organization of Azerbaijan was illegally established the Communist Party of Azerbaijan in Baku. The Party was tasked with the establishment of the armed struggle and labor movement against the administration of the Musavat Party (Azerbaijan SSR, 1975: 556). The Bolsheviks began to propagate against the Musavat Party and Azerbaijan Communist Party pursued policies aimed to break down Musavatists, in order to seize government. The policy they pursued has arrived at the conclusion and the socialists have persistently insisted on the change of government. Yusufbekov assumed the leadership of forming a government In December 1919 (Karabekir, 1960: 37). Thus, the "Red Invasion" declared the power and independence of the Musavat Party, dominated Azerbaijan and proclaimed the Communist regime to the World.

Sovietization

Conservatism, liberalism and revolutionism are the concepts that have been seen as valuable in terms of improving the economic, social and political welfare of nations.

New-world politics knew that when their interests came into force, they would fill these concepts for their own favour. The industrialization and colonization activities of Britain to become the only dominator in the world have increased the will and eagerness of other countries to create their own strength in this way. Russia ignored the Azerbaijani national independence and occupied Azerbaijani Khanates and followed the plans to become permanent in Azerbaijani territory. Russia was aware that Azerbaijan and its capital, Baku, had a unique geography for realizing and developing the concepts of socialism and communism, liberalism and radical socialism, conservatism and liberalism (Mirzoyev, 1929: 170) Baku is one of the richest oil cities of the World and oil will be ranked first in the world as the most precious mineral, and how much transportation is used in the world, so many varieties of products will be extracted from oil and petrol (Cevdet, 1929: 88). The most important reason of permanent resettlement of Russia in Azerbaijan is petroleum, as well as in the fertile soils of Baku; wool, cotton, silk, fish, salt, copper, gunpowder, licorice root, honey, fruit, wine etc. are also the national wealth (Mehmetzade, 1929: 101). Baku is the central Turkish city after Istanbul (1929: 273), for realizing comunist ideology against the Pan-Islamism and Pan-Turkism, internationalism in the East and will have an impact on the East Turkic world (M.B., 1929: 273).

The most important way of Russian hegemony for unifying differences was the Russian imperialist and proliferatory policies. The reflection of these policies on geopolitics is seen as the "Pan-Rusism" movement inspired by the "Pan-Slavizm" movement. The "Pan-Rusism" movement can be expressed as efforts to Russify different ethnic, linguistic and religious groups in the territories dominated by the Russian society, especially at the beginning period of Tsarist Russia.

The influence of the French Revolution in Europe has largely influenced great empires. The reason was the emergence of separatist movements arising from the idea of nationalism, within the great empires that unite the differences of the rapidly

spreading nationalist movement. However, the situation in Tsarist Russia was reversed. The French Revolution has led to the strengthening of Russian nationalism and identity. There were communities with different religions, languages, ethnic and cultural motives in the dominion of Tsarist Russia.

In other words, the period of Russian hegemony was not integrated with separatist nationalism but as integrated nationalism. As Russian nationalism became an ideological tool; nationalism, language and religion were imposed on societies in this geography on the axis of Russification. Finally, the Russian political and economic system was founded by the Soviet Union of Socialist Republics (Soviet Socialist Republics), shifting from socialism to communism.

The October revolutions assumed to be the end of social and economic injustice in the early 20th century and build the road to the establishment of the USSR.

After the disintegration of the tsarist, the influence of the USSR on the people in such a wide geographical area was because the Russian identity of the tsarist period was accepted in different ethnic communities. As a solution to the economic injustice that the capitalist system brought to the public, the Russian intellectuals were presenting the communist system with the promises of social equality and it is no coincidence that, large masses of people pursuing the Russian intellectuals. The people believed that the social inequality seen as a missing part of the system would rise with communism. However, socialist communist system along with the USSR, also had negative effects on the people. The main factors were repressive regime practices, imperative state policies, sociocultural interventions in ethnic, linguistic and religious groups, reshaping the identity of these groups and the creation of a new Soviet man (*homo-sovieticus*).

While the socialist and communist philosophy and thought movements were interfering in social life in the USSR, there were social tools in which all kinds of initiatives were censored against the system, especially for propaganda tools in favor of the system. Especially, literature were one of the most important propaganda elements of the USSR. While the works of Soviet writers passed through the control of the state, foreign sources of literary texts by the censorship translations could also be used for propaganda purposes in Soviet literature.

Establishment of the USSR and the foundation of the Soviet Nation

The USSR was established at the beginning of the 20th century in a vast geography, nearly in a one seventh part of the world throughout Asia and Europe, inherited from the Tsarist Russia, and gather different communities. The industrial revolution which has been rising in the end of the 19th century, especially in the European continent was the main reason of collapsing the Russian imperialism and emergence of Soviet civilization. The process of industrialization deeply affected the political and administrative structure of the countries. While the industrial movement was developing in every area, it created New social and psychological effect on workers in the industrial sector. Industrialization deepened income inequality, and differences between social classes. These differences revealed the rich elite class and the working class that caused problems with each other.

There was no class discrimination in Russia in the 19th century. The popular movement needed for the establishment of the USSR and the revolutionaries targeted the peasants for the civil movement. The Russian peasants were called *Narod* (the people) among the revolutionaries. 1917 Bolshevik Revolution emerged as the socialist and communist expression corresponded with the people. The dominant ideology of the imperialist Russian Empire has changed with the Bolshevik Revolution, and the Soviet Union of Socialist Republics was established, based its philosophy on the establishment on communist, international, class ideology.

Although the Soviet ideology was officially communism, the idea of Russian nationalism state was also accepted in the New Soviet Republics. The great heritage of Tsarist Russia was different Russian communities, which have embraced the emerging Soviet state ideology in Russian nationalism.

The USSR did not have any difficulty in suppressing separatist movements inside the government. Instead of this, nation building in the Soviet Union was created through "Soviet and non-Soviet". The USSR has adopted the Russian upper identity and has aimed at solving the problem of nationality. However, it can also be seen that Pan Slavism movements in the Soviet hegemony have weakened more than in the imperialist period. The identity of Soviet empire, withdrawn from the Bolshevik Revolution, gathered different nations without discrimination of race, religion, language, under the auspices of Russian Nation, but in practice it was seen as imposition of policies. Especially since the 1920s, efforts of the Soviets to create a Soviet Man "*Homo-Soviet*" was evidence in language-literacy and educational policies.

The Soviet Union ruled many nations and used a number of tools for controlling these nations. The main ones were; First, the power structure of the USSR, especially the CPSU, had been an important control tool. About ten percent of the adult population was a member of the SBCP, and the level of education of party members was always better than ordinary people's education.

The Communist Party has infiltrated all important units through the Basic Party Organizations and has controlled everything from first hand sources. Russians have always dominated politics. A few people (especially the Russians) controlled the party through the "democratic centrism" principle, and the election process was managed from top to bottom.

Secondly, education, media and other social events (like sporting events) have been used as propaganda tools for Communism and efforts have been made to create a Soviet citizen type.

Thirdly, the Soviets controlled the nations through using of force and restrictions, have done exiles and massacres. Through exiles and exodus, people have been tried to stir. In addition, exiles have become a way to get cheap workers or slave-workers.

Fourthly, they tried to assault religious and moral values and the power of religion has been smashed. In order to weaken the power of Central Asia, which is often regarded as a threat to the Soviet, the peoples of the Turkic origin were divided into smaller units.

The main factor that keeps countless people together can be said to be "violence" When Gorbachev recognized freedom of some nations it became apparent that all nations maintained their national identity, and the Soviet Union consequently collapsed.

The movements of thought in SSCB and effects on Soviet Literature

Soviet regime is predicated on the ideas of F. Engels and the Marxist ideologies which is disseminated by Karl Marx in 19th century. Thus, Main political, economical, governmental, philosophical structure of SSCB are affected by Marxist ideologies. As the technology was getting better in Europe and also Industrial Revolution and the emergence of working class especially Germany and France contributed greatly to Marx's world of thought. Thanks to this, Marx become the founder of scientific socialism namely communism. However, F. Engels was his best friend and he also made contribution to the movement of Marxism. Karl Marx appropriated for workers to Socialism with the occurrence of working class and Industrial Revolution. Thereby, socialism come in possession of political doktrin of working class. The other effective factor on Soviet political ideas is materialism. The other movement of thought Underlying SSCB's founding philosophy is socialism for the desing of a society. Designing the society which is based on socialist merits is related to art and literature works that are part of socialist realities. According to this movement, new Soviet people and community must be built on the theory of Marxism and its' values. In Russian Revolutionist and theorist Georgi Valentinovich Plekhanov's opinion: "Soviet society should be shaped the patterns of socialist ideology because the content of art and literature is constituted by the realities". The matter is so important such as the other activities and a working which is deprived of ideogical opinion can not be a piece of art. Socialism is need to be equipped with socialist items for its' adoption by the society. Art and literature works should be presented to form the society which is relied on socialist ideas and shape the working class like below ideas ;

Social development goals attached to the authenticity of socialism should be determined.

- These work of arts should explain what new concept "socialism" means.
- These Works should glorify the heroes who serves to communism.
- These Works should aim to the education of the workers in respect to socialism.
- The struggles must be planeed for the future of society
- These Works should appeal to fight people for the renaissance

According to Maxist ideology class discrimination and the struggles between these classes are necessary to understand greatly history and these should be riveting points. There is always a class divisions in respect to the theory of the class war during the history. While discriminating the classes, a part of society is called abusive, the other is abused. And the class division is appeared. As exploiter consists of elite and bourgeois people who are exclusive and superior the other part exploited are constituted of people who are involved to unjustice and immortalities and they are belong to lower classes. The main goal in the struggle of classes is to overtake the power of government. While the working class tries to

grab the power by saying discourses rely on socialism movement; on the other hand, bourgeois classes make an effort to design the society by help of privileges and grants provided by capitalist system. Class Struggle and defending of oppressed people are emphasized on work of art and literature and reality is paid attention in the works. The other enforcement formed to the structure of society is cultural reconstruction. According to Lenin, education was the significant to establish communism in a country so a positive politic education was launched with the minorities in Soviet in 1920. As young generation needed to be educated with the conscious of socialist and communist activities. Thus, cultural renewal started to in the field of education. According to program's aim, soviet education will be predicated on socialist and communist ideology and the politics of Korenizatsiya will provide together students and teachers integrative education. The politic of Korenizatsiya is substantial for soviet who especially can not speak Russian for gaining Soviet philospoy. The most important feature that distinguished from the other society is to have own language. Languages of the societies in SSCB have three qualities. These are written, unwritten and literary languages. The hegemony of Soviet Russia pursue a policy to come together all these communities under Soviet. One of them is to take care the protection of local elements and having written language of these groups is important to increase sense of belonging for SSCB because they can acquire a right for a land.

In order to own land one must be a member of a minority community, and in order to be a member of a minority community one must had a written language. The USSR authority created a written alphabet to groups who did not have a written alphabet in order to ensure territorial integrity. Moreover, some second rate soviet writers wrote poems and novel in these USSR made languages to add a literate component to the newly made languages. So, with socialist reality and cultural construction (Korenizatsiya policies) non-Russian minorities were included into soviet society construction. The basic movements of thought mentioned above were exercised in USSR's politics, economics, management and social areas. Also, it is seen that these movements of thought were reflected in art and literature in the process of society construction and they were promoted by the state. It is known that in this hegemonic soviet Russia state had strict controls and regulation in the matters of art and literacy. This is also known as soviet censorship and the effects of it in art and literature can be seen in the works presented to public. For instance, all written, vocal and visual broadcasts such as books, magazines, posters and radio programs were under to control of an official censorship mechanism. General Directorate for the Protection of State Secrets in the Press under the Council of Ministers of the USSR (Glavit) found in 1922 had more than 1500 workers controlling the literary text, media and external broadcasts. Their agenda was to approve the unpublished written works as well as checking the already published ones in the name of precautionary warnings. Manuscripts, photographs, drawing were at the hand of this ministry.

Language Policies in USSR

Due to riches of communities with different languages in USSR, it was an accepted fact that Soviet authorities wanted to spread the usage of Russian and Russian literacy rates. Nevertheless, in order to create a sense of belonging to the Soviet Union the local languages of some groups in terms of territorial integrity and self-rule were protected. However, certain elites in the Soviet authorities did not favor the idea that local languages should promoted because of Homo Sovyetikus (Soviet person). In the process of creating the Soviet society in order to sovietize the society the Russian language as the native language of the state was at key importance. In the establishment era of Soviet Russia the emphasize was not to discriminating anyone against their religion, language and race and the fellowship of all nations. This emphasis was also included in the discourse of the October Revolution. Yet this policy was not applied and could especially seen in the language policies.

V.I. Lenin, one of the most crucial figures in the establishment of Soviet hegemony, criticized the liberals and the defensor of Czarist Russia on their view on mandatory official language and also he wrote his elegant views on the usage of Russian as an official language in an 1914 writing. Lenin was a crucial figure in Soviet history, thus his views on this topic is crucial as well. In his writing, he is strongly against the view of Liberal and Czarist Russia's advocates views on Russian being forced to embrace to each minority and that it should be thought as a mandatory lesson in the schools. Lenin's views on mandatory official language before the revolution and the applied policies on language of the Soviet Union contradicts. Pre-revolution Lenin argues that the Marxist Movement in Russia do not enforce the necessity of an official language. According to Lenin, local languages can be thought to minorities in elementary school, however in order to defeat backwardness the important pieces of Russian Literature such as Turgenev, Tolstoy, Dolrolyubov or Chernyshevsky should be read. To achieve this goal, Russian must be thought. Actually, in these pre-revolution statements of Lenin's can be seen as a way of gaining sympathy of the minorities whom were affected by the Czarist Russia's oppressive language policies. Because the language policies of the USSR does not coincide with Lenin's pre-revolution statements.

During and after the October Revolution, in the process of introducing socialist and communist teaching to the public it was problematic to teach the Marxist terminology in different languages. Communicating in Russian (which had already include most of the Marxist terminology) in propaganda movements rather than communicating in various languages was accepted by the Soviet elites. This is why teaching Russian to the mostly illiterate people gained meaning and importance accordingly to Soviet idealism. When the literacy rate increases in a common language, the public acceptance of the state and the process of social construction. Soviets did not use language solely for education and political purposes. Another importance of language for Soviets was helping the society's adjustment to local and national culture formation and construction. A common language is crucial in terms of helping Soviet proletariats get rid of their bourgeois traditions and creating a strong bond between citizen and the state. The Soviet elites were aware of this and that is the reason they gave great importance to Russian as a common language.

USSR's language policies went hand in hand with the policies of cultural construction. It was seen that after the revolution inward oriented merger and consolidation was a motivation for a routinized national culture which was socialist and included various nations of the USSR geographics. Language is the key component of this merger and consolidation. Starting from 1917 Soviet authorities made serious efforts to standardisation of local languages and creating a common language to increase the communication between the public. Some steps taken for this agenda was writing a dictionary covering the necessities of a modern industrial society and a new alphabet to increase the literacy rates. Actually, at the very beginning of the USSR the minorities who had local and written alphabets were allowed to choose the alphabet they preferred to use. Yet, these minorities were mostly Turkic societies. In these societies Islamic motives could be seen. Also the fact that their shift in using Arabic alphabet to Latin alphabet due to reformations in the newly found Turkish Republic bothered Soviet administration. Afterwards, Latin alphabets were forbidden by the authority and the usage of Cyrillic alphabet was made mandatory.

On this, the Soviet administration forbade the Latin alphabet, thus made the use of the Cyrillic alphabet compulsory. As a justification, it was put forward that the Latin alphabet made it difficult for the Russians to learn. For all that, a number of linguistic reforms have also been undertaken in order to ensure greater integration of the Turkic communities in Central Asia with the Soviet Union. In the context of the industrialization movement, considering the new needs arising in the field of language countless Russian words and grammatical structures have been added to the languages of other nations along with the Cyrillic alphabet. As a result of this, the local vocabulary of minority communities in the USSR was enriched with Russian language. Along with the language policies monitored, in the middle of the 1930s, the dominant language became Russian in the USSR. Thus far, we observe that the plans Bolsheviks used were to govern politics and society, and on this they use literature and media as tools in their politics. In order to raise communities that is different in social and cultural structures with common Soviet rhetoric and mentalities, they had followed-up various ways. As we mentioned above, common language, religion and culture had to be developed, and thus, it was planned to carry out a policy of assimilation, to break away the cultural values, beliefs and national histories of the countries that they occupied. This policy was not made in the same way in every territory occupied by the Soviets. Because the development level of all the countries under occupation was at different stages. For example, the lifestyle in the Turkmenistan and Kyrgyzstan republics were nomadic, till the Russian occupation, they did not have a settled life, so they had not get acquainted with writing. They passed from written to oral tradition, after the Russian occupation. Surely, no matter what the situation is, Russians are confronted with resistance in these lands, but we can say that the resistance here is not as hard as the struggle of the peoples of Azerbaijan, Tataristan and Uzbekistan, which have a long-established and developed cultural level.

For this reason, the promises made to the peoples about the freedoms during the period of Lenin, were deeply controlled under Stalinism. For building up a single Soviet society and Soviet people efforts have begun. In this way folk culture, folklore, national consciousness and unity began to be seen as a danger. That's why, the years of Stalin dominion are referred to as repressive and terrorism. Soviet domination getting support from the party in the policy of making the Soviet society and the Soviet people, first of all began to open schools in all the regions under their dominion. They are starting to raise generations in all these schools for serving them. They aim to raise a generation with new cultural values by making big investments on young people and children. At first, nobody wants to send their students to these schools and the Soviet government, which faces difficulties in this process, is starting to attract students to their schools by reducing the number of schools that provide education in national values and mother tongue.

Komsomol Organization in the USSR

It is the youth structuring of the Communist Party of the Soviet Union. The male members of this organization are called 'Konsomolets' and the female members are called 'Konsomolka'. Komsomol is the abbreviation for the Union of Communist Youth and its full name is the All-Union Leninist Young Communist League. The Komsomol Organization was founded on 29 October 1918. It had been active until September 1991 and it was the most influential political youth organization in the Soviet Union. The Komsomolskaya Pravda was the publication organ of the organization. In March 1919, as an expression of the ideology of the party and the respect of the Lenin, it was called as the Union of Leninist Young Communists. There were 36 million members of the Soviet Union who were between 14 and 28 years.

The Communist Party of Russia was founded in October 1918 as an organization that organizes young workers and peasants by all the Russian Congressional delegates and trade unions. In fact, the political activism of young people in Russia increased and youth organizations started to take place in socialist fraction during the February Revolution of 1917. There were some organizations such as 'Labor' consisting of young members ruled by the Russian Social Democratic Labour Party in this period, then this organization took the name of CCPM and institutionalized. After the October revolution, it was regarded necessary for the formation of the All-Russia structure by the willingness of young people to join the union in various cities of the country. On October 29, 1918, it was declared that the Komsomol Organization was established in the All-Russia congress attended by young workers and peasants.

The first komsomol badges appeared in 1922 at the center of KIM. The badge took the final shape of Lenin's profile in 1945. Lenin became the ideologue that initiated the Komsomol organization.

The work of Lenin, 'The Tasks of Revolutionary Youth' was called the basic ideological document at the third Komsomol Congress in October 1920 and it became main source all members need to read. The words of Lenin 'You can become a Communist only when you enrich your mind with a knowledge of all the treasures created by mankind.' became the basis philosophy of the Komsomol's.

In the 1930's Lazarus Shatskin was at the beginning of the organization. Shatskin who played a major role in the organization and foundation of the organization, became the first secretary.

Later Lieutenant Tarkhanov took over the leadership. The Komsomol as a subsidiary organization of the Communist Party of the Soviet Union became an organization where the party raised its future leaders. The Pioneer Union of children political organization led by the Komsomol and forming its foundation was formed in 1922. This organization was the pioneer organization that would raise the members of the committee.

Nikalov Pavlovich Chaplin became the secretary general of the Komsomol Central Committee.(1924-1928) When komsomol was established in 29 October 1918, had members 22.100. After two years the numbers of member increase to 482.000 in third congress. Two hundred of these members took part in the struggle against the "White Terror" and occupant.

Komsomols made a decision to found evening school for two years in 1930. In the first term 3000 Komsomol gave education to 15.000 workers for scientific technical lesson in the universities and technical school. Thus, an important step is taken for technical education in 1934, forty eight percent of students participate in organization in 1941. There were more than ten million Komsomol in SSCB in World War II, one million members of Komsomol joined in a union called "Arrows of Voroshilov" the other five million members attended to other military activities. These people took charge in military as "Young Safeguards" Men and women who are Komsomols are awarded prize with a half million medal because of their military success after the war. Komsomol have a great influence on industry, education, science, culture and sport after the war and it carried on his existence as the most impressive mass organisation. Komsomol is the most efficient organization because it provided to reconstruction of the country and also is the first the position between the organizations. In the early 1970's, the newspaper called "Komsomolskaya Pravda" not only in Soviet Russia but also all over the world it got the title "bestseller" with the circulation of 16.6 million. Accordingly the issue of Komsomol published the magazine "Young Guards" so the social base expanded and nearly all of the students participated in this organisation during 1960-1980. Thus, Komsomol become an organization which a citizen gain qualities having a successful career.

Pioneer Organization

Pioneer organization or Pioneer association is a mass children organization in the USSR and was decided to establish in Russia Komsomol Conference on May 19, 1922. It has been celebrated as the Pioneer Day in Russia since 1922 on May 19th. The media organ of the Leninist Pioneer Association has been the newspaper of Pionerskaya Pravda.

In 1917, there was a relatively extensive network of children's scout organizations in the USSR; which included about 50 thousand Scouts.

In the midst of the Russian Civil War scouts were seeking and helping street children. They organized children's groups, children militia and social assistance.

The Scout movement was divided into various areas by the Soviet government. Some members are called Forest Guardians. The Pioneers were educated on the basis of love to each other and to the world, various entertaining and instructive games, socialization principles with work discipline. The Pioneers Organization later called on all the countries of the world to establish the World Scout Brotherhood Organization. The establishment required some necessities.

It aimed to contribute to the healthy development of children, the training of communist philosophy, both the development of practical skills and construction of the country. The idea was formulated by Nadezhda Krupskaya, Lenin's wife. A report titled Komsomol and Child was prepared and scouting methods were determined and a decision was taken to establish the Communist Scout Child Organization. The scouts identified as the precursors was identified by a red tie on a white shirt. Remaining scout leaders supported the Komsomol and the Red Army. They introduced the name "pioneer". Also, they convinced the Komsomol to keep the scout motto "Be prepared!" and adapt it to "Always prepared!" as the organizational motto and slogan. Three generations emerged as the Pioneers, Komsomols, and Communists who formed the basis of the Communist Party.

The Pioneer organization was established by the Komsomol Central Committee as a suborganization of this organization. On February 2, 1922, the Central Committee of the Komsomol sent a circular to local organizations for organizing of groups of children. For this purpose, Valerian Zorin, a member of the Committee, organized a group of children on 12 February 1922.

On April 3, 1922, the vanguard newspaper Davul began to be published. The first editor of the newspaper was Mikhail Stremlyakov and then the newspaper took the name "Pionerskaya Pravda" (Pioneer Reality). In 1922, there were formed a number of pioneer groups in towns and villages in the country. On December 3, 1922, the first leading detachment was established in Petrograd. In the middle of 1923, the number of members reached from 75,000 members to 25 million in 1974.

During the Great Patriotic War (World War II) the Pioneers worked hard to contribute to the war effort at all costs. Thousands of them died in battles as military personnel and in the resistance against Nazi Germany in its occupied territories as partisans and Pioneers under secrecy in enemy-occupied towns and cities, even in concentration camps.

Four Pioneers would later receive the coveted Gold Star Medal as Heroes of the Soviet Union, and countless others were awarded various state orders, decorations and medals for acts of bravery and courage in the battlefield, on enemy lines and occupied territories. After 1955 the names of the best pioneers began to be registered in the Pioneer Organization Honor League.

In 1958, cultivation of pioneers in all the Soviet Union countries was defined as three stages. In the first seven years, adult-oriented training would be provided. In the following period, pioneers would be trying to develop both the ability to work in practice and work in collaboration.

After 1962 it was decided that Lenin's profile would be on the Pioneer emblem. In the same year the All-Union Pioneer Organization was awarded the Lenin Order for the achievements in socialist education. In 1970, the All-Union Pioneer Organization had 23 million pioneers affiliated to 118 thousand Pioneer Unions.

Purposes and Ideals of Pioneer Organization

This was the simple motto of youth organizations the world over, and of the Young Pioneers in the Soviet Union. From 1922 to 1990, generations of 10-15 year old children in the Soviet Union learned, exercised, explored and extolled the virtues of their society through the "Pioneers." Many Young Pioneer Palaces were built, which served as community centers

for the children, with rooms dedicated to various clubs, such as crafts or sports. Thousands of Young Pioneer camps were set up where children went during summer vacation and winter holidays. All of them were free of charge, sponsored by the government.

The main goal of the union was to train productive young Leninists committed to Communist ideology, to develop and maintain the socialist life, to protect the Soviet homeland, to proletarian, socialist internationalism, and to laboring. On May 19th, a ceremony was held in front of Lenin monuments. It was an honor to be admitted to the Pioneer League these years.

At the Communist Party meeting; Stalin talked about the regime with the words "we must take measures to protect the communists already from the capitalist world". It has been decided to increase the number of industries and publications, to supply tools and information as much as possible. The goal was to provide peasants with tractor and electronics, and to mobilize other assets within five years. By this means, Soviet wanted to dominant over socialism without kneeling capitalism which rapidly rising in Europe and America (Dash-Demir, 1930: 56).

The 1917 Bolshevik Revolution has an important place in world political history. The Turkish Republics, under the sovereignty of the Soviet Union, are also greatly influenced by this revolution. There are significant changes in the life of the society Depending on the change of the regime, A new style of life begins to develop. After the 1920s, it continued to gain even more intensity and became most prominent in 1937 when Stalin came to power. Starting from this date, the social life of Azerbaijan changed not only with the administrative style, but also the administrative staff changed. Russians and especially Armenians living in Azerbaijan are brought to the Administration. While Azerbaijan Turks are being pushed to the second plan, most scientists, administrators, journalists, teachers, writers and poets also lost their lives. In the 1930s, thousands of people were killed during the period of collectivization. The formation of literature in this period reigns, it was not possible. Thus, works of Soviet Azerbaijan Literature, became known, is about 25-30 years after the date mentioned.

There is an obligation to write works that conform the official ideological view and the regime called it "Socialist Realism". The new society needs a new type of humans, and the need to evaluate the social by their views. The new type of human was viewed as a "reformist" to society, human relationships are explained with the conflict between classes. Thus, the attack on the old man, the old society and the ancient literature started. We can see the existence of this old-new war in the Turkish literature also. However, it is noteworthy that only the Bolshevik authors conducted the dialectical discuss between the "old and new" in the Azerbaijan. Attack on classical literature, initiated by Bolshevik writers and claimed to be on the interest of public, actually all human values are overthrown. The literary texts written in this period represent the new type of humans in classical literature, as cruel governors, lovers of belief in superstitions, ignorant clergies, rich people, anticommunists. There were teachers, feminist girls and women, idealistic communist teenagers, heroes who were struggling against them. This situation becomes so obvious that the literary work was full of collection of slogans.

Azerbaijani poets and writers who support the Bolshevik's view of that period came up with the idea that class differences must be eliminated, even to such an extent that denied their own national language and literature; they often use terms such as "Lenin's Language", "The Language of the Communist World", "Proletarian Language" and "Soviet Azerbaijani Literature", "Brotherhood Literature", "Revolutionary Literature" and "Communist People's Literature" for literature. Poets and writers like Mayakovsky, Mikhail Yuryevic Lermantov, Maksim Gorki are presented as official models. Thus, the Communist Party was rewarding the works bringing desire to socialism and loyalty, and the author-poet or author was honored with a new duty that made people quickly accept the new model. A few of the writer before the revolution, while continuing on the light of their own, a few others presented ideology of that period. Individuals who say the same poetry before and after revolution, who gave their works of literature in their own sight, was suffered cruelly. They were Jafer Jabbarli, Yusuf Vezir Dzemenzemini, Huseyin Javid, Jalil Mammadguluzadeh and so on. Starting from the 1930s, a growing generation of young poets and writers and an older generation conflicts were built up over time. However, from 1940 to 1941, the generation conflict turned to a clash of ideas and vision of world. Young poets and writers who were eager to win the praise of the "Communist Party", to show fidelity to socialist values, and to transmit their excitement to further places, wanted to reach their goals by insulting words to old generation, thought they would accomplish it. Young people who supported from the party were more successful in this fight.

The main theme of literary works was describing the life before revolution; the exploitation mentality of the rich people; the ignorance of the clergy; the poor situation of the villagers, the workers and the intellectual youth bad conditions. In the works describing life after the revolution, how the Bolshevik regime brought wonderful life to people. In this period, the type of man who was in favor of regime had been idealized.

Between 1941 and 1946, Due to World War II and its military power, which was mostly Turkish origin, the war theme was the main in literature in this period. During the 1950s, there were significant changes especially in the poetry. Poets such as Samed Vurgun, Resul Riza, Suleyman Rustem, Memet Rahim, Mikail Mushfik and Mahdi Sayyidzade, alongside with Russian poets like A. Tvordaviski, M. Dudu, A. Prokof Lev, M. Lukanin were a new source for young poets. We can say that the ideological appeals started after the Revolution began to decrease in 1965-1970 years and during the years of 2000, the poets and writers were more in national and aesthetic anxiety.

The growth of new generation in Azerbaijan has made Russia worry, children were growing as faithful Muslims and in Turkish national spirit. The Communists, who began to investigate the reason of it, faced with the influence of the nationalist policy of the Musavat Party. Therefore, the Communist Party issued the following measures in the Communist newspaper;

1. The commissariate of education determined nature and factors against the influence of nationality and religion and gave strict instructions to all schools.
2. Nationalist teachers should be fired from the schools.
3. Teachers should be from proletarian class.
4. Komsomol and Pioneer organizations should increase their activities and propaganda against nationality in schools.
5. Atheistic society should revitalize its activities not only in schools, but in the families also (M.B., 1929: 58).
6. The obvious men of the Musavat society must be deported.
7. Propaganda should be carried out to decrease the population of Musavat society between the workers, the peasants and the nation.
8. Schools, institutions and Soviets should be cleared from nationalist people (Dash-Demir, 1929: 26).

The Bolshevik congress had decided to develop proletarian literature on the basis of Marxist Leninist principles and controlled by the government (M., 1929: 143). While the Russians, Jews and Armenians were brought to the highest positions in Azerbaijan, the Turks tried to be fired with various excuses (Isimsiz, 1929: 284).

Russia started to establish the Institute and train scholars in order to examine Azerbaijan and the surrounding eastern civilizations; economics, philology, ethnography, language etc. (Mirzoyev, 1929: 428). Russia took all these precautions instead of weapons and ammunition, because World War had not concluded as wished. The aim was to spirit off the national culture. Turkish nation was divided from the Inside in many parts: Azerbaijan, Kyrgyzstan, Uzbekistan, Bashkortia, Tatarstan, Turkmenistan, Tajikistan, Kazakhstan, Ajaristan, Mongolia. Russia separated, crushed and assimilated the national wealth of Turkish nation, their dialects and their alphabets, in order not to come cross again. Türklüğü bir de Türkiye'de boğmak lazim! The communists, who was saying "Strangle Turkishness in Turkey", had started to develop ways for realizing it in Turkey (Suphi, 1929: 245). The Caucasus, was the east of Turkey, that's why they supported the Armenian and Kurdish formation in Iran, Iraq and Syria, had been involved in the internal policy of the Republic of Turkey. Using this ways Russia built a barrier between Turkish-Islamic world.

The terrorist attacks to Azerbaijan Turks, the capital and unjust invasion of lands were a mess of the Russian race. It continued until the death of Stalin when they assimilated young generation, literature and media into their own policy and divested national wealth. When the policy of messaging hidden text to the young generation in literature weakened in 1957, instead of it, modern generation with full of national values and spirit appeared.

The efforts of the new generation were to inform the people who are connected with their souls, the importance of unity and togetherness, and the struggle for keeping independence through the reflections on the magazine called "Redinvasion" Odlu Yurt in Azerbaijan.

Conclusion

The purpose of the invasion of Azerbaijan and Turkish territories, started by Russian nation, was to use the geopolitical and geostrategic values of the Turkish lands proper to Russian interests, and provide appropriate control. The target politics was to be dominant in the world as the only power. The Russians, who could not dominant over Turkish territories with the war, realized that the war could not be won with conventional weapons. As a new war technique, was to spirit off the nationalism and serve Communism and Russians on the international arena.

Since 1828, when Azerbaijani Turks entered the territories of the Russia, they succeeded to be firmly stay connected to the national culture and independence. The October Revolution of 1917 flared up the ideas of independence of the Caucasian peoples. Azerbaijan Democratic Republic also known as Azerbaijan People's Republic declared its independence in 1918 after long struggle, and became the first announced Turkish Republic. In 1920, the Russians interfered to the independence and exiled all members of the Musavat Party, which provided independence to the country. The Azerbaijani intellectuals, who had to abandon their countries, settled in different countries, especially in Istanbul, and began to write for Azerbaijan independence and national wealth, for regain them again, which Russia always wanted to erase.

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Die Deutschen Dialekte in Sibirien Russland

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Abstract

Die Personennamen jeder Epoche, der vielfältigen Sprachen bewahren die Merkmale der Dialekte und zwar der Mundarten. Welche Sprachelemente verschwinden, was hält sich bis Gegenwart, was ist mit der Kommunikation der Russlanddeutschen untereinander sind Fragen, die uns in dieser Untersuchung interessieren. Die Verbreitung der deutschen Dialekte in Sibirien ist historisch bedingt. Die Benennung „Deutsche in Sibirien“ findet die erste Erwähnung in der westeuropäischen Literatur im Jahre 1427. Die ersten Angaben von einem Deutschen in Sibirien gehört zum Anfang des XV. Jahrhunderts. 1410 war in Sibirien bairischer Landesknecht *Johann Schildberger* registriert worden. Er kam als Gefangene vom Khan Jedigej, der zu jener Zeit Sibirien eroberte. Im XVI. Jahrhundert waren westliche Gebiete von Sibirien auf die Karten von Sebastian Münster und Gerhard Mercator festgehalten worden. Sebastian Münster (1489 - 1552), wie bekannt ist, war Kosmograph und Hebräist, er verfasste hebräische und aramäische Grammatiken und Wörterbücher. Gerhard Mercator (1512 - 1594) war bekannter Kartograph und Geograph und er entwickelte den ersten modernen Atlas (1585) [Feldbaum 1999]. Mit dem Beginn des Angliederprozesses von Sibirien zu Russland am Ende des XVI. Jahrhunderts wurden alle Ausländer aktiv zur Erschließungsdienst von Neugebieten angezogen. Unter ihnen waren Ankömmlinge aus Baltikum, Deutschland, Niederlanden, nordischen Ländern, die in Russland alle zusammen als Deutschen genannt wurden.

Keywords: Die Deutschen Dialekte in Sibirien Russland

Introduction

Viele Ausländer, meistens Deutschen, kamen nach Sibirien im XVII. Jahrhundert. Die Deutschen wurden als hochqualifizierte Fachleute und zwar als Beamten, Offiziere, Bergarbeiter, Ärzte eingeladen, die zudem höher als Ortsansässige bezahlt wurden. Nach den Angaben von M.P. Alexejew kamen in Sibirien zur genannten Zeit 52 Deutsche. 1661 wurden in der Stadt Tobolsk Dutzende von ausländischen Offiziere, Militärinstruktore registriert und zwar: *I. Egart, J. von Heiden, A. Ling, J. von Remes, U. Skieter, W.F. Falsenz, D. Fiedemissen, E. Schönbek, J. Erenk, G.A. Meller*. Einige von ihnen hatten schöne Karriere gemacht und wurden in eine höhere Dienststellung eingesetzt. Die soziale Gewichtigkeit der Träger der Dialekte gehört zu den wichtigsten Faktoren der Erhaltung der deutschen Mundarten in Russland.

Unter den Generalen des sibirischen Armeekorps waren Deutschen: *I.D. Buchholz, H. T. Kindermann, I.I. Kraft, K.F. Frauendorf, I.I. Weinmann, I.I. Springer, G.E. Strandmann, G.I. Glasenap, K.F. Klodt von Jurgensburg* [Alexejew 1941]. Diese Familiennamen sind in Russland erhalten geblieben dank dem Beschluss vom Zaren Peter dem Ersten über die Zusammenstellung der Matrikeln mit dem Ziel der Registrierung der Bevölkerung..

Was den Begriff „Familia“ betrifft, kommt das Wort aus dem Lateinischen und wurde in Europa in den Bedeutungen „Das Ehepaar (mit den Kindern), die kleinste Zelle der Gesellschaft“ und „die Generation“ verbreitet. Die zweite Bedeutung des Wortes war „Beiname, die Benennung“ weniger gebräuchlich. W.I. Dall bewahrt in seinem erklärenden Wörterbuch auch die ersten Bedeutungen „Das Ehepaar“ und „die Generation“ [Dall 2002, B. 4].

A.W. Superanskaja zählt die Gattungs-, Familien-, und dynastische Namen zu den Personennamen, die eine und dasselbe Denotate haben – die Kollektive der Menschen mit den unterscheidenden Merkmalen und die älteste unter ihnen ist die Gentilgemeinschaft [Superanskaja 1973: 175].

In die russische Sprache kam das Wort „Familia“ in der Petersepoche und im Wörterbuch von S.I. Oshegow steht an der ersten Stelle die Bedeutung „*Beiname*, mit dem eine Person benannt und durch männliche Linie vererbt wird“. Die zweite Bedeutung des Wortes „Familia“ ist „*die Generation*“. Beispielweise, die älteste Familie *Jusupows* war die reichste in seiner Zeit. Die letzte Bedeutung des Wortes „Familia“, die in der deutschen Sprache als erste, im Sinne „Das Ehepaar“ bleibt, ist im Russischen veraltet und wird heute in diesem Sinne nicht gebraucht (vgl.: *Всей фамилией от правилась в гости*“).

Und es entsteht die Frage, in welchem Verhältnis Eigennamen und Bedeutung sind, das betrachten wir ganz kurz. Am deutlichsten unterscheiden sich Eigennamen und Gattungsnamen im Aspekt ihrer Bedeutung, schreibt Gerhard Koß [Koß 1995 : 458]. Der Eigennamen dient dazu, auf ein singuläres Objekt (eine Person, einen Ort etc.) zu referieren. Die *Extension* oder der Bedeutungsumfang des Eigennamen bleibt also fest. Die Bestimmung des Begriffsinhalts (der *Intension*) von Eigennamen ist in der Fachdiskussion schwieriger. Einige Semantiker gehen davon aus, dass Eigennamen bedeutungsleer sind und ihre Funktion sich auf die Referenz (das Verweisen) beschränkt. Andere Semantiker postulieren das Gegenteil und subsumieren alle Fakten und Sachverhalte unter die Bedeutung des Eigennamens.

Die Vertreter der Position der Bedeutungsleere von Eigennamen können nicht erklären, dass mit einigen Eigennamen minimales Bedeutungswissen in Form von Merkmalen vermittelt wird, z.B. eine Person, die wir mit dem Namen *Bernhard* bezeichnen, ist männlich. Die Bedeutungsmaximalisten können nicht erklären, dass ein minimales Wissen über den Träger eines Namens ausreicht, um den Namen korrekt verwenden zu können (z. B. „Goethe war ein Schriftsteller“ oder „ich habe noch nie was von Goethe gelesen“).

Eine Kompromissposition zwischen diesen beiden Positionen lautet, dass das Wissen über einen Eigennamenträger von Person zu Person sehr unterschiedlich sein kann. Aber es muss einen minimalen gemeinsamen Kern haben, damit diese Personen sich über diesen Eigennamenträger sinnvoll verständigen können.

Manches Wort dient zugleich als Gattungsname und als Eigennamen eines typischen Exemplars, z. B. Sonne, Gott, Salz. Dabei können wichtige Eigenschaften des typischen Exemplars das unterscheidende Merkmal der Gattung sein. Das Wort „Familia“ dient als Gattungsname in der deutschen Sprache und als Eigennamen in der russischen Sprache. Was die Bestimmung des Begriffsinhalts (der *Intension*) von Eigennamen und Gattungsnamen „Familia“ in russischer und deutscher Sprachen betrifft, ist eine Bedeutung dominierende und diese Bedeutung kann in anderer Sprache nicht gebräuchlich sein.

Am Anfang des Artikels haben wir den Begriff „Familia“ im Deutschen und Russischen geklärt. Die ersten russischen und tatarischen Familiennamen erschienen in den XV – XVI. Jahrhunderten bei den Vertretern des Höchststandes der Bevölkerung. Der Mittelstand bekam Familiennamen in der zweiten Hälfte der XVIII – XIX. Jahrhunderte. Es geschah nicht gleichzeitig in allen Orten, sondern etappenweise und es hing davon ab, wie schnell die Bevölkerungsschichten berechtigt worden waren [Gilfanowa 2008].

Der Beschluss über die Zusammenstellung der Matrikeln in Russland wurde 1718 mit dem Ziel der Registrierung der Bevölkerung vorgenommen. Und von der vierten Revision (1782) an, sind so genannte „jasaschnye“ Tataren Sibiriens registriert worden. Matrikelangaben enthielten nur Namen der Väter und danach folgten die Namen der Kinder. Da gab es keine Frauennamen. Von der Mitte des XVIII. Jahrhunderts wurden auch die Frauennamen festgeschrieben. Und im XIX. Jahrhundert erschienen Familiennamen, die von Vaternamen mit den Suffixen – *ow*/ *-owa* gebildet worden waren. Die altertümlichen Besonderheiten der kontaktierenden Dialekte spielen große Rolle bei der Dialektmischung in den Regionen.

Russlanddeutschen erhielten ihre Dialektvielfalt *ungeachtet der Verbindung mit mehreren Kulturen*, die in Russland vorhanden waren. Die Zahl und die Qualität der anfänglich vertretenen Dialekte sind wichtige Faktoren, die zur Konvergenz der deutschen und sibirisch-tatarischen Mundarten in einer Siedlung führen könnten.

Vom XVIII. bis XIX. Jahrhundert kommen in den Matrikeln von Sibiriantataren folgende Familiennamen in russischer Schreibweise vor: von *Adam* (*Адамов / Атамов*), *Albert* (*Альбертов / Алпертов*), *Bauer* (*Бауров / Пауров / Паеров*), *Narrasz* (*Харрасов*), *Hirth* (*Хиртов*), *Schmidt* (*Шмидов / Шемитов*), *Schneider* (*Шнайдеров / Шнейдеров*), *Tischmann* (*Тышманов / Тышманов*) [Gilfanowa 2008]. Solche Familienabbildungen treffen wir nur in den Matrikeln von Sibiriantataren.

Massenumsiedlung der Deutschen nach Russland begann Mitte XVIII. Jahrhundert, wenn 2 Manifeste von Katharina der Zweiten herausgegebenen waren.

Als die Deutschen, dem Aufruf von Zarin Katharina folgend, 1764 nach Russland kamen, brachten sie eine unzählbare Vielfalt an deutschen Dialekten ins Land mit. Es gab Dörfer an der Wolga, nach den Angaben des Sprachforschers Peter Rosenberg, in denen über 100 verschiedene Dialekte gesprochen wurden. Da siedelten Hessen neben Rheinländern, Württemberger neben Pfälzern, Elsässer und Lothringer, Niederländer und Schweizer [Rosenberg 2011].

Wir interessieren uns, welche Elemente der deutschen Dialekte und zwar Mundarten in Sibirien erhalten sind.

Als Kommunikationsmittel hat die Mundart seit dem Aufkommen der Gemeinsprache, wie aus der deutschen Sprachgeschichte bekannt ist, immer mehr an Bedeutung verloren. Seither vollzieht sich ein Prozess fortschreitender Annäherung der Mundarten an die übergeordneten Normen der Gemein- und Umgangssprache. Der Prozess der Angleichung der Mundart an die Gemeinsprache führt nicht nur über die Städte. Der direkte Einfluss von Schule und Nachrichtenmitteln jeder Art wirkt auch fern der Stadt. Mit der Aufhebung des ökonomischen und sozialen Unterschiedes von Stadt und Land wird die Mundart bald nur noch als kulturelles Erbe betrachtet werden können.

Die Sprache als wichtiges Mittel menschlicher Kommunikation entwickelt sich mit der Gesellschaft und ist in steter Bewegung und Veränderung. Sie wird immer bereichert. Wortbestand, Grammatik und Stil passen sich im Laufe der Zeit veränderten Bedingungen an und erlauben eine kontinuierliche und jederzeit angemessene Verständigung. Es gibt neben sprachexternen Einwirkungen auf die sprachliche Entwicklung auch sprachinterne Veränderungen. Diese Veränderungen in der Sprache gehen nicht explosiv, sondern evolutionär vor sich, denn die Sprache muss in jeder Entwicklungsphase der Gesellschaft als lebensnotwendiges Verständigungsmittel funktionsbereit sein. Im Allgemeinen treten bei Wandlungen im Sprachgebrauch zunächst fakultative Varianten auf, die eine Zeitlang mehr oder weniger gleichberechtigt neben den bisherigen Formen stehen. Die neue Form wird dann gleichzeitig als sprachliche Parallelnorm anerkannt.

In Folge verschiedener Migrationsprozesse der Deutschen entstanden in Russland durch Konvergenz- und Divergenzeinflüsse neue Mischmundarten der Russlanddeutschen. In solchen Fällen beginnen Misch- und Ausgleichsprozesse, z. B. die deutschen Namen sind in den Matrikeln von Sibirientataren auf solche Weise festgeschrieben worden: *Bauer (d.) = Пайроэ (sibiriat.), Байроэ (tat.), Schmidt (d.) = Шмидоэ (tat.) / Шемумоэ (sibiriat.)*. Zu einem wichtigen Faktor der Konvergenzprozesse sollte auch die interdialektale Identifizierung gerechnet werden. Die Sibirientataren identifizieren Familiennamen *Пайроэ, Байроэ* mit eigenem Dialekt, sie nehmen fremde Laute [au] an und solche Laute werden im Laufe des längeren Zusammenlebens akzeptiert. Aber die Familiennamen in der Form *Bauerow, Schmidow* treffen wir bei Deutschen nicht d.h. fremde Laute eines fremden Dialekts mit [-ow, -owa] sind nicht anerkannt und von der deutschen Sprache abgelehnt.

In der Mundart des Dorfes an der Wolga wird der Diphthong *ei* nur in wenigen Wörtern gesprochen z.B. heilig, Geist, sonst aber spricht man anstatt dieses Lautes das lange *a*: Eimer – Aamer. Ein anderes Beispiel könnte der Konsonantenwechsel *b* durch *w*, wie etwa in Arbeit - Arweit, aber - awer sein. Man kann solche interdialektale Identifizierungsmerkmale nicht nur im phonologischen Bereich finden, sondern auch im Bereich der Lexik und Morphologie.

Der Prozess des Ausgleichs kann durch verschiedene Faktoren entweder gehemmt oder beschleunigt werden. Beispielsweise in Sibirien, wo allein die Entfernung für sprachliche Homogenität sorgt, sind die Bedingungen für die Herausbildung einer einheitlichen Verkehrssprache viel günstiger als in den voneinander entfernt liegenden Regionen. Meistens wird die russische Sprache teilweise mit deutschen Dialekten vermischt. Das Mischen der Sprachen ist vor allem für die Älteren typisch. Sie verwenden die russische Partikel, wie „nu wo!“ („na also“), „no konetschno“ („aber natürlich“) oder „wsjo“ („das wärs“) ganz selbstverständlich mit. Sprachforscher Peter Rosenberg schreibt, dass bis vor 30 Jahren die Dialektsprecher viele Entlehnungen aus dem Russischen auch noch „eingedeutscht“ haben. Diese „integrative Kraft“ ist heute jedoch verschwunden – gerade die Jüngeren gehen unmittelbar zum Russischen über. Als Folge davon kann eine neue Mundart entstehen, die einige Elemente der Ausgangsdialekte aufweist, jedoch mit keiner der mitgebrachten Ausgangsmundart identisch ist. Die Faktoren der Dialektmischung und der Herausbildung einer einigermaßen einheitlichen örtlichen Verkehrssprache hat A. Dulson in seiner Arbeit „Probleme der Dialektmischung anhand der Sprache der Wolgadeutschen“ dargestellt [Dulson 1941 : 82 - 96]. Zu diesen Faktoren gehören unter anderem:

der Einfluss der deutschen Standardsprache, die von gebildeten Leuten gesprochen wird;

die Zahl und die Qualität der anfänglich vertretenen Dialekte;

die soziale Gewichtigkeit der Träger dieser Dialekte;
der größere oder geringere Einfluss der gemeinsamen Hochsprache;
der Einfluss der lokalen Umgangssprache der benachbarten Dörfer;
die altertümlichen Besonderheiten der kontaktierenden Dialekte;
die sozial-ökonomischen Verhältnisse des betreffenden Dorfes;
die soziale Differenzierung seiner Bevölkerung.

Anhand unseren Angaben können wir (vom Beginn der Verbreitung der deutschen Personennamen in Russland) mundartliche Gliederung der deutschen Namen von Anfang 18. bis 20. Jh. zusammenstellen.

Bayer. – *Sander, Bene, Ignaz, Natz, Xaver* (5).

Süddt. *Fons, Aloys, Anton, Toni/Tony, Barthel, Bartho, Eustach, Fried, German, Gin, Luigi [dʒi-], Maximilian, Mike, Meik, Ottomar, Pankraz, Azius, Quirin, Rudolf, Olf, Urban, Winfried, Xaver* (24).

Westdt. *Lucian/ Luzian, Pankrazius, Pantaleon, Pantaleo, Valerian* (5)

Norddt. *Fredo, Ascan/ Askan, Mathi, Olaf, Piet, Runolf / Runo, Sixten / Sten, Thorleif / Torleif / Thorsten/ Torsten, Thorulf / Torulf, Ulf* (10).

Oberdt. *Lois, Burk, Flori, Giese, Rupp* (5).

Niederdt. *Andrees/ Andrus, Drees/ Dries, Ebbe, Ri(e)k, Hein, Jost/ Jos, Leven, Narziss, Pieter, Steffen, Wippold/ Wippo, Witold, Wito/ Witto, Wolter, Wolf* (15).

Rhein. *Arno, Arnold/Arnolt, Noll, Vit/ Vid / Wit* (3).

Schweiz. *Chrispin, Dani/ Danni, Jacob/ Jacup, Jero, Just, Luc, Manu, Mart/ Marti/ Martin, Urban, Urs, Yan/ Jann* (11).

Fries. *Eme/ Emme, Ulbert, Ulbe, Winold/ Winolt, Winno, Wynant, Wyn* (7).

Die meisten Namen gehören nach unseren Belegen zur süddeutschen Mundart (24). Von diesen kommen die hervorgehobenen Namen mehrere Jahre hindurch vor: *Anton, Toni/Tony, Barthel, Bartho, German, Mike, Meik, Rudolf*. Sie sind bis in unsere Tage hinein erhalten geblieben. Alle anderen Namen sind nur bis zum 20. Jahrhundert festgeschrieben worden. Den zweiten Platz belegen die Namen der niederdeutschen Mundart (15). Und an der dritten Stelle sind die Namen norddeutscher mundartlicher Herkunft (10).

Die angeführten Angaben zeigen uns, dass das von Russlanddeutschen gesprochene Deutsch, stark dialektal gefärbt ist. Und die Zukunft der Deutschen in Russland liegt in der Erhaltung der Dialektvielfalt und der Verbindung mit mehreren Kulturen, die in Russland in Gegenwart vorhanden sind.

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Where Are the Dead? Celestial, Earthly and Subterranean Spaces in Juan Rulfo and José Revueltas

José Jesús Alvarado Cabral

Abstract

Juan Rulfo (1917-1986) and José Revueltas (1914-1976) are two of the most important writers of the twentieth century for Mexican and worldwide literature. When comparing the literary work of both authors can be found similarities rich in meanings that help us to understand in a deep way a worldview of man from the finiteness of being, the subjugation to which men and their societies confront the power Political of their rulers, and the alienation of modern societies. These thematic similarities find throughout their literary work divergences in style and treatment of their plots and characters. In this way, in the paper I propose here, I expose in a wide way the biographical and bibliographic aspects that support the importance of these authors, and then analyze how in the literary work of Juan Rulfo –the novel: *Pedro Páramo* and his collection of short stories: *El llano en llamas*– and that of José Revueltas –novels: *Los muros de agua*, *El luto humano*, *Los días terrenales*, *En algún valle de lágrimas*, *Los motivos de Caín*, *Los errores y El apando*; and short story books: *Dios en la tierra*, *Dormir en tierra y Material de los sueños*– show that cosmogonic vision of the Mexican being in which the presence of death prevails and its meanings from three possible spaces: in the subterranean, the earthly and the celestial. In a graphical way I analyze and contrast how both writers develop in their literary work these three spaces, from the symbolic perspective of the death.

Keywords: Juan Rulfo, José Revueltas, Mexican Literature, Cosmogonic Vision of Death.

Introduction

Why make writers like Juan Rulfo and José Revueltas coincide in a Literary Study in the 21st Century? Why discuss two authors in which we certainly find great convergences, of origin, of rescue of the voice of the Mexican people; but also extreme divergences, of thought, of style?

Juan Rulfo (Juan Nepomuceno Carlos Pérez Rulfo Vizcaino), Writer, Film Screenwriter and Photographer, was born in Sayula, Jalisco, Mexico, on May 16, 1917, and died in Mexico City on January 7, 1986. His most important Literary Works, *El llano en llamas* (1953) and *Pedro Páramo* (1955), have been a landmark in the History of Mexican and World Literature since its publication. José Revueltas (José Maximiliano Revueltas Sánchez) was born in Santiago Papasquiaro on November 20, 1914 and died in Mexico City on April 14, 1976. Belonging to one of the most important artistic families in Mexico¹, José Revueltas carried out work in various currents artistic and thought: Literary, Cinematographic, Testimonial, Political and Philosophical. His Literary Work includes the novels: *Los Muros de Agua* (1941), *El Luto Humano* (1943), *Los Días Terrenales* (1949), *En Algún Valle de Lágrimas* (1957), *Los Motivos de Caín* (1958), *Los Errores* (1964) and *El Apando* (1969); and his Story Books: *Dios en la Tierra* (1944), *Dormir en Tierra* (1961) and *Material de los Sueños* (1974).

In these two writers there are generational and artistic similarities. Evidently, there is the Mexican rural origin, the time in which they write and publish their Literary Work, the theme referred to the rural origin already mentioned, the rescue of the voice of the Mexican people through its diverse characters, the complaint to the Mexican Government that oppresses its people, the recurrence to the *Mexican Revolution* and the *Cristero War*², and of course, the theme that guides this work:

¹ His brothers, the musician Silvestre, the painter Fermin and the actress Revueltas, are still known and academic discussed in the world for their Artistic Work. In the same way, their descendants in different generations have made Artistic Works of great value for the cultural legacy of Mexico and the world.

² The Cristero War, also known as Guerra de los Cristeros or Cristiada, was an armed conflict in Mexico developed between 1926 and 1929 between the government and militias of lay people, priests and religious Catholics who resisted the application of the so-called Calles Law, which proposed limiting the Catholic Cult in this country.

Death. But there are also generational and artistic differences in them: the principle of their Artistic Vocations: in Revueltas the contact with the political, cultural and artistic environment comes from an early age when he emigrated to Mexico City and stayed with his brother Silvestre; and in the case of Juan Rulfo, having tried to study at the University of Guadalajara and devote himself for a long time to photography by working for a Government Agency and traveling throughout Mexico because of that job; also, there are their stylistic proposal, extremely divergent, and of course their political position, this last one is obvious, since Revueltas does not have in his life someone who could really follow him in parallel to his convictions and ideological temperament.

In this Paper I intend to analyze how these two writers in their literary work treat a common theme of the Mexican Idiosyncrasy: Death, how they have a stylistic and even ideological treatment different from it, which responds to the cosmogonic vision of the World Prehispanic, and to the Judeo-Christian Tradition of the Mexican people –a Catholicized people from the Spanish Colony–. This analysis focuses on how the authors, to talk about death and the possible or impossible Transcendence of Being, make their Stylistic-Literary treatment from Three Possible Spaces for the Being: the *Earthly*, the *Subterranean* and the *Celestial*. This also causes readings and analysis from the Ontological, Ideological and Social point of view.

Juan Rulfo's *Pedro Páramo*

It is unquestionable that Juan Rulfo in *El llano en llamas* (1953) and in the novel *Pedro Páramo* (1955), based on the structure and narrative functioning of both books, also fundamentals of what we call the 'Rulfian Universe', exposes widely and deep the Essential Condition of the Mexican Being with its Prehispanic Myths and Beliefs about Death.

Pedro Páramo sometimes involves in a subtle way and in others categorically, the presence of Original Sin, its projection from the Edenic couple, incest, and a somber physical and spiritual atmosphere due to the erratic restlessness of the dead by the consciousness of the Lost Paradise. To get these representations in the narrative of *Pedro Páramo*, Rulfo makes use of the orality of a people, Comala and its inhabitants; thus he explores in a wide way the condition of these inhabitants of the town: Suffering Souls that will not get to transcend the *Earthly* or *Subterranean* Spaces.

In this novel already considered within the Literary Canon, Rulfo follows a fundamental line still in force in Mexican Literature: giving voice to a people so that through that voice we can know the essence of their being and their vision of the facts. Thus Rulfo gives continuity to the line drawn up by the chroniclers of the Spanish Colony; As Norma Klahn has already mentioned, the aesthetic vision of Rulfo's art: "se opondrá al realismo tradicional, vigente en su época de formación, y su visión ética seguirá las pautas establecidas desde la Colonia por fray Bartolomé de las Casas y el padre Sahagún, darle voz a los desvalidos"¹ (1996, p. 251); thus spinning this present and past literature with the Prehispanic Texts and their Cosmogonic-Cultural interpretation of the Life-Death duality.

In *Pedro Páramo*, the voices of the dead will invade little by little the narrative space until overflowing in a choir that together they will be symbol of the Comala itself, the dry land crying and counting its misfortune. Rulfo introduces the reader to this gradual descent through a recognizable figure, whose existential order can be understood from the Earthly Space: Juan Preciado. The first line, his voice, is extremely significant to understand such recognition with the reader: "Vine a Comala porque me dijeron que acá vivía mi padre, un tal Pedro Páramo"² (Rulfo, 1955. p. 1). The narrative places us next to Juan Preciado, at his side, to witness firsthand the journey to the underworld world, as Evodio Escalante has pointed out: Juan Preciado is "guía del lector en su descenso a los parajes inhóspitos de Comala. Modelo de personaje extranjero y –por esto mismo– primer elemento de las identificaciones del lector"³ (1996, p. 663).

Entering together with Juan Preciado to Comala and hearing the voices, perceiving the apparitions, sensing the snares of the Suffering Souls, and above all, the history of the people reconstructed by the memory of those souls, is how we can understand that our logic will be broken and that the inhabitants of Comala still have an impulse that makes them wander in that timeless plane. It is important to point out what this impulse consists of, since it is not pure inertia: all the inhabitants

¹ ... will oppose Traditional Realism, in force at the time of its formation, and its ethical vision will follow the guidelines established since the Spanish Colony by Fray Bartolomé de las Casas and the Father Sahagun, to give voice to the helpless.

² Because it is the original literary text, with its linguistic terms and local language uses, no translation of the fragments of the novel *Pedro Páramo* will be made.

³ ... the reader's guide in his descent to the inhospitable places of Comala. Foreign character model and -for this very reason- first element of the identifications of the reader.

of Comala speak with conscience of sin and wander not to repent but to recall in an exercise of *querulous gossip*, the moments in which their tragic existence, within the order of the Chiefdom of Pedro Páramo, led them to be part of the act of transgression to a greater order: the Divine. Thus, a base space in the horizontal plane can clearly be identified in the novel: the Media Luna and as part of it, Comala, a town whose center in the actions of the novel, is always the church; In addition, there are two horizontal spaces that are reached by vertical ascent or descent: *Subterranean Space*, the one under the earth, the tombs, and *Celestial Space*, the blue sky, the divine space. Thus, the *Earthial Space* is that of Pedro Páramo, of the Cacique, the Media Luna and the earth; the subterranean space is that of the dead or souls in pain, that did not reach the Divine Grace, and divine space that would have to start from the church of Comala, it is only the blue sky.

In the course of the plot, it seems that the order of the Cacique beats the Divine order because its force and imposition is immediate. The inhabitants of Comala have more fear to the effective and instantaneous punishment of the Cacique and follow their commandments, they are adjusted to the terrestrial commandments and to the consequences of the patriarchal presence of Pedro Páramo; but also on the individual level each person is aware of his spiritual transgression, as José Carlos González Boixo points out: "Todos los habitantes de Comala tienen conciencia del pecado y saben que no pueden redimirse de él"¹ (1996, p. 654). They participate in sin under the concealer and often imposing figure of the Media Luna and Pedro Páramo, but they also know that this transgression, Sinful Spirit, arises from themselves, and when the time comes to repent and seek forgiveness, a vain approach to the *Celestial-Divine Space*, they will not be able to achieve it because Father Renteria is one of them, another one who has followed the game of Pedro Páramo and his internal impulses, and therefore, the Divine Power of granting absolution is denied.

The inhabitants of Comala participate in sin and also, as González Boixo says: "se identifican con la culpa original de la pareja edénica, como un peso que hay que sobrellevar en la vida y que les impedirá alcanzar el paraíso perdido"² (1996, p. 654). This consequent identification Edenic Couple-Lost Paradise, is essential for Rulfo and his novel. It is used to illustrate the deep sense of guilt that plagues the Human Being, in general, and the Mexican subject to the Catholic Church and its patriarchal system of chiefdom, in particular. It is clear to find in the novel this identification by the two reflections that are transcendental in the dramatic development of the text: Donis committing incest with his sister (without name) and Pedro with Susana San Juan. In the history of the first couple we can find the elements that George Ronald Freeman has pointed out to assign the most important archetypal key with which we can understand the novel: the Fall of Grace; such elements list them as follows: "Esta caída arquetípica se caracteriza por a) La imagen de una humanidad maldita, b) Un concepto del pecado original, c) Una condición de caído, y d) Un medio ambiente hostil y árido por el cual el hombre tiene que vagar buscando absolución"³ (1996, p. 842).

As already mentioned, a large part of the inhabitants of Comala will not receive the Holy Oils, the Divine Grace, since Father Renteria first refuses and then can not grant it, therefore they will remain as Suffering Souls in the Subterranean Space and they will never reach the Celestial-Heavenly Space. Pedro Páramo is agent provocateur of such punishment for the land and the people, but he also becomes the recipient of punishment. As a patriarchal figure of Comala can prevail in it but his sentence will not consummate his inheritance as a Father Figure. In this idea there is an extremely complex duality proposed by Rulfo: Pedro Páramo is the father of everyone in the town, but in reality he does not have a son who can inherit his Kingdom; the only possible one, Miguel Páramo died and was the only one who managed to receive absolution.

The only possibility that Pedro Páramo has of transcending is to return with the woman he loved as a child, but it is impossible because she went crazy in The Andromeda Mine and remains in a permanent mystical-sexual trance. Thus, they have been expelled from the only possible paradise for human beings: Childhood and their Innocence. It is important to highlight how in this stage one of the two connections in the novel of the two spaces is presented: Blue Earth-Sky; This is given through the kite with which Pedro and Susana play, but this will not happen again except in the dream-hallucination of The Cuarraca.

¹ All the inhabitants of Comala are aware of sin and know that they can not be redeemed from it.

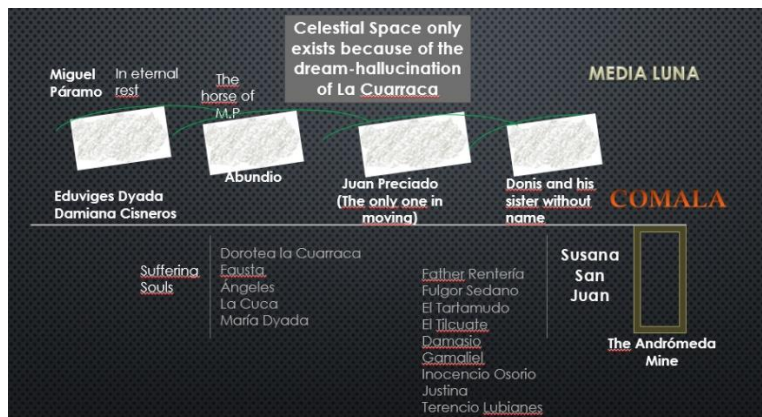
² They identify with the Original Guilt of the Edenic Couple, as a burden that must be overcome in life and that will prevent them from reaching Lost Paradise.

³ This Archetypal Fall is characterized by a) The image of a cursed humanity, b) A concept of original sin, c) A fallen condition, and d) A hostile and arid environment by which man has to wander in search of absolution.

In this way the Structural, Thematic and Symbolic Elements converge in the construction of the Rulfian Universe, a mirror where we can see ourselves reflected as individual beings, with a religious, social and cultural legacy that binds us to this land or gives us condemnations or deserved rewards. A village, Comala, which we entered accompanied by Juan Preciado to be trapped there: another one of the Suffering Souls; a town from which, as Escalante suggests, we can not, as readers, escape: "De Comala, como quien dice, no se regresa nunca, aunque se regrese. Esta es, de hecho, la experiencia de los lectores. En la memoria del viajero siempre habrá un recuerdo que nos devuelva a este páramo inhóspito"¹ (1996, p.683).

In the following figure it can see how the plot is constructed from the three proposed spaces:

Figure 1. *Celestial, Earthly and Subterranean Spaces in Pedro Páramo*



Earthly Space

Dorotea la Cuarraca, Fausta, Ángeles, la Cuca and María, are the ones who make the choral voice of the Subterranean Space, among gossip, jokes and dialogues with which the story of Comala and Pedro Páramo is built, the story of his fall from Grace. Further, as I already mentioned, in the Earthly Space is Juan Preciado, he arrives at Comala looking for his father Pedro Páramo and he will find death in the suffocation: 'the murmurs kill him. Similarly, although Miguel Páramo, sole legitimate son of Pedro Páramo, was buried and received the blessing of Father Rentería for money, his horse is not and is condemned to wander eternally on the Earthly plane, as stated in the same novel:

Una mujer que esperaba en las afueras del pueblo contó que había visto el caballo corriendo con las piernas dobladas como se fuera a ir de bruces... luego [...] caminaba con el pescuezo echado hacia atrás como si viniera asustado por algo que había dejado atrás. (1955, pp. 26-27).

The other two characters that roam alive in the Earthly Space are Donis and his nameless sister, who live in the sin of incest and who are doomed to be sooner or later just Suffering Souls.

Besides these, it is mentioned in the novel that there is a crowd of souls that are loose in the street, among which are Abundio, Eduviges Dyada and Damiana Cisneros.

Subterranean Space

The Subterranean Space is the most important in the Juan Rulfo's novel, that's where the voices of the people of Comala, in particular of the women, are presented. As already mentioned, a large part of the people died and was buried but without receiving the Divine Grace. Dorotea la Cuarraca is the one who initiates this dialogue of the dead, she, along with Fausta, Ángeles, la Cuca and María Dyada, inhabit the Graves of the Poor, the dead piled up, however there is another woman's voice, says La Cuarraca, she speaks alone, that of the Big Grave (which Pedro Páramo paid): Doña Susanita tells them,

¹ From Comala, as one says, never returns, even if he returns. This is, in fact, the experience of readers. In the traveler's memory there will always be a memory that will bring us back to this inhospitable wasteland.

Susana San Juan, who lives still dead moving in her delirium. In addition to these, they are there underground but mute, perhaps only ruminating their grudges, the dead men: Father Rentería, Fulgor Sedano and others.

Celestial Space

As already mentioned, the only two references to the Celestial Space are given by the innocence of childhood or by the madness of Dorotea la Cuarraca, who without the option of being a mother, hallucinates in a dream: "En el cielo me dijeron que se habían equivocado conmigo. Que me habían dado un corazón de madre, pero un seno de una cualquiera. Ese fue el otro sueño que tuve" (1955, p. 57), but she, as Father Rentería tells her, is not made for Heaven, only for Purgatory

Pedro Páramo as a child could feel the way he moved to that Heavenly Space thanks to his precocious love for Susana San Juan:

A centenares de metros, encima de todas las nubes, más, mucho más allá de todo, estás escondida tú, Susana. Escondida en la inmensidad de Dios, detrás de su Divina Providencia, donde yo no puedo alcanzarte ni verte y adonde no llegan mis palabras. (1955, p. 11).

The fate of Susana San Juan, The Cuarraca and all the other characters we know, but *Where is Pedro Páramo when he's dead?* He also did not die in Divine Grace even though he had all the money in the world to buy it, nor is he a Suffering Soul, he turned around, when he threw himself at the end of the novel, and was watered at the expense of the wind dispersing him, himself Comala, the *eterna living resentment* with which Juan Rulfo describes him and Comala.

The approach of these three spaces can be seen thematically and aesthetically coincident in the narrative of Juan Rulfo not only in *Pedro Páramo*, but in the same stories of his only volume published *El llano en llamas*, at least this is remarkable for the stories "Diles que no me maten", "No oyes ladrar los perros", "El hombre", "Luvina" and "Talpa".

Three Horizontal Spaces in the Literary Work of José Revueltas

José Revueltas was born in 1914 in Durango and moved to Mexico City from a very young age. There he starts his political activism, he is secluded in *Islas Mariás* and he writes his first novel *Los Muros de Agua* (1941), then another novel, *El Luto Humano*, in 1943, which is worthy of the National Prize for Literature, and his first Book of Stories *Dios en la Tierra* of 1944. This will be followed by what for many is his best literary work but that earned him generalized repudiation of his fellow ideological struggle, the novel *Los Días Terrenales* in 1949, followed by *En Algún Valle de Lágrimas* (1956), *Los Motivos de Cain* (1957), then another story book, *Dormir en Tierra* (1960), the novels *Los errores* (1964) and *El Apando* (1969) - also considered by many as one of his greatest works -, to conclude with the book *Material de los Sueños* (1974) and the volume of work varies (presented as text of tales and short-stories) that was published posthumously, *Las Cenizas*, in 1981.

The first analysis of horizontal spaces in the work of José Revueltas is based on one of the best-known author's stories: "Dios en la Tierra", text that gives its name to his first volume of stories, published in 1944, when Revueltas was around thirty years old. This also represents a good example to delve into the particular universe of an author who has suffered multiple labels and pigeonholing of certain sectors of criticism, moving from Realism to Criollismo, Socialist Realism, and even Existentialism.

José Revueltas strives, both in his novels and in the stories discussed here, to build a method, a *Literary Machine*, as Escalante himself calls it, which has well-defined effects that he wants to provoke in the reader. Materialist-Dialectical Realism, that is what Revueltas calls it in that same desire to be congruent and to clarify, in the first place to itself, how this machinery should work. Escalante explains this procedure:

Lo que Revueltas pretende (...) es captar no un reflejo mecánico directo de la realidad, sino un movimiento interno, aquel aspecto que obedece a las leyes y a través del cual esta realidad aparece en trance de extinción, en franco camino de desaparecer y convertirse en otra cosa.¹ (1979, pp.18-19).

At the moment of applying this internal exploration in a real world to his literary texts, what Revueltas does is to become an Insightful Persecutor of the movements that, in this reality, are built, above all, that is what Revueltas perceives, in a process

¹ What Revueltas intends (...) is to capture not a direct mechanical reflection of reality, but an internal movement, that aspect that obeys the laws and through which this reality appears in a state of extinction, on the way to disappearing and becoming another thing.

of descent or of degradation, "... y encontrar en esta degradación, en esta corrupción aparente, no una manifestación del mal en términos absolutos, sino un momento en el camino de la superación dialéctica de la realidad"¹ (1979, p. 23). A textual movement that is none other than the internal evolution of reality, which most of the time becomes Revueltas, a repulsive encounter, because what he finds, according to Escalante, is "la verdad del acabamiento"² (1979, p. 26). The important thing is this Internal Movement that Revueltas explores to its ultimate consequences, not only verbally or thematically but in the same trajectory of his characters; and this movement is what basically separates Revueltas from any resemblance to Socialist Realism, which, according to Vicente Francisco Torres M., "hace de la realidad un espantajo momificado, antidialéctico"³ (1985, p. 51). Thus, I will illustrate, from figure 2, the movement of this literary machinery in the story "Dios en la Tierra". For such an assignment, I have divided the text into five moments or movements, to follow the logic of Revueltas, which are clearly framed in the Space-Time progression of the story.

Figure 2. Five moves in Celestial and Earthly Spaces in "Dios en la tierra"



The first movement begins with an Omniscient Narrator who immediately places us before this overwhelming idea of oppression: "La población estaba cerrada con odio y con piedras"⁴ says the omniscient narrator at the beginning of the story (Revueltas, 1979, p. 11). This represents one of the most particular characteristics of Revueltian literature, as Philippe Chéron emphasizes: "El tema fundacional de la obra de José Revueltas aunado al de su militancia, es el de la cárcel, el del encierro a todos los niveles..."⁵ (2001, p. 51). From that first line the narrator places us not only in a space, but in a dimension where the essential thing is that confinement that is not only physical, with stones, also, more importantly, it is closed with hatred, with that feeling that we identify very own of the human, but which we do not stop finding very close to that idea that will be, clearly, present throughout the story: the similarity between two words that are supposed to be contrary: *God-Hate (Dios-Odio)*, almost spelled in Spanish. The narrator turns any place (the population) into a dimension that, although closed, does not stop referring us to a Mythical Time, from the recreation of an almost Biblical Tone, another constant of Revueltas. The narrator here is descending from the Celestial Space to the Earthly Space, and from that initial point of view, the Biblical Tone is justified since his vision is the *Divine* one. This one uses dry language, short phrases and adjectives that try to show a contradictory entity: "... Dios fuerte y terrible, hostil y sordo, de piedra ardiendo, de sangre helada... despaciosa, cuidadosa, ordenada crueldad" (1979, p. 11); reiterations that increase the Mythical breath and confirm this Divine vision: "... desde la ceguera más ciega de su historia" (1979, p. 12), and rhetorical questions that it uses throughout the text with different purposes, in this case to reiterate the Mythical origin of chaos: "¿De dónde venía

¹ ... and find in this degradation, in this apparent corruption, not a manifestation of evil in absolute terms, but a moment in the path of the dialectical overcoming of reality.

² ... the truth of the expiry.

³ ... makes reality a mummified, anti-dialectical scarecrow.

⁴ Because it is the original literary text, with its linguistic terms and local language uses, no translation of the fragments of the short-story "Dios en la Tierra" and of the novel "El Luto Humano" will be made.

⁵ The founding theme of the work of José Revueltas, together with that of his militancy, is that of prison, that of confinement at all levels...

esa pesadilla? ¿Cómo había nacido?" (1979, p. 12). Also in this first movement stands out the repetition of an idea: "Todas las puertas cerradas en nombre de Dios, toda la locura y terquedad en nombre de Dios" (1979, p. 11), the mental closure of an entire people for a religious reason.

From these initial keys we have one of the first thematic locations of the text in historical events, Revueltas is referring to the Cristero War that took place in Mexico in two periods, from 1926 to 1929 and from 1933 to 1939, and he takes this as a pretext to speak precisely of the Alienation of the people, the mental closure that led a nation to raging, alienated confrontation. The narrator observes both sides, makes judgments, calls his reason giving meaning to that internal movement, he sees them almost disappearing, as Florence Olivier points out: "El simbolismo de las referencias bíblicas o míticas prehispánicas convoca en los textos las imágenes fantasmáticas de lo monstruoso como indiferenciación entre el mal y el bien cuando se encuentran a punto de convertirse el uno en el otro"¹ (2001, p.55).

The distance of the opposites is in the first movement of the text framed by the Mythical / Cosmic, but gradually it is diluted and this God soon becomes Earthly and incarnates to face his enemy. It is then that the second movement of the text begins, which is already fully realized on the Earthly Space, that of men of flesh and blood; cries are heard: "¡Los Federales! ¡Los Federales!" (1979, p. 12). Here, then, chaos, human form, takes shape: two sides: the Federals and the people. And in this way the degradation takes a more defined course, we talked about hatred and now we see how this hatred is humanized. The possibility of some *Divine* and / or *Cosmic* order is nullified, as Torres M. detects in Revueltas: "...la vida humana es algo que enturbia el caos del cosmos: esas materias extrañas que son la vida y la conciencia del hombre, están condenadas a desaparecer, a disolverse en el orden destructivo del universo"² (1985, pp. 60-61). Soldiers appear and with them arises the conflict that sustains the storytelling plot, the narrator tells us the dichotomy: soldiers do not fight against others, they fight against God incarnate in his town. The belief of the people in the divine being makes it a compact mass, they are the People of God, they take their name, they become their representative, they are God on Earth, therefore there are no particularities, the people are a mass that has the faith that blinds him and the strength of that same faith; but the soldiers do not reach to compact themselves, they are still individuals. The Federals are the land, Revueltas describes them this way in the story: "¡Y cómo son los soldados! Tienen unos rostros morenos, de tierra labrantía..." (1979, p. 12), therefore, and here is one of the final keys of the story, this earthly character imposes the needs of individuals: they are hungry and thirsty. The people, while God is, can not show these human weaknesses; while hatred, its mission, is not concretized, it will be a participant in the attributes that this same people attributes to their Divinity. These human attributes (Federal) and divine (People) we contemplate in the basic binarisms of the text: Federal / People = Thirst / Water = Earth / Water. The Federals are thirsty, they are thirsty, God is water, their people have water, they are water, and in no way will they quench the thirst of soldiers.

We arrive at a third movement, also on the Earthly plane, where the conflict completes its process of humanization (the Federals have a name: Lieutenant Medina commands them and there is another named Romero, the only names that appear in the story). The narrator uses a question to start this third movement: "¿Cuándo llegarían?" (1979, p. 13), the people ask themselves, waiting, challenging their opponents. The Narrator does not stop emphasizing the trajectory of this Literary Machinery but Revueltas leaves the fight only to the land of the closed, of the mental oppression; each side has its trajectory directed from a single physical element: God = Water, and from this there is a transformation of the same entity according to whose point of view: the absence of God is the curse for the Federals (the Thirst) and for the people the presence of God is the blessing (the Water); and this dialectic, Curse / Blessing, is presented from one sentence to another throughout the story.

We enter the fourth movement of the text, in the Earthly Space, and finally the storyline is completed, Lieutenant Medina thinks of an ally: "¡Si ese maldito profesor cumple su palabra...!" (1979, p. 14); a teacher who will have water for them. We see several points of extreme value in this intrusion of the ally and in the fact that it is precisely a Teacher: first, we place temporarily, now definitely, the story: it is the second period of the *Cristero War*, we come to this by two complementary data: remember the Educational Reform in Mexico of President Lázaro Cárdenas' Period (1934-1938) that had in the sending of Teachers to almost all the rural environment one of its main implements, and also by the fact that in this second

¹ The symbolism of the Biblical references or Prehispanic Mythical calls in the texts the phantasmatic images of the monstrous as undifferentiation between evil and good when they are about to become one another.

² "... human life is something that clouds the chaos of the cosmos: those strange matters that are life and consciousness of man, they are condemned to disappear, to dissolve in the destructive order of the universe.

period of the *Cristeros*, the participation of the Church as an institution was practically null, leaving all that labor in the hands of the people. Another interesting point in this interference of the Teacher as an ally, and here is a wink of Revueltas that I will not stop mentioning, is that perhaps *Reason* or *Knowledge*, represented by the Teacher, is another means of reaching the water and can break the binarism that separates the sides. And so the help is fulfilled but the Teacher is punished for the betrayal, because the narrator had already warned us from the beginning, this is a: "Dios fuerte y terrible, hostil y sordo" (1979, p. 11).

And so we went to the end, the fifth movement, short, only two paragraphs, but forceful, more Earthly impossible, closing the story masterfully. This fifth movement makes a detailed and dry description of the punishment, transforming the narrative into a falsely didactic tone: "Para quien lo ignore, la operación, pese a todo, es bien sencilla" (1979, p. 16). Then, it comes the description of how the people crosses the Teacher with a stake and nails it to the earth, like a Holy Cross on El Calvario. "Un cristiano" (1979, p. 16) says the narrator with excellent irony when referring to the teacher punished and emphasize those two words in quotation marks. And the Teacher, the Reason, the Knowledge is like a scarecrow. The story, which begins in the Cosmic, ends with the pathetic swaying of a scarecrow assuming that mission to scare, as an example of the severity of the people, the People of God. A scarecrow that flutters as if moved by the wind, "llevando la voz profunda, ciclópea, de Dios que había pasado por la tierra" (1979, p. 16). When finishing with that detailed description of the procedure, Revueltas demonstrates his mastery in the story and we verify the effectiveness of that literary machinery that is constructed in five specific movements. A machinery that from the beginning shows its directions in a clear and definitive way.

It is important here to point out how for José Revueltas the plane where the conflicts narrated in his literary writings happen is merely the Earthly one. The Celestial or *Divine* plane is not possible in its texts, it exists but only as a non-visible reference, always as a vault formed by gray clouds, or in the case of the story "Dios en la Tierra", by the luminous radiance, from where the Biblical breath arises, the Divine presence 'alienating', blind and at the same time invisible. Similarly, the infraterrestrial space does not exist for Revueltas. *Where do the dead go in the literary work of Revueltas?*, nowhere do, they remain on the Earthly plane. This is exemplified by the impaled Teacher, so will Chonita, the dead girl, the Priest, Adán and the others killed in the novel *El Luto Humano*, where the dead are floating in the smelly water that floods the town after the *Flood*.

Similarly, the "machinery", the "internal movement" of the Revueltian narrative, is presented in the other literary texts of the author, for example, in situations and the obsessive, almost perpetual movement that is condemned by the characters of the *Islas Mariás* in the novel *Los Muros de Agua*; similarly it appears in the anxious, desperate, almost anguishing movement of the sailors of "Dormir en Tierra" always alienated characters whom Revueltas puts in check to face them the truth of their *Expiry*.

I will review, to point out these ideas, the aforementioned novel *El Luto Humano*, through equal of an illustrative figure (3) and its brief explanation.

Figure 3. *Nine moves in Celestial and Earthly Spaces in "El luto humano"*



The novel *El Luto Humano* (1943) by José Revueltas is constructed in 9 movements that do not necessarily coincide with its capitulated structure (it has 11 chapters). These movements, as in the story "Dios en la Tierra", occur on the Earthly plane, with no opportunity for the dead to find vertical movement towards the celestial or infraterrenal spaces, and if any of these exist it is only as a dome, in this case at night, gray and black clouds that drop the flood, punishment of a God who is a shapeless mass, a vault that covers, rather than to protect, to enclose. There is no possible Divine Grace, nor Hell: this will occur in the same Earthly plane where the everyday happens for the Being, it seems that Revueltas makes that work complicit to his possible readers.

The first movement in the novel is also presented with a Cosmic breath; from the beginning it is key to the dome that will reign in the novel: "Y el cielo no tenía luz, apagado, mostrando enormes masas negras... Y Dios golpeando el cielo, la terrible bóveda oscura, sin estrellas" (1985, p. 14). To reiterate the confinement, the look of the Omniscient Narrator is transported to the interior of the house of Úrsulo and Cecilia, whose only companions are his daughter Chonita, dying, until The Death physically appears and surrenders to her. From here, the corpse of Chonita will wander on the Earthly plane without finding a destination, since The Priest will not have, like Padre Rentería in *Pedro Páramo*, the Moral or Divine Power, of giving him the Holy Oils.

The second movement occurs when precisely Úrsulo comes to look for The Priest, with the ultimate hope that he accepted to give the Sacred Anointing to Chonita. Úrsulo meets Adán in the river and asks him to help him cross it in his boat, *The Cautibadora*. The development of these characters, as a permanent stylistic feature in the narrative of Revueltas, leads them to find a past full of resentment in which they wander as if, in fact, the dead were themselves, as mentioned in the same novel narrator: "Este país era un país de muertos caminando, hondo país en busca del ancla, del sostén secreto" (1985, p. 21).

The third and fourth movements occur with the first encounter in the church with The Priest, then in the river, when he kills Adán and leaves him floating there, in the stinking water product of the flood, site of all the dead. Úrsulo makes his request to The Priest in the church but if he had at any time had the power to leave Chonita in grace, he loses it because of the accumulation of resentment to those who return to see Adán. Even so, the fourth movement does not appear directly in the narration, it will be intuited from the expression of that resentment and the subsequent moral fall, now definitive, of The Priest.

A sample of Revueltas's humor is given at the beginning of the fifth movement, when he describes the cluster of characters locked up again in the house of Úrsulo and Cecilia, next to Chonita's corpse, as "flacos y feos" (1985, p. 46). How else to describe those dead in life more than with those two adjectives. If in *Pedro Páramo* de Rulfo, some living personages appear who go to the tomb and there they remain as Suffering Souls, in the case of Revueltas, they are always like that: dead. In such a way, besides the owners of the house and the dead girl, Calixto, the Calixta, The Priest, Jerónimo Gutiérrez and his shadow wife, without a name, are: "ellos los muertos, lo que comparecían ante el pequeño cadáver" (1985, p. 52). From that desolate meeting and the memories-remorse of these characters, the reader finds enough information to know the past of the people they inhabit (including the dead that inhabit them): The Strike; The failure of the Community Development System; and The Drought; and with it enters the narrative game, the character of Natividad, the dead man who floats throughout the novel.

In the sixth movement is presented, again, a real physical movement of the characters, begins with the departure of the characters, all Dead in Life, and continues when it appears, also physically, Natividad, floating in the river. All wander, flee, with Chonita dead as a burden, the Calixta lost behind, Jeronimo stultified by alcohol also as a burden-another dead. There is a description here of Úrsulo that emulates *Pedro Páramo*: "... Era tan sólo una extrahumana voluntad hacia el ser, la más vehemente, la más ardiente voluntad de la historia, la voluntad, la vocación de la piedra... como parte del tiempo ya, convertido ya en tiempo espeso" (1985, p. 77). This trip, this flight of the characters is also towards the memory, especially of The Priest remembering the prostitute Eduarda, in the framework again of the *War of the Cristeros*.

In the seventh movement comes the night and the procession of characters take refuge on the roof of the house of Úrsulo and Cecilia, there they are protected in the darkness until the day comes and with it, the dome of clouds, the rain now irrepressible, with a barely luster, the sun that looks like a blind eye: "ojo viudo para contemplar la soledad" (1985, p. 92). That's how they last three days on the roof.

The eighth movement is already the delirium of those people, people starved of hunger, of thirst, of loneliness, the apparition of Adán floating dead in the water. The ninth movement comes with the appearance of the Vultures, their patience, hoping that those characters killed in life are finally dead body and spirit, because they have no possible transcendence up or down, only to float or be eaten by the Birds of Prey.

Conclusions

This study, as already mentioned, can be extended in its analysis and graphic representations to the total of the novels and short stories of Revueltas, and in general to a large part of Rulfo's stories, but that exercise would require more time and space. With what was discussed here, it was possible to illustrate how both authors stylistically and thematically manage the three spaces that imply Life-Death and possible transcendence of Being.

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Evaluation of Intertextuality Concept in Photography Through Ugo Mulas's Artworks¹

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Abstract

This research is a summary of the existence, transformation and development of the concept of intertextuality in the contemporary photographic art, which has been talked about in recent years in post-modern thought. In the context of this study, reflections of intertextuality on the photography art is investigated. Italian contemporary photographer Ugo Mulas, who use intertextual approach successfully in photography, has been examined through his works, especially "Verifications" photography series. Mulas's intertextual transactions, that he used his works, are explained and his works are analyzed in terms of context and style.

Keywords: Photography, Ugo Mulas, Intertextuality, Art, Post-modernism

1. Introduction

When the history of art is examined, it can be seen that most of the artworks, which produced throughout history, were influenced by political and social factors. And different understandings and forms were preferred at every period. Therefore, a unique expression form has been developed in each period of art history. Especially postmodernism is impressed many artists and art forms in our era. According to Jameson (2011: 29), postmodern thought emerged in the late 1950s or early 60s. In other words, the concept of postmodernism began to use for analyzing and characterizing of artistic developments as in other fields in the second half of the past century.

In the postmodern thought, the individual became increasingly important. During this period of work, it can be seen that the artists have adopted a regressive style that makes the audience's knowledge and experience active.

As Zeka (1994: 83) has stated, nowadays the stylistic ideology has collapsed, and "the past" has become the only source that can be used by culture producers. Postmodernism is an imitation of dead styles, as Zeka (1994: 83) says; it is conceived as a speech through all the masks and voices that are exhibited in the imaginary museum of culture that covers the whole world. With postmodernism, works in past art movements are emerging as a text interpreted by differentiation rather than combination.

Accordingly the concept of 'Open Work', that Eco was used to tell there is no more pure discourse and genuine work, has taken a fundamental place in postmodernism. As Barthes (2016: 29) states, "once we have gone out of the way", there are no distinctive moments or places: a centerless, uninterrupted text confronts us and it leads us to the concept of intertextuality.

2. Text and Intertextuality Concepts

2.1. Text Description

Text can be defined as whole of words that compose a writing with its form, narration and punctuation features (TDK, 1945).

¹ This paper has been derived from Fulya Betes's thesis titled "Fotoğrafıta Metinlerlik Kavramının Ugo Mulas Çalışmaları Üzerinden İncelenmesi" prepared under the supervision of Ph. D. Lecturer Ugur Kutay at Yıldız Technical University, Social Sciences Institute, Art and Design MA Program.

After briefly mentioning this general definition of the text, it is necessary to emphasize the definition of a new text after the studies on the literature in the first quarter of the original 20th century.

According to Barthes (1998:64);

"Text means Tissue; but whereas hitherto we have always taken this tissue as a product, a ready-made veil, behind which lies, more or less hidden, meaning (truth), we are now emphasizing, in the tissue, the generative idea that the text is made, is worked out in a perpetual interweaving; lost in this tissue-this texture-the subject unmakes himself, like a spider dissolving in the constructive secretions of its web. Were we fond of neologisms, we might define the theory of the text as an hypology (hyphos is the tissue and the spider's web)."

2.2. Concept of Intertextuality

While Russian critic Mikhail Bakhtin explains to the concept of intertextuality, he focuses on the concepts of discourse and speech in text analysis.

According to Bakhtin;

"A text is a knit of discourses and utterances, and these discourses and utterances are not definitely the first, they are in a way speaking in a text. This way of speaking add plurivocality feature to the text. Bahtin, moving from the semantic and historical interactions of the words stated that no text can be 'pure', saying 'there is no word lacking in the dimension of dialogue' (Aktulum, 1999:40)."

Julia Kristeva is another important name that develops the concept of intertextuality likely to Bakhtin's ideas. According to Kristeva; "Each text occurs like a quotations mosaic, each text is a mixture and a transformation of another text in itself (Aktulum, 1999:41)" Concept of intertextuality that means a text influence, giving reference or transformation of another text in literature, it is also used in the other branches of art with the meaning of a singular artwork influences another artwork.

3. Intertextuality in Photography

In today's postmodern era, the artworks that were woven with intertextual relationship mentioned above and as in other branches of art, photography is also fed from these intertextual connections.

As noted by Roland Barthes (2000: 47), photography itself can not exist alone and it has a homogeneous structure. For example; In Mapplethorpe's photographs, he represented a lily's stalk, just as an Oriental painter's style. Today, the function of representation of photography is the source of intertextual transactions.

4. Analysing of Intertextual Transactions in Ugo Mulas Artworks

The Italian photographer Ugo Mulas (1928 - 1973) is one of the most successful and influential artist that practised the intertextual approach in photography. Along with that in the early stages of postmodernism, he adopted intertextual approach consciously. All of these reasons make Mulas even more valuable in this study.

In his artworks, Mulas focused on the relationship between photography and the other works of art. In the "New York The New Art Scene" series, Mulas had the opportunity to take photographs of many famous artists of his time, such as; Marcel Duchamp (see Figure-1), Helmut Newton, Andy Warhol (see Figure-2) and Roy Lichtenstein.

Because of the fact that he preferred to take photos of artists with their artworks or during the process of the artwork production. His photographs can be defined as character portraits. Therefore, the photographs in his series go beyond the ordinary understanding of portraits. The portraits of this series give some tips to the audience related the art movements to be involved, the artworks to be produced from model and the model's artistic attitudes.



Figure-1: Marcel Duchamp, 1965.



Figure-2: Andy Warhol, New York, 1964

"Ossi di Seppia" project that includes the interpretation of Italian Poet Eugenio Montale's poems via photography is another successful example of intertextuality in photography. In Figure 3, Mulas interprets Montale's following lines:

"It flares in the chile
the vast expanse, ripples, then blends smoothly
and mirrors in his vast heart this poor issue
troubled life.
Or my trunk that you add,
in this late ebrietudine,
every reborn aspect with the flowering shoots
on your hands, look." (Pirelli, 1965:67)

In Figure 4, the following lines of Montale are interpreted by Mulas:

"Oh then tossed
like the cuttlefish bone from the waves
fade away little by little;
become
a wrinkled tree or a stone
smoothed by the sea; in colors
merge with sunsets; disappear meat
to bring out drunken source of sun,
from the sun devoured ..." (Pirelli, 1965:69)



Figure-3: Per "Ossi di Seppia", Monterosso, 1962.



Figure-4: Per "Ossi di Seppia", Monterosso, 1962.

"Verifications (1968-1972)" that is the last photography series of Ugo Mulas, before his death, is completely based on the use of intertextual transactions in photography. Mulas has tried to draw attention to the importance of masters in the history

of the art and photography in his own art and subjective view. In addition to many photographers, Mulas also expressed his gratitude to the artists who produce works in different branches of art such as Duchamp in this project.

Ugo Mulas describes the artistic perspective and intertextual relations in the series Verifications that dedicated to artists that are the inspiration sources of his art, shortly before his death as follows:

"I have called this series of photos Verifications because they were meant to clear the meaning of those operations I have been repeating for years, hundred of times a day, without ever stopping to consider their inherent value and always seeing only their utilitarian side. I have dedicated the first of these photographs or verifications to Niepce. ...But my remarks have only one aim: to reconstruct and understand the things I was reflecting upon some years ago when I started thinking to this photograph and non photograph which is my work dedicated to Niepce. ...The unused, unexposed roll which has been only developed, fixed and printed, loses its utilitarian meaning and produces a series of reactions whose outcome is the group of photographs I gathered under the title of Verifications." (Mulas,2015:145,147).

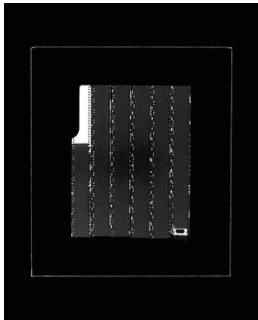


Figure-5: Homage To Neipce,1969.

Mulas (2015:145) devoted the first photograph (see Figure-5) in this series to Neipce. Because the film and sensitive surface were found and developed by Neipce. Therefore, his photography adventure started with film that is based on Neipce lithographs.

With this work, Mulas offers his respect and gratitude to Neipce. For this reason, this photograph is just a medium format film negative that does not represent anything other than itself. This work consists of a developed roll film which was not exposed. There is a small starting piece of the film. A small initial part of the film, which is exposed by light after being placed in the camera, is used in the artwork and it is a photographic reality.

Mulas wanted to protect the end that ties the film to the spool, as well as a small piece that is exposed to the light. This piece is never used, no light comes to this part and this piece is always discarded before it is used. Emphasizing this little piece is to take the exposed film out of the camera and emphasize the moment of taking it to the laboratory. It means closing. This is also a photographic existence because it is connected with glue and the light can not pass to this point. This work represents disappearances or rejections of 36 photographs.

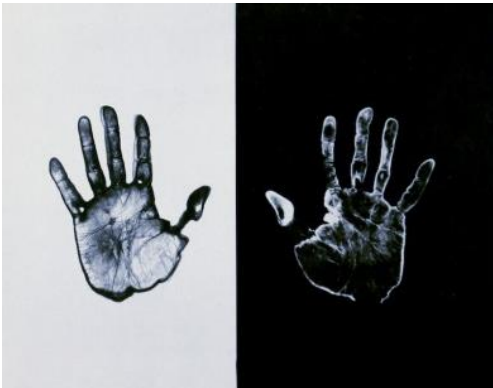


Figure-6: The Laboratory, A Hand Develops, The Other Prints To Sir John Frederick William Herschel.

In laboratory verification (see Figure-6), the development and fixing chemical steps, that the camera is not included in the dark room, are emphasized. Mulas was devoted this work to the famous chemist Herschel, highlights that everything is done by hand in the laboratory. The paper is taken out, the paper is placed under the enlarger, the focusing is done, enlarger is lifted and lowered, the paper is taken again, the paper is put into the paper developing chemical, washed, reinserted and placed in the fixing bath. In this work, the hands are the main character of the story, and the only subject is a pair of photographs. Artist, He put and pressed his hands on the photographic paper under the enlarger and to divide the paper to pairs two parts.



Figure-7: Caption To Man Ray.

Ugo Mulas dedicated this work (see Figure-7) to the famous photographer Man Ray, Man Ray is photographed while he is pointing at the architectural panel, which is the imitation of the frame on the wall. He shows the empty and framed area that is written "Ça c'est mon dernier tableau" (This is my last tableau). The image reveals nothing. Because Man Ray does not exhibit an aesthetic visual pose or expression. Subject is the words here. Mulas has taken this sentence's photo. It is Man Ray's work and also Ugo Mulas photograph.

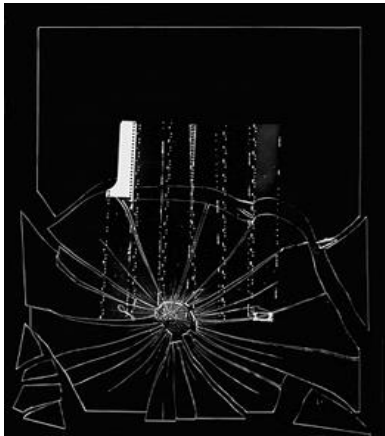


Figure-8: End of the Verification. To Marcel Duchamp.

Mulas preferred to finish his series with the first work of this series (see Figure-8). In this work, the artist used the glass item as the different from the first work of this series. Glass has added a new character to this composition physically and visually. Alongside broken glass associated with brings to mind the works of Duchamp (like Large Glass), it is significant that this fracturing process can never be repeated in the same way.

In this work Mulas (2015:172); wanted to draw attention to importance of Duchamp's place in modern art and contribution of his personal art vision. He devoted his work to Duchamp. Because he thinks that if Duchamp wasn't existing his work couldn't be existed.

5. Conclusion

Photography is constantly in the process of transaction with different art disciplines and it moves goes toward in this direction. Various examples have been produced in the art of photography, especially in postmodern thought by using new working styles. Whereas photography has developed as a branch of art, it also influenced to other art branches and trends. When the link with the reality of photography and one of the contemporary art's aim that is to 'remove the separation of art and life' is thought, photography has become an important tool in contemporary art (Barthes, 1993:39).

Before modernism, it was adhered to patterns such as documenting the past, reflecting the truth in the photography art. With modernism, more free and abstract works have begun to be produced. Along with postmodernism, photographers have adopted a new understanding by making quotations from the movements of the past periods. Photography proved that it is more than a technical process, it affects the other art branches and it continues to interactions with different disciplines like painting, cinema and literature. Since the 19th century, it has been seen that there are intertextual relations in the photography. In this direction, it has been observed that intertextuality brings along different aspects of view over time.

One of the important representatives of intertextuality in the 20th century contemporary photography art is the Italian photographer Ugo Mulas. His "Verification" series in particular is an example of intertextuality itself. Photographer was referred to many artists and photographers like Neipce, Talbot, Lee Friedlander, John Frederick William Herschel, Davide Mosconi, Man Ray and Marcel Duchamp in his photo series. In this project, it's emphasized that the work of the photographers' and artists' understanding of art and the contributions of art, mentioned above. All of these artists and their contributions to the history of art have been interpreted and re-examined in Mulas's reflections and artistic standpoint.

In conclusion, the intertextuality that can be indicated in the works of Ugo Mulas gives a chance to look at a work of art from a new perspective and opens the way for a new evaluation of the existing work. Thus, works from previous periods can be quoted and applied to a new form, which can be transformed into a new meaning. By this way, all of these works are prevented from becoming stereotyped and forgotten. However, it is expected that in order to understand the works produced intertextually, the audience should have information about the work or the artist who is referred to. In other words,

it also appears that the viewer has enabled the intellectual accumulation and encouraged the viewer to use this accumulation.

As stated by Eco (2016: 148) artwork of fiction is pointing to some information that the viewer should have. However, surely, it doesn't load with a charge to discovering the whole encyclopedia.

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Figure References

Figure-1: Mulas, U., Solomon, A. (1967). *New York: The New Art Scene*, Canada: Rinehart & Winston of Canada Limited. p. 74.

Figure-2: Mulas, U., Solomon, A. (1967). *New York: The New Art Scene*, Canada: Rinehart & Winston of Canada Limited. p. 308.

Figure-3: *Rivista Pirelli*. (1965). No: 5, p: 67.

Figure-4: *Rivista Pirelli*. (1965). No: 5, p: 69.

Figure-5: Mulas, U. (2015). *La Photographie*.Vérone: EBS. p.149

Figure-6: Mulas, U. (2015). *La Photographie*.Vérone: EBS. p.161.

Figure-7: Mulas, U. (2015). *La Photographie*.Vérone: EBS. p.169.

Figure-8: Mulas, U. (2015). *La Photographie*.Vérone: EBS. p.173.

Function of Symbols in the Setting of the Novel "The Silent Angel" by Heinrich Boll

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Abstract

The story atmosphere includes the setting, scene components, and all the descriptions the author uses to further advance the plot, events, and introduction of characters. In a good story, none of the words and parts of the story are futile and are used in the direction of the author's purpose for the artistic treatment of events and characters of the story. In the novel "The Silent Angel" by Heinrich Boll, the author uses tools such as dark and negative color like yellow and black, describes the scenes and people with negative words and uses several statues to create a cool and sober atmosphere of war also confusion and discouragement of people and inconvenient events and shows them more tangible and powerful to the reader of the story. Heinrich Boll, using the power of symbols in colors and words, brings the reader fully into the story atmosphere and creates all the emotions in the reader that can be seen and received from the warrior city and its people.

Keywords: Setting, Symbol, The Silent Angel, Heinrich Boll

Introduction

In a good story all words have their own role and make the components of the fiction such as plot, setting, characters and so on. These words represent the whole story which is the result of interaction between the author's internal and external worlds that are under influence of situation and society circumstances. In these paper we study how world war II as an external effect, has affected on a novel and how a skillful writer uses the literary elements to create wonderful scenes for his novel and throw his readers in the real and sensible pictures.

Literature and war

Literature is the representation of life and life is the representation of literature. Both have interact with each other and make each other. One of the categories that has existed since the beginning of human history and has always been reflected in the literary works as the way an artist contacts with external world, is the war.

Reflection of this category may have first entered the verse and later in the prose; here, novels and short stories. Any territory that is wanted or unwittingly encountered in war is, of course, affected by the consequences. What is usually represented in the War and Resistance Literature in the world is the resistance of the people and the soldiers, escape, fear, destruction, courage, betrayal, loyalty, and all components that combat and resist an invading force (internal or external) in different shapes.

An artist, painter, writer, poet, and so on, tries to showcase a corner of the war events and its consequences. Sometimes artists who portray the war are opposed, some consider it necessary in the face of an attacker's defense. Sometimes the ruling powers do not allow the publication of certain works due to the fear of their weaknesses or what they consider to be against themselves. In most cases, when the artists live in attacked countries, they capture the war with all their might and desire, depicting the bad attributes for the enemy and good attributes for their country army force. Artists occasionally look at from human perspective and equality of people and their companions and their kind, and these artists try to consider their soldiers and of the enemy and all People, are human friends. They know themselves and "enemy" soldiers, two sides of a spectrum, which were plagued by the excesses of politicians. In these stories, author's country forces help the injured enemies, and enemy forces also refuse to shoot at the author's country forces in some scenes. In some wars stories, sometimes artists from an invading country try to portray war from another point of view so that they can more and more sympathize with the people which their army has attacked. They want to show and say that their people are hurt and not guilty despite the invading state and military force (like Germany).

In all cases, the artist can, through using tools and facilities his/her own, look at the own and special point of view, take a look at different aspects of the events. There are many literary and linguistic tools that has always played an important role in literary works and help the author; one of them is symbol.

Literature and symbol

Every word can help the fiction audience to understand the fiction world better. Sometimes happen that authors cannot or do not want to say something directly. In such a circumstances they use symbols; use some words or situations but mean the others. We can see this issue in "fables"; stories which their characters are animals but the society they illustrate is human society. "In the broadest sense a symbol is anything which signifies something; in this sense all words are symbols. In discussing literature, however, the term "symbol" is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference, beyond itself." (Abrams, 1999, p. 311) It seems the works which use symbols or basically they are symbolic, are more challenging for the audience mind.

As we know there are many components in a literary work; novel, that act together to create a lasting and remarkable manuscript. One of them is "setting" which depends on time and place and any tiny things in the novel's atmosphere. It can just be a "setting": "The overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place.

When applied to a theatrical production, "setting" is synonymous with décor, which is a French term denoting both the scenery and the properties, or movable pieces of furniture, on the stage." (Abrams, 1999, p. 284) or sometimes do generalize it and known as the atmosphere: "Atmosphere is a general term encompassing the elements of setting, tone, feeling and mood." (Lieberman 1968, 10)

As the novel "The Silent Angel" is a work written about world war II, we need to look at to this war and its influences closer.

World War II

On September 1st 1939, Germany attacked Poland, thus World War II begun. The Polish Army was completely backward in the modern equipment, and vice versa. France and Britain, who had security pledges with Poland, declare war on Nazi Germany in accordance with their commitments and with a pre-coordinated action. The war extends across Europe, the Pacific, Southeast Asia, the Middle East, the Mediterranean, and North Africa. In this incident, the countries of the world were divided into two groups: the Axis Powers and Allied Powers.

As a result of this massive war, the Allied Powers won, the United Nations was founded, the Soviet Union and the United States became the two superpowers of the world, and the Cold War began between them. It was the widespread war in which more than 100 million people fought. "Hitler's war" is not a bad title for the Second World War. For he was its architect. But, in fact two wars waged quite separately, though more or less simultaneously, made up the struggle. These could be called the German war and the Japanese war." (Young, 1966, p. 5)

Although Germany was under pressure from the economic point of view, "however, this war was undoubtedly a war of ideas. The Germans deliberately fought for National Socialism. Germany's victories did not merely benefit the border changes, but these victories also consolidated the principles and methods of national-socialist action: "The Germans are the superior race, and all other nations must be humiliated and partly destroyed." (Taylor, 1974, p. 18)

The response of the peoples of the occupied lands to the underground resistance occupation. Underground resistance in all occupied countries has continued to spread despite the differences in the geography of countries. The people showed their courage and were waiting to hear their news. "They, listening to the good news, were listening to the Allied radio programs - to Boston, Moscow, and especially the BBC; they provided this news, with promising messages and then practical guidelines, through the publication of the newsletter. And by distributing newspapers that are published somewhat on a regular basis everywhere." (Henri Michel, 1978, p. 56)

German literature and world war II

In 1933, Hitler came to power in Germany and through the brutal attitudes, he hurt all the cultural aspects of the German people and, consequently, the development of literature. During this twelve years period, the period of stagnation,

Germany's connection with the civilized world was cut off, many writers were exiled, a lots of books burned, all literary activities were heavily controlled. Because of the neutrality of Switzerland, many German and Austrian intellectuals went there and continued to migrate to the United States, the Soviet Union, or Latin America. From the beginning of the twenty dedicate in the reaction to the successful Russian revolution and the emergence of communist movement throughout Europe, the writers were divided into two groups that during the war, polarization became more intense and after the war, became the German Literary Index.

"German literature since world war II revolves almost exclusively around the moral catastrophe of Nazism and its frightful heritage, the physical catastrophe of the war." (Friederich, 1965, p: 279) The beginning of the new post-war literature was based on a young group of German prisoners who published a publication called "Der Ruf" between 1945 and 1946. The group became "47" in the future, and during its 27 years of activity, it had an enormous impact on all aspects of the people's culture. The best writers after the war and the winners of the prestigious awards were members of this group; one of them was Heinrich Böll.

In the early post-war years, the situation of literature and culture was disappointing. The group and well-known writers tried to erase the German language from past pollution, focusing on issues such as death, destruction, destroyed cities, and many soldiers who returned to home, created many works and tried to act in the domain of realism.

"The literature that came directly after the end of the war was deeply influenced by the events of the war and attempted to show the sad, burning face of the war. The question of the fault and responsibility of the German people in this war was raised after some time and to this day, this question has not gone away from the German literature, and remains. Post-war literature had three different paths:

Literature of Immigrants who returned to their homeland.

Literature of writers who remained in the German National Socialist era.

Young Generation Literature." (McClelland, 1374, p. 186-190)

The Silent Angel and Heinrich Böll

"Heinrich Böll was born on December 21, 1917 in Cologne. His father was a carpenter. He studied the German literature, and at the beginning of the war between 1939 and 1945, he abandoned studies at various fronts, went for attendance in the war and several times wounded. After the war, he continued to study and published his short stories in literary magazines. His first long story, "Timely Train," was published in 1949. He received the Nobel Prize in 1972 for novels, stories, radio plays and many articles that he wrote. He died in 1985." (Rahnama, 1376, p. 139-140)

Böll has many novels and short stories. Many of them were published when he was alive but some of them like "The Silent Angel" published years after his death. "In the same year [1951], Group 47 awarded Böll his first literary prize for the story "Die schwarzen Schafe" [Black Sheep], a humorous tale of how a family's black sheep makes good in a hostile bourgeois world." (Conrad, 1981, p. 26) Among the writers ... who appeared in the fifties and have usually gained international recognition with the acknowledgment of the 47th group, the greatest success has been achieved both inside and outside Heinrich Böll. ... Since the beginning of the fifties, his collection of short stories and novels has been admired in East and West Germany.

Because of the prolonged presence of Böll in the war, his stories, are full of live scenes, can be deduced from his own experiences. "The Silent Angel" relies on the issues, patterns and symbols that Böll has touched upon and expanded in his later works. One of its most prominent examples is his rising fustigation against post-war Catholic standard ideas. ... The novel "The Silent Angel" has a key role among all his works. Regardless of what has been said, this novel also includes the characteristic of returning to homeland and the literature of ruins." (Böll, 2014, p. 218)

This novel was written in 1945 but published 1992. It was the second book Böll wrote. The main character of the story is Hans, a German soldier. He fights in the war. If this escape was to be found in war stories in other war novels, the novels that were written from the invading countries point of view, it would be anti-persuasive, but lit seems that the scape in this story is a positive sign. Hans escapes from a battlefield that his country has been an invader, so he fled to avoid killing innocent people, and this is a positive point; his escape is a representation of resistance, a negative resistance.

The numbed soldier Hans Schnitzler returns to Cologne under an alias to deliver a dead soldier's will to the widow, Elisabeth Gompertz. Hans was supposed to be shot as a deserter, but military court stenographer Willy Gompertz switched jackets with him and was killed instead. Hans's love interest is another war widow, pious Regina Unger, whose baby has been killed by German machine-gun fire just days before they meet. Hans also gets caught up in a dangerous web of intrigue involving a struggle over Gompertz's will waged between Elisabeth and the two-faced Professor Fischer. A lawyer, Goethe scholar and editor of a religious journal, Fischer is also a former Nazi Party member not above filching a 15th-century Madonna from a bombed church. He tries to seize Elisabeth' heritage that her husband put for her. In the other hand, Fisher has an ill daughter who Regina sells her blood for her without knowing Regina and Fisher each other.

Reading this novel, it seems to be somehow a symbolic novel. "As tight and reflexive as poems, symbolist novels insinuate their meanings by a concert of elements. Images, allusions, hints, changes of rhythm, and tone in short, all the devices of suggestion support and sometimes carry the principal burden." (Tindall, 1955, p. 68) Studying symbols can help to understand the novel better.

Symbolic components:

1. The Church

The Most part of the story and description of setting happens in the church. So many elements from the church like candle and bell can be the part of church symbol. Church could be the symbol of religion and calmness. In spite of these meaning, darkness and displeased color like black and yellow, also ruined place and presence of ill and dead people, all in the church make the church atmosphere the opposite. so. neqative. "Böll's moral response to the events of history was shaped in his childhood by devout Catholic parents who reared their children with respect for Christian teachings as embodied in The Sermon on the Mount and Christ's command to love one's neighbor as oneself, but with a critical attitude to the church as an institution." (Conrad, 1981, p. 18-19)

2. Angel statue

The description of the stone angel statue is a description of the atmosphere of the war: a gentle and painful smile, dark hair and dark faces, a wavy hairless, chalky smile (first, Hans finds a gentle smile on the statue's face, but over again It blows away the dust from the sculpture, the cold and stony face emerges.)

Fischer, who finds the precious Saint Mary's sanctuary in the church's barn and invaluable possessions, is very happy and "for the first time came to the conclusion that the main foundation of religion was the sacredness of Mary, which people brought to it; the sweet and strange praise that he has hate it up to now, for no reason at all ..." (Böll, 1393, p. 125)

The term *angel* literally means "messenger," and it is in this prominent role that angels take part in the Christmas story. Understandably, images of angels have become a familiar symbol of Christmas. Several references throughout the Bible imply that angels have assignments not only to people, but to churches, nations and even. In positive point of view can be said that it is necessary to believe in religion in order to survive and return to religion.

3. Blood

In Fischer mind, Mary is a cool word and fetus is an unpleasant word that is Mary's companion. Perhaps Dr. Fischer hated the fetus because of his daughter's illness. When Fischer pays money from a bullfighter to someone who has given blood to his daughter, he thinks that money has sweet smell: "A sweet trash which reminded him the concept of a brothel, but at that moment he realized that it is the smell of blood, the blood smell, the very sweet and soft smell of the blood." (Böll, 1393, p. 132)

"Blood as Mephistopheles reminds Faust. "is an altoeather singlar juice". A substance so vital to human life and so striking in appearance is bound to have many symbolic meanings. From the time of Hippocrates to very recent times, blood was taken as one of the four vital fluids or "humors" whose balance is essential to human health and sanitv. Blood, according to Burton, is "a hot, sweet, temperate, red humor". Occasionally in classical poetry "blood" can refer to a person. Christ's blood is the blood of sacrifice, renewing the "blood of the covenant": "This cup [of wine]," he says, "Is the new testament in my blood, which is shed for you" (Ferber, 1999, p. 29-31)

From above symbolic meaning for blood, in this story we can see, the word "sweet", Fischer hints. Also Mrs. Unger, gives her blood to Fischer daughter and she feel faint; so, one person gives her blood it means her life, so other person gets the blood, gets the life; for surviving and being one, one should sacrifice.

Why is money, which is called "trash" by Fisher, is reminds him the "brothel"? Is he has had many relationships with women? A person who claims is a religious one and preserves the statue of Mary? Blood and money are two categories of politics and war. Fischer is a man who publishes a religious journal and has been a member of the Nazi Party, and also has influential friends in the church. Here one can consider the relationship between political and religious institutions and their relationship with war. Sweet prayer, sweet smell of money and sweet smell of blood symbolize the concepts of religion, power and politics and war.

4. Colors

The atmosphere described in the story is an urban atmosphere in the war. Words that are used to describe the scenes of the story, especially the church, are negative words (yellow and black, dirty and dirty, dirt and debris, unpleasant smell, etc.) and very frequent in this story, especially yellow and black, repetitive, which, along with the above words, helps to create a bloated, undesirable and warlike atmosphere. An example of this war-torn urban conditions can be found here:

"Soiled and dirty glasses, muddy stairs, dark yellow / yellow light / ... The abstract fluid constantly grew larger and blended with mud and slipped the stairs like the floor of the aquarium." (Böll, 1993, p. 10) "Everywhere was filled with layers of plaster and mortar. Filled with pieces of stone, bricks, rubbish and things that come around after every air attack." (Böll, 1993, p. 111) "The unpleasant smell of hot water, onions, and so on." (Böll, 1993, p. 111)

Yellow candle with iron base / black box Aunts / light yellow and wider / Fingers and fingers with broken nails / Uneven and ugly wall / puddle muddy mud / smell and foxy in the corridor / smell Pungent smoke / Soak smoke and soap / Smell of ghastly ash and hazelnut / Smell of spicy sweat, Piss and heat of bed / Smell heavy Moisture / Large wall and yellow / Burned black wall / Yellow and large smoke / yellow / black striped scarves / white and rubber gloves that were bloody and black / water with chlorine and nausea / odorless chapped eyes / grim eyes / cattle Strangers and dirty stones / candles Yellow and curved meadow and NATO / wet dirt and black / yellow notebook / On the way of Mrs Gompertz's home, people were dirty and Bored. Dirty / dirty pots / dirt-stubborn dogs / Mrs. Gompertz's house: Burned and black house, scattered clothes, couched and chairs, piano-ling and mustache-like veins, in the room of Mrs. Gompertz, the statue of Mary, The dress is black / a very large and black statue of Jesus Christ crucified ... "(Böll, 1993: 111)

Yellow and black colors are repeated abundantly and frequently in this story so it can be sparkling: "Yellow is the warmest, most dispersed and burnt color, and hardly can be turned off. Yellow always violates the framework that it contains, just as the sun's rays pass through the sky and show God's power in the other world.

Yellow is eternity, just as gold is an eternity metal. Both are the basis of Christian rituals. ... Catholic priests among these golds and yellows direct the dead to eternal life. All ghost guideers use yellow more often, including Mitra, and also, in many oriental traditions, hell dogs, including dogs Yellow Zand Avesta ... Yellow indicates the decline, aging and proximity of death, and eventually replaces black. On the other hand, yellow is in relation to black, because it is antagonistic or complementary. ... In the Chinese symbolism of yellow, it comes out of black." (Chevalier, 1978, p. 450-451)

As can see, this color is also associated with the pastor and the environment in which the elements of theology, namely, the angel, the church and the death, means the conversion of the church to the hospital and the death of the people, as well as the application of these two colors together and in similar scenes, the connective rings which link between war and death. Black symbolism is often described as "cold", "negative", and "inhale" of all colors, and is associated with primitive darkness and primitive darkness.

"Thus, when black is considered at the lowest point in the earth, it is a sign of absolute passivity, a stage of complete death and absolute stagnation ... the black is the color of mourning, the mourning is not at the white but more demanding than that. In the science of discernment and symbols, the black color means sand, indicating its affinity to sterilized soil, which is often overshadowed by yellow, and often substitutes black. Black is a reminder of death, in the mourning quarters and special priests' clothing, in the funeral or in the holy mass of Christians." (Chevalier, 1978, p. 685-693)

As seen, black and yellow have negative meaning and connect to each other and has connected with death and Cristian. The church covered by darkness, black and yellow color, became a place for death.

5. Iris

The stone angel, is repeatedly viewed from the beginning of the story and is described in various forms and in different scenes. It has an "Iris" in its hand: "Iris, in the Greek mythology was the godfather of the gods, and especially the messenger of Zeus and Hera. She was also a woman of Hermes. Like Hermes, winged, legs and teats, a winged half-foot on a foot and a bowl, a rainbow-colored dress, and flown in the air. Iris was the symbol of the rainbow, and in the general order of the interface between the earth and the earth, and between the gods and men."(Chevalier, 1378, p. 316/1)

Thus, the Iris, with the divine representation beside the angel, which is a supernatural and divine element, has a strong connection between this war, death and the other world, in such a story which half-dozen episodes happen in the church, connected with the priests and the nuns. The story, as it is seen, begins with the death and a war-torn city, and also the rescue of Hans by the death of Mr. Gompertz instead of him, and finally by the death of Mrs. Gompertz; there is death in beginning and end of the story.

Conclusion

The story of the "The Silent Angel", based on the aforementioned materials as anti-war stories, can be called an "anti-war novel". All symbolic components; the church, Angel statue, colors, blood and iris are connected to gether in negative way and make a strong negative atmosphere, All of them related to death. The "angel" is an element of superficiality and, of course, a name and an adjective used for women. In this story, Hans, a German runaway soldier and a protagonist, at the beginning, encounter with an angel statue with a cool, chalky smile. Mrs. and Mr. Gompertz, the family of the devotee of this story, die; Mr. Gompertz is dead at the beginning of the story, and Mrs. Gompertz died at the end of the story.

There are also German military who have killed the child of Regina unintentionally. All of these cases are spelled out. Homeland (Germany, Regina is its symbol) like a mother has lost her son (Regina's child is the symbol of all innocent were killed in the war), and Hans, the symbol of the German army, now defeated and dismembered, returns to live with her mother, who is no longer has any child.

The angel bring messages from heaven to universe and establishes the relationship between the earth and the heaven. An angel who now has not a real smile due to the German invasion, has not brought a message to the German people. An angel who has been silent may show that the sky, which is the place of faith, hope and belief of the people, does not do anything for this earth (Germany) and its people because it is either incapacitated (like passive statue) Or has turned back from this land and its people.

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Approaching Difficulties of Teaching Language Complexes by Example of GAS and BCS

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Abstract

In this article a closer look will be taken at the issue of combining three languages into one language complex, i.e. GAS, German German, Austrian German and Swiss German (hereinafter referred to as: GG, AG and SG) and BCS, Bosnian, Croatian and Serbian. In recent times, the Montenegrin language is also being considered as an addition to the latter language complex. It is common practice throughout Croatia to teach all three varieties of the German language in the German as foreign language departments, much the same as it is common practice to teach BCS in language courses and at universities in Germany or Austria. But is it really possible to combine these languages into one? How important is it to point out differences and similarities between the above mentioned and are teachers really able to do so, seeing as the objective or goal is for teachers to educate and students to accept all three languages? For this purpose, the specifics of teaching at German as foreign language departments in Croatia shall be presented, mainly concerning staff and the organization of studies, as well as the characteristics of students being taught at these departments. Furthermore, certain examples of differences between GG, AG and SG are referred to and explained. In the second part of this article, the relatively artificial language termed BCS that is being taught outside of Bosnia, Croatia and Serbia, is examined and several issues are pointed out. The providers of such languages courses may or may not be aware of these problems, as they most likely do not take into consideration the political dimension lurking in the background. Basically, assuming that communication and comprehension is the end goal, it may be justified to teach these languages as one language complex. But what happens if one were to consider other factors such as history and politics? Teaching both GAS and BCS seems to challenge language teachers as they are expected to recognize and correctly educate students on the differences and similarities of the three, in the future maybe even four languages, which are not necessarily their native language or the language they were taught during their own education.

Keywords: BCS, GAS, foreign language teaching, German language, language complexes, language courses

1. Introduction

The languages being dealt with in this article are all of the same origin, i.e. the Indo-European language which, as time went by, developed into individual languages being spoken in different countries.

The term *Indo-European* not only denominates the language group but also represents a geographical designation: "Indo" for the most eastern language and "European" for the most western language. Linguist Julius Klaproth conceived the term "Indo-European" in 1823 at the St. Petersburg Academy of Sciences (cf. von Polenz, 2009: 2).

Several groups of languages belong to the Indo-European languages: Celtic, Italic, Indo-Iranian, Germanic but also the Slavic languages, among others. They all were derived from the original Indo-European language and have in common the inflecting, or synthetic syntax:

"Die syntaktischen Beziehungen der Wörter zueinander werden vornehmlich durch Endungen oder Vorsilben ausgedrückt, die wohl dadurch entstanden sind, dass nach- oder vorangestellte Wörter durch Akzentabstufung mit dem Wortstamm zu festen Flexionsformen verschmolzen, ähnlich wie noch im frühmittelalterlichen Deutsch der anlautende Konsonant des nachgestellten Pronomens ‚du‘ zum festen Bestandteil der Konjugationsendung der 2. Person sg. wurde (ahd. gibis, mhd. gibest, gibst)". (von Polenz 2009:3)

Synthetic syntax, according to von Polenz, means that the relations between words are mainly expressed by affixes and prefixes. These evolved from words being put in front or behind the original word and later on merging into a fixed inflection form.

Subsequently, the Indo-European language developed into individual languages such as the Germanic language and the Slavic language, which then developed into smaller languages like German, English, Bosnian, Croatian, Serbian, etc.

Languages per se are subject to constant changes and development, new words are added, structures are modified, orthography changes etc. As the world and the people develop so do languages. Therefore, one cannot and should not stick to old habits and things as they used to be seeing that the world keeps turning and brings with it constant change. If no one had accepted modifications and developments in the Indo-European language we would today be deprived of diverse languages and would still speak Indo-European. Nowadays, young countries like Bosnia, Croatia and Serbia are also attempting to establish languages of their own. These, of course, are of the same origin but *have* already developed a substantial number of differences and in the future surely will develop even further.

Equally, the German language is being spoken in Germany, Austria, Switzerland and Lichtenstein although those languages are of the same origin. They have developed certain modifications in German-speaking countries, sometimes even leading to misunderstandings between native speakers of GG, AG and SG.

2. Teaching language complexes as one language – by example of GAS

First of all, it is necessary to point out that under no circumstances is the intention of this article to judge and/or evaluate the quality of teachers or students at the German as foreign language departments or the quality of study programs, which is in fact on a very high level, nor is it intended to criticize teachers or students of BCS or the providers of such courses. The intention, rather, is to point out peculiarities as well as forthcoming difficulties in teaching three languages combined into one, i.e. into a singular language complex.

2.1. German as foreign language departments in Croatia

There are only four German as foreign language departments in Croatia, namely in Rijeka, Osijek, Zadar and Zagreb. The departments are organized in three teaching fields: literary studies, linguistic studies and language practice. The latter aims to improve language competencies of students as they register for the bachelor programme on B1 level pursuant to the CEFR¹ which requires them to be on a C1 level when graduating pursuant to three years. Upon being awarded the master's degree their language proficiency should be on a C2 level in accordance with the CEFR.

The language education field is regarded as being most responsible for language instruction, i.e. grammar practice, listening and reading comprehension, writing and communication skills as well as vocabulary expansion. This is precisely the segment of education at the German as foreign language department that this article is based on.

Students at the German as foreign language departments are decidedly heterogeneous, as they originate from different parts of Croatia, as well as Bosnia, and bear certain distinct characteristics.

First off, there are groups of students who have previously lived in German-speaking countries for a period of time as their parents fled from the civil war, thus they attended school abroad. Some of the students were native speakers of German as they were born and raised in Germany, Austria or Switzerland. Nonetheless, this group is becoming smaller as many of these generations have by now finished their university education and there are less returnees in total considering that Croatia, at the moment, is facing a wave of emigration rather than a wave of immigration. However, there still exist students who have returned from any of the above mentioned German-speaking countries.

Next, there is the second group of students who were taught German at school. At present, German is predominantly being taught as a second or third foreign language with less lessons (usually two per week), because it is common for English to be the first foreign language in schools.

¹ CEFR = Common European Framework of Reference for Languages (A1, A2, B1, B2, C1, C2)

Finally, there is also quite a large group of students who learned German simply by watching cartoons and children's programmes on German TV. They have an impressively broad vocabulary and practically no accent when speaking German, but most of them lack grammar knowledge.

The German as foreign language departments in Croatia are very lucky to have a successful cooperation with the DAAD¹ and the ÖAD² in that there are always one or more language assistants or lecturers from Germany and/or Austria present at the departments. Often there are also trainees from Germany, Austria or Switzerland resulting in a high number of native speakers at the departments, as is the case with some of the regular teachers.

All this results in profoundly heterogeneous groups of students from different backgrounds at various levels of proficiency and an equally heterogeneous teaching staff. This offers a wide range of language varieties and opportunities to teach and learn an abundance about culture and civilizations of the three different German speaking countries. On the other hand, heterogeneity also leads to distinct problems and oftentimes confusion among students concerning the language being used and that which is most desired by teachers.

2.2. Standard German language

It is difficult to deal with the complex language *German*, seeing as it is a pluricentric or polycentric language meaning that it is a language with several interacting codified standard versions being used in different countries. Furthermore, there are many varying dialects within Germany, Austria and Switzerland.

Concerning standard or written German language, Reiffenstein points out the following:

"Die in Österreich verwendete Schriftsprache weicht in keinen wesentlichen Bereichen von der sonstigen deutschen Hochsprache ab [...]. Normabweichungen gibt es lediglich in bestimmten Sektoren des Lexikons: zum Beispiel in der Medien- und Amtssprache für die Bereiche der öffentlichen Verwaltung und Institutionen, zum Beispiel in der Sprache der Speisekarte [...], und natürlich in einigen weiteren Bereichen" (Reiffenstein 1983:20).

He considers that there are no major differences between GG and AG in standard or written German language except for deviations in media and administrative language in the fields of public administration and institutions, foods and beverages and certain other fields not specified by him distinctively.

Considering the backgrounds of staff and students at the German as foreign language departments, the three countries, or rather the standard languages of Germany, Austria and Switzerland, were chosen to be compared in this article.

Henceforth, merely a few examples are stated and a brief insight into the concrete issue is presented:

2.2.1. Usage of German/Austrian/Swiss terms

In order to illustrate the differences one could not only list plenty of varying terms but also different usage of prepositions, gender of nouns etc. However, this would go beyond the scope of this article, therefore some common examples of terms concerning foods and beverages shall be discussed at this point.

For instance, there are three different terms for referring to *rolls*: Germans would say *Brötchen*, Austrians would say *Semmeln* and the Swiss, *Weqqli*. The same fact applies to *chicken*, where Germans use *Hähnchen*, Austrians *Hendl* and Swiss, *Güggeli*, *Poulet*. In turn, Germans refer to *whipped cream* as *Schlagsahne*, Austrians as *Schlagobers* and Swiss as *Rahm* as well as *mirabelles* being *Mirabellen* in Germany, *Kriecherl* in Austria and *Pflümchen* in Switzerland. Many other terms could be added to this list, such as *girolles* being *Pfifferlinge* in German, *Eierschwammerl* in Austria and *Eierschwämmli* in Switzerland.

Even though this is a very small selection of examples, the major difficulties can still be singled out by these few references. Consequently, if there are Swiss teachers or students having lived in Switzerland, they will for instance use the word *Nüsslisalat*, meaning *lamb's lettuce*. Teachers with German or Austrian background do not necessarily understand this and

¹ DAAD = Deutscher Akademischer Austauschdienst (German Academic Exchange Service)

² ÖAD = Österreichischer Austauschdienst (Austrian Exchange Service)

would certainly correct it to *Feldsalat* (GG) or *Vogelsalat* (AG), although teachers at the departments are instructed to accept words and expressions from all three languages.

This begs the question, how and if it is possible to demand from teachers to accept all three languages considering the fact that a teacher, for instance, is a GG native speaker and not necessarily familiar with AG and SG or has learned GG, AG or SG during his/her education and is not familiar with the other two varieties. The other question raised is, to what extent does this lead to confusion among students if one teacher offers three different terms for the same thing?

We know from experience that it is very confusing for students as they have to learn three new words/terms/expressions and subsequently are not entirely sure which to use in a given context. On the other hand, it is also demanding of teachers as they would have to get acquainted with all the different words/terms/expressions from GG, AG and SG in all teaching fields. Therefore, most of the teachers prefer to stick to their native language or, if not native speakers, the German language they have been taught during their own education, not paying much attention to the other two German components. This can lead to situations where students complain: "But Mrs/Mr XY uses this expression all the time, why don't you accept it?" or "In Switzerland/Austria/Germany we have always used this expression". Sometimes this even generates dissatisfaction when written essays or seminar papers are being corrected.

Generally, regardless of whether GG, AG or SG is used, it is possible to make oneself understandable, as most of the words are used in the same way in all three varieties of the German language. There are, of course, certain specific expressions, namely differences in pronunciation and grammar to some extent, which could be compared to British English and American English (Canadian and Australian English should probably be included here as well). Therefore, critics may interject that, in general, it is not important or necessary to make a distinction between GG, AG and SG, as the main goal is comprehension. But, is it really possible to understand one another accurately without proper knowledge of all three languages?

At this point allow me to insert a small anecdote from my own experience in Austria a few years ago: As native GG speaker I came to a coffee house in Austria and wanted to drink a *Milchkaffee*, so I ordered a *Milchkaffee*. The waitress looked at me puzzled and asked me what exactly I meant by *Milchkaffee*. Although I was a little confused, I explained to her that I wanted coffee with milk in it and off she went. After a few minutes she returned with a small cup of filter coffee and a little pot of milk next to it. Now I was the one puzzled. I told her that this was not what I had ordered, that I wanted a *Milchkaffee* and explaining to her that I meant a big mug or glass with little coffee, a lot of hot milk and milk foam on top. Finally, she seemed to understand what I wanted, smiled at me and said happily: "Oh, you mean a latte macchiato?" This made me laugh and I replied: "Well, it's good that we finally understand each other in Italian".

The point I am attempting to make by mentioning this anecdote is that even two native speakers of German, GG and AG, do not necessarily have to understand each other due to their different backgrounds, but communication and comprehension is obtained by other means; at least the same basic language markers make it possible to describe what is meant by a certain expression that is not comparable in GG and AG.

In conclusion, one might claim that it is difficult to demand the usage or acceptance of all three varieties of the German language as very few teachers and students are and could be familiar with all of them.

Pronunciation must also be mentioned in this context as well. It is not difficult to recognize whether the speaker originates from Germany, Austria or Switzerland, as the stressing of words and pronunciation differ from country to country and not only the expressions. Primarily, the pronunciation of words give us a clue as to whether GG, AG and SG is in question but also the different usage of prepositions and varying gender of nouns.

At this point let us move on to the dilemma, or rather confusion, occurring in regards to teaching BCS (Bosnian, Croatian and Serbian) at language schools and universities abroad, which will be examined closer in the next chapter.

3. Slavic languages - Common origin of BCS

Modern Slavic languages are characterized by their partial mutual understandability, i.e. at least on conversational level. When considering South Slavic language speakers, Bulgarian and Macedonian citizens are able to communicate with each other, as well as Bosnian, Serbian and Croatian people amongst each other. East Slavic language speakers are also able to communicate with one another, as can the West Slavic language speakers, in particular the Czechs, Slovaks, Polish and Sorbs (cf. Sussex 2006:3). Difficulties arise when considering the written language, as some of the South Slavic languages

use the Cyrillic script, namely Macedonian, Serbian and Bulgarian, while Croatian, Bosnian and Slovenian use the Latin script. Although they are categorized into groups termed South, West and East Slavic languages, all of the mentioned languages within these categories are distinct, i.e. individual languages.

From a linguistic point of view, the South Slavic languages of Bosnian, Croatian and Serbian are very closely related, especially when considering that they were once unified into a singular language, namely Serbo-Croatian. But, from the socio-linguistic point of view, there are at least two standard languages. Croatian and the Serbian (the status of the Bosnian [standard] language still continues to be unclear to some extent although efforts are being made to create a standard Bosnian language by writing individual grammar books etc.).

In regards to language type, Bosnian, Croatian and Serbian belong to the fusional or synthetic languages meaning that, in order to denote multiple grammatical, syntactic, or semantic features, they use only a single inflectional morpheme (cf. Roeske 2009:25).

3.1. Teaching language complexes as one language – by example of BCS

As in GG, AG and SG, there are also different terms for naming foods and beverages in the Bosnian, Croatian and Serbian languages. For instance, Bosnians use the term *kahva* for coffee. Croats use *kava* and Serbs, *kafa*: *butter* is called *puter* in Bosnia, *maslac* in Croatia and *mačenića* in Serbia, or *parlic* being referred to as *beli luk* in Bosnia, *česniak* in Croatia and *beli luk* in Serbia. There are many terms for which Bosnians use either the Croatian or the Serbian expression as for example *beetroot* being *cvekla* in Bosnian and Serb, but *cikla* in Croatian, or *carrots* being *mrkva* in Bosnian and Croatian, but *šargarepa* in the Serbian language.

As mentioned in the preceding chapter regarding GG, AG and SG, it would be necessary for teachers to point out the differences between the Bosnian, Croatian and Serbian languages, provided that they are familiar with all three terms, or rather both terms, as the Bosnian language to a great extent uses either the Croatian or the Serbian term and/or both are possible. Although in the above mentioned examples for food the Bosnian language does not really have many individual terms, other fields exist in which various expressions appear and are the result of derivations of words loaned from the Turkish language.

Variations in terms are not the main concern when combining BCS into one language complex, the major difficulty lies in the above mentioned socio-linguistic factor and what has occurred in the past 20+ years since the civil war in former Yugoslavia ended. The languages have always been slightly different and following the end of war they have changed even more drastically. Nowadays, there is no common language as the Serbo-Croatian language does not exist anymore.

There are different grammar books for the Bosnian, Croatian and Serbian language, but even linguists cannot agree on whether three individual languages really DO exist. In 2003 Dževad Jahić, Senahid Halilović and Ismail Palić published the book *Gramatika bosanskoj jezika (Grammar book of Bosnian language)* which was not very well accepted by the famous Bosnian linguist, Midhat Ridanović, for instance, who declared it the worst grammar book ever written and a complete failure. Furthermore, he is of the opinion that Bosnians, Croats, Montenegrins and Serbs are one people, speaking **one** language which is perfectly understandable to all of them. (cf. Patria 2015)

Regardless of his opinion, all three countries have made major efforts to define their own culture and language as well as to differentiate their languages from the other two. To some extent, the languages have even been modified on purpose to clearly distinguish one from the other. Let us forget, the Serbian language does not only differ in regards to expressions and pronunciation, but especially concerning writing as they primarily correspond in the Cyrillic alphabet which is not used in the Croatian or Bosnian language.

Lecturers and assistants from Germany and Austria, who come to work at the German as foreign language departments, usually have completed one or more BCS courses so that they are better equipped to communicate in this “fabricated” language. This language is neither pure Croatian, nor Serbian or Bosnian, sometimes even ending up in a wild mixture of the three making it hard for native speakers to understand any of the mentioned languages.

Critics at this point may again interject that the main goal of learning a foreign language should be the ability to communicate and comprehend the target language, no matter if it is grammatically and lexically entirely correct. But, when taking into account the sordid past of Croatia, Serbia and Bosnia, people still react very strongly to Serbian being spoken in Croatia

or Bosnia, Croatian being spoken in Serbia or Bosnia and Bosnian being spoken in Serbia or Croatia. Unfortunately, even after such a long period of time has passed there is still a lot of grief, anger and even hatred left over from the civil war.

3.2. BCS language courses

At this point, allow me to introduce a short excerpt from an advertisement for BCS language courses on a website in Vienna, Austria:

“Hier lernt man auch etwas über die Kultur und Bräuche der Region. So hält Klara heute ein Referat über Lepa Brena. Das ist eine „pevačica“ oder auch „glazbenica“, wie man in Kroatien sagen würde.“ (Bužić 2014)

Basically, this quote states that you can learn something about the culture and customs of a region and that Klara is preparing a presentation about Lepa Brena. This is a “pevačica” (*singer*), or “glazbenica” (*musician*), as the Croats would say.

Firstly, the author does not refer to a specific country, i.e. Bosnia, Croatia or Serbia as individual states, but to the “region”, which came to be a common expression for referring to the above-mentioned former Yugoslav states.

Secondly, the problem with presenting versions of all three languages is very clear at this point: Serbians say *pevačica*, referring to a person who is a singer. In Croatian this would be *pjevačica*. This tiny letter “j” exactly defines which of the two languages one is speaking and from which culture the speaker originates as the Serbs speak *ekavica* (Ekavian) and the Croats speak *ijekavica* (Ijekavian). But *glazbenica* (*musician*) being presented here as the proper Croatian translation of *pevačica* is not quite correct as it covers a wider scope and is not isolated to the sole meaning of *singer*, as the Serbian word *pevačica* suggests. And what about Bosnian? It is not mentioned in this context at all. If you point out differences between two of the three languages, why omit the third one? This is because there is no additional word in the Bosnian language: the Bosnians use either “pevačica” or “pjevačica”, depending on which part of Bosnia they reside, but should this not be mentioned as well? Therefore, the effort is made to, at least, present two of the three languages, Croatian and Serbian, but not in the correct way.

Concerning the paper that is being presented by a student in this BCS language course, one should perhaps say that Lepa Brena is a singer who was born in Bosnia and has been living in Belgrade, Serbia since her youth. She was very popular in the 1980s, i.e. in the former Yugoslavia, but is still active and produces songs in Serbia. Interestingly, she published the song “Jugoslovenka” (*Yugoslav woman*) in 1989, continues to mourn “the good old days” and is a Yugo-nostalgic (cf. V.N. 2017).

Unfortunately, this leads to the assumption that providers of BCS language courses are not dealing sufficiently enough with the 20+ year development in the former Yugoslav states of Bosnia, Croatia and Serbia as well as with the changes that occurred there, especially concerning languages.

Moreover, in the short article mentioned above, it is stated that the teacher of BCS is a woman from Bosnia who attempts to convey all three language standards. Her last name indicates that she is of Serbian origin although she was born in Bosnia, as is mentioned in the article (cf. Bužić 2014). Hence, it is to be assumed that her native language is Serbian, not Croatian nor Bosnian. Bosnia is very specific for it is divided into three autonomous parts: Croatian, Serbian and Muslim, having strict delimitations concerning language, culture and scripture, resulting in labels and signs within the country in three different languages and two different scriptures (Cyrillic and Latin). What’s more, children in Bosnia learn their native language according to the part of Bosnia they are born in and where they go to school, therefore this can be either Croatian, Serbian or Bosnian.

Presumably, the mentioned individual is a pleasant and proficient language teacher and tries her best, but it is almost inconceivable to convey all of the three different language standards, as shown by the example of *pevačica* and *glazbenica*. This would require extensive work on vocabulary and clarification of all differences as well as requiring students to learn the Cyrillic scripture. In doing so, students would be required to gain knowledge of three languages instead of one, no matter how similar they might seem. By gathering all of the above into one language complex termed BCS it encompasses a bit of everything, yet nothing specific or tangible.

3.3. Brief review of BCS socio-linguistic and political context

As mentioned previously, it is very difficult to examine the topic of BCS without taking a look at the historical and political context of the region in question. This is not merely a matter of language but also many emotions and political issues linked to it.

As Mappes-Niedieck stated, in earlier times a Croat was a Croat, but back then it didn't necessarily mean much until the collapse of the state. Only at that point did fine tuning of identity started to make more sense. Suddenly it was necessary to prove basic and substantial contrasts to neighbours which had existed up until that point – from origin to culture:

„Ein Kroatte warein Kroatte; es bedeutete nicht viel. Erst mit dem Zerfall des Staates und dem bisherigen Verteilungssystem bekam der Feinschliff an der Identität einen Sinn. Jetzt erst mussten Beweise her, dass man sich von seinen Nachbarn »grundsätzlich«, »tiefgehend« und vor allem »schon immer« unterschied – von der Abstammung und besonders durch die »Kultur«, ein Begriff mit dem man so gut wie alles machen kann.“ (Mappes-Niedieck 2005: 65)

From the point of view of providers of BCS courses, it is understandable as to why they combine the three languages: the three states are small and there are not many people who speak and/or want to speak these languages. Also, it once was merely *one* language, the Serbo-Croatian language, so why not fuse them into one as surely there are not that many differences?

In 2010, the Croatian linguist Snježana Kordić published her book *Jezik i nacionalizam (Language and Nationalism)*, in which she i.a. deals with the topic of the former Serbo-Croatian language and presents the Bosnian, Croatian and Serbian language by placing them in a political context.

She, however, received many negative reviews as she claims that the attempt at purifying a language is outdated and openly criticizes the purists by saying that, by attempting this, it is a form of nationalism and xenophobia. She goes as far as to compare language purification to National Socialism in Germany.

Furthermore, she considers the most important factor in learning languages to be comprehension. She states the following:

„Ja se osobno kod tog pitanja držim jedne vrlo mudre definicije 'hrvatskog odnosno srpskog' jezika, koju je svojedobno dao hrvatski književnik Miroslav Krleža: 'Hrvatski i srpski su jedan te isti jezik, koji Hrvati nazivaju hrvatski, a Srbi srpski.'“ (Kordić 2010: 39)

She adheres to the (for her) “wise” words of Miroslav Krleža that Croatian and Serbian are the same language but the Croats refer to it as Croatian and the Serbs call it the Serbian language. This would clearly be a key argument for teaching BCS as a one language complex. With that said, should we not keep in mind that Miroslav Krleža, one of the most famous Croatian writers, lived from 1893 to 1981? The question at hand is this: can one legitimately refer to an author from this period of time and exclude everything that happened between his death in 1981 and now? Furthermore, it is always difficult to pull such quotes out of context as one will never know for certain what his motivation was for making this statement. It would undoubtedly be of use to investigate the political circumstances of his time and to include Krleža's biography.

Everyone has a right to make up their own mind and Kordić, as well as the earlier stated Bosnian linguist Midhat Ridanović, surely have carefully considered all of the factors leading to their conclusions, yet in my opinion there is a big discrepancy between theory and common practice. It is very easy and legitimate to theorize and investigate what other linguists and/or authors claim and argue regarding this topic but in practise the situation may be slightly different.

In Germany and Austria, BCS language courses in language schools and universities are not the only courses offered. Native language lessons for children with a migrant background are also provided and are conceived as BCS classes. It is certainly praiseworthy that children with a migrant background have the opportunity to learn or improve their mother tongue, but is it really their mother tongue they are learning or again a mixture of the three languages, depending on where the teacher originates from?

4. Excursus to other formerly unified languages by example of Czech and Slovak

There are other languages that are similar and once were a sole language as for example the Czech and the Slovak languages. They are still not taught as one language due to specific differences in pronunciation, phonology and vocabulary. Separate languages courses exist for each of the two languages, as the individual development of those two languages seems to be more advanced:

„Die jungen Tschechen verstehen heute immer weniger die slowakische Sprache. Das behauptet zumindest Marek Blahus vom Sprachzentrum der Masaryk-Universität in Brünn:

„Auf der tschechischen Seite wird die Lage immer schlechter, während die Slowaken immer noch Tschechisch verstehen. In der Slowakei kann man noch tschechische Filme sehen und tschechische Bücher kaufen. Umgekehrt gilt das nicht mehr. [...] Die Kinder verstehen es nicht mehr, für sie ist Slowakisch eine Fremdsprache wie zum Beispiel Deutsch oder Polnisch.“ (Kachlikova 2013)

Marek Blahus from the language centre of the Masaryk University in Brno claims that fewer young Czechs speak and understand the Slovak language. On the Czech side the situation is getting worse, Czech children do not understand Slovakian anymore. To them it is a foreign language just like German or Polish while the Slovaks still understand Czech. In the meantime, even Slovak movies are being subtitled so that Czech viewers are able to understand them. (cf. *ibid*)

Presumably, the differences between Czech and Slovak language are and always have been substantial, even in times when it was called Czechoslovak language. Yet as time went on the differences have got even greater, leading to the present situation where younger generations of Czechs and Slovaks simply do not understand each other anymore

This is also most likely to be expected with the Bosnian, Croatian and Serbian languages, as autonomy and equality is not only a matter of independence but also a matter of individual languages and culture(s).

This development clearly contradicts Kordić's statement in which she i.a. also argues that there is no difference between GG and AG or American and British English, although Germany, Austria, Great Britain and the United States are democratic autonomous states. She disagrees with philologists who consider that having an individual language is a sign of democracy and equality. She even states that the ones who suggest that Croats, Serbs, Bosnians and Montenegrins speak four different languages are being dishonest

„Pozivaju se i na ravnopravnost naroda tvrdeći da je znak demokracije i znak ravnopravnosti reći da svaka nacija ima zaseban jezik. Zaboravljaju da lagati nije znak demokracije i ravnopravnosti, a upravo to čine oni koji tvrde da Hrvati, Srbi, Bošnjaci i Crnogorci govore četiri jezika. Osim toga, Njemačka i Austrija su demokratske, ravnopravne zemlje i različite nacije, a nemaju zasebne jezike, Amerika i Engleska su demokratske, ravnopravne zemlje i različite nacije, a ni one nemaju zasebne jezike itd. To znači da se demokracija i ravnopravnost ne postižu zasebnim jezikom.“ (Kordić 2010: 120)

In the interim it still is possible to combine Bosnian, Croatian and Serbian into one language complex, even though it might not be completely correct from the socio-linguistic and political point of view. There is also a chance that, by further development of languages and states, the differences may become too big to overcome and it will be necessary to teach the three languages separately, that is, as individual languages.

5. Conclusion

In conclusion it can be said that teaching languages itself is a difficult profession as it requires a high level of language proficiency, methodological skills and intercultural competence. The latter is of extremely high importance when speaking in terms of teaching language complexes such as GAS and BCS as it is not easy to convey the linguistic and cultural aspects of three different states.

This presents a particular challenge for the teachers. Either they have to make major efforts to get acquainted with unfamiliar vocabulary and cultural peculiarities, or they may simply transfer their own background knowledge of the country, in terms of language and culture, and teach GG, AG, SG, Bosnian, Croatian or Serbian. In the latter case, the demand to accept and to teach all three languages lapses. Another possibility is to teach in teams, whereby teachers from all three backgrounds or with knowledge of all three languages and cultures are present. This would, of course, be very costly and time-consuming.

As presented in this article, issues are raised from various factors when combining several languages. Even if the languages are of the same origin, they have developed over the years, thus they have certain specific characteristics and are spoken in different countries with contrasting cultural backgrounds.

Teaching GAS and BCS is not identical, as Bosnia, Croatia and Serbia have been independent states for a short period of time, still making major efforts to establish as many differences as possible. There surely are more aspects to consider

when teaching BSC than GAS, due to the mentioned historical events and political issues, but generally some of the difficulties are the same, as for example the challenge for teachers to convey and to accept different language standards and cultural backgrounds. Time will show how the development of Bosnian, Croatian and Serbian language and culture will proceed - will they remain similar and comprehensible to all the three nations like GG, AG and SG, or will they take the path of Czech and Slovak and become incomprehensible among each other due to the socio-linguistic and political dimensions lurking in the background of BCS language development.

In this article, which is based on individual experience and personal thoughts, only a brief insight was given into some of the difficulties detected in everyday work. This topic should and will be pursued in order to arrive at a broader conclusion on how and/or whether to proceed with teaching language complexes such as the two mentioned in this article. Clearly, language development and influences from other languages cannot be denied and should be accepted. This has always presented and will continue to present a major challenge for language teachers.

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The Relationship Between Iraqi EFL Teachers' Creativity and Identifying Flaws in Multiple-Choice Questions: a Case Study of Najaf

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Abstract

The present paper aimed to investigate the relationship between teachers' creativity and their facility to identify flaws in MCQs. It also aimed to show the differences between creativity of teacher's gender. For this purpose researcher selected 100 EFL teachers who are teaching English at high school of Najaf. They included 50 male and 50 female. Creativity questionnaire was given to the EFL teachers to rate their creativity. Each person should read its items carefully and answer to items based on the prior instruction. One designed MCQ tests that included 15 items was given to the teachers. Among these items, 12 of them contain at least one flaw. Researcher distributed this questionnaire to the EFL teachers and asked them to check the incorrect items and mention type of flaw within them. After gathering data, researcher calculated the creativity of each person and recorded all required information in SPSS software for gaining statistical information. Kolmogorov-Smirnov test was used to test the assumption of the normal variables of the research. The result of the correlational analysis indicated that there was no significant relationship between teachers' creativity and their ability to identify flaws. Also there was no differences between creativity of teacher's gender. The findings of this study revealed that teacher's skills and training had significant role in their success, so test administrator could consider this point that for test administration suitable teacher with related major study should be selected. Finally, empirical findings are discussed and implications are provided in the context of English language teaching.

Keywords: Creativity; flaws; identify; multiple-choice questions

Introduction

Assessing students' performance in their academic affairs seems very important in all fields. Testing students and teaching are so inter-related that it is virtually impossible to work in either field without constantly concerned with the other (Heaton & Harmer, 1975). Designing a test should not be considered as an easy act because a test first is a method, it has specific instruments, techniques and procedures (Brown & Abeywickrama, 2010). Tests are designed in different methods but specially during last decades procedure of designing tests changed (Madsen, 1983) "testing during last century and the early decades of this one was basically intuitive, or subjective and depend on the personal impression of teachers. ... Subjective tests began to be replaced by objective tests because the latter could be scored consistently even by untrained people" (pp. 5-6).

The most popular type of objective tests is Multiple Choice Questions (MCQ) (Farhady, Ja'farpur, & Birjandi, 2007). MCQs are today very popular and use in different aspects of language learning and this popularity has some reasons; high reliability, convenience in scoring, efficiency, and economy (Ghafouria, 2013). As each MCQ seems consisted of a few lines, many teachers believe they are easy to construct but they are actually very difficult to design correctly (Brown & Abeywickrama, 2010). In recent decades, its advantages are regarded so highly and it seems that it is the only method and way of test. The frequent use of it is in testing of large number of candidates (Hughes, 2003). As mention, MCQs are one of the most difficult items to write, so it is reasonable that they become time consuming too.

Inappropriateness of MCQs seems to come from two main sources, first one is content, and the other is technique (Hughes, 2003). MCQs are invested in many fields, consequently the current paper intends to investigate differences between Iraqi EFL male and female teachers' creativity. Besides that the relationship between teacher's creativity and their ability to identify flaws MC items and what types of flaws are more popular in Iraqi EFL teachers' MCQs.

2. Purpose of the Study

Due to the importance of Multiple-Choice Question (MCQ) in testing students and teaching, this study aims to shed some light on the relationship between Iraqi EFL teacher's creativity and their ability to identify flaws MCQs.

To be more exact, the present research sets out to answer the following questions:

Is there any significant difference between Iraqi EFL male and female teachers' creativity?

Is there no significant difference between teacher's creativity and their ability to identify flawless MC items?

What types of flaws are more popular in Iraqi EFL teachers' MCQs?

2.1. Research Hypotheses

H01: There is no significant difference between creativity of male and female Iraqi EFL teachers.

H02: There is no significant difference between teacher's creativity and their ability to identify flawless MC items.

Theoretical Background

3.1. Creativity

3.1.1. Importance of Creativity

Some researchers (Kandi & Kandi, 2013) emphasized importance of creativity by stating, "The most complex and outstanding perspectives of human thought is creative thinking, about which different views exist. The human's creativity is the most important equipment by which he can eradicate spiritual pressures of daily life and extraordinary events." (P. 1)

According to the (Vasudevan, 2013) "creativity is vital, especially at the present when current jobs are transforming rapidly with the advance of information technology that complements globalization. Creative thinking can increase teachers' capability to learn and teach in a way that ignites interest in the classroom" (P. 1). Researchers like (Reber, 1995) defined creativity as "an ability to generate solutions, ideas, conceptualizations, artistic forms, theories or products that are unique and novel" (P. 1) (cited in (Kilianska-Przybylo, 2011)). Another concept of creativity also mentioned by other researchers (Almeida et al. 2008) "creativity as the skills required for generating ideas and products that are (a) rather novel and unconventional; (b) high in quality; and (c) suitable to the task at hand." (P. 3) (cited in (Pishghadam, et al., 2012)). Csiksentmihalyi (1996) emphasized this point that "creativity does not take place inside people's head but from the interaction of a person's thought and their socio-cultural context" (P. 3) (cited in (Pishghadam, et al., 2012)). Other investigation (Cumming, 2011) indicated that "creativity, learning and teaching are fundamental, interdisciplinary issues. Within education, creativity is usually associated with innovation, synthesis and making connections in the process of learning and teaching." (p. 2) (cited in (Kilianska-Przybylo, 2011)). In another study (Carter, 2004) indicated this point about creativity that "this phenomenon cannot be de-contextualized or studied in a disciplinary vacuum or seen as an exclusively mental process and that creativity is a social, cultural and environmental phenomenon as well as a psychological process." (P. 3) (cited in (Ghonsooly & Raeesi, 2012)). In studying creativity, two important points should be considered: (Kandi & Kandi, 2013) :

"The first one is that creativity can be the creation of new forms from old products or ideas. In this case, the previous ideas and thoughts are mainly the basis of new creations. Regarding the second definition, creativity is monopoly and the result of personal efforts and not essentially a general situation." (P. 2)

Another researcher (Torrance, 1972) mentioned that creativity composite of four main factors:

"1- Fluidity: Ability to produce much idea in image frame with assumption of response and giving opinion about it.

2- Innovation: Ability to produce ideas that are different from usual and current ideas.

3- Flexibility: Ability to produce different and diversified ideas in image framework and presenting new solutions.

4- Extension: Ability to adding details or completion imagery ideas." (P. 2) (cited in (Emamverdi & Gahramani, 2013))

Investigating factors that affect on creativity is not an easy job. It is believed that creativity is a multi-dimensional phenomenon that is under the effect of social and individual factors. Some researchers also believed that creativity is not a biological phenomenon and something that affect on it, is gender characteristics (Ghafourian, 2012).

3.2. Multiple Choice Questions

Textbooks include many MCQs and they are used on high-profile English language proficiency (Coombe, 2010). Any standard MCQs has two basic parts: a problem (the stem) and a list of suggested solutions (alternatives) (Hotiu, 2006). A stem is developed to provide the test takers with "a complete idea of the problem to be solved in selecting the right answer" (Haladyna, 1994, p. 35). Since stems supply the problem under question they are alternatively referred to as "problems" or "leads" as well (Marshall and Hales, 1971; Payne, 1992). While a list of suggested solutions *alternatives*, *alternates*, *choices* or *options*. The correct, best or most appropriate solution is referred to as the *answer*, the *keyed answer*, or *keyed response*, whereas the remaining options are called *distracters* or *foils* (Khodadady, 1997).

Unfortunately many teachers believe that MCQs are superficial exercises and do not need much understanding and thought (Clegg & Cashin, 1986). Although they seem to be very simple, they are extremely difficult to design correctly (Brown & Abeywickrama, 2010). There are many reasons that show why these kinds of tests are widely used among teachers (Simkin & Kuechler, 2005). They result in more content valid interpretation for test score, reliability of these tests seems very high and they are easy to use and store (Haladyna & Downing, 1989). Other researchers (Clegg & Cashin, 1986) and (Hotiu, 2006) claimed that MCQs could be used for evaluating higher level of learning, e.g. contrasting and comparing. (Clegg & Cashin, 1986) also mentioned that MCQs are used in university classes widely and emphasized that MCQs can be used as diagnostic purpose for understanding strengths and weaknesses. Teachers can use them effectively for measuring students' understanding of class materials (Simkin & Kuechler, 2005).

Grammatical inconsistency between the stem and the response, providing cues that help students to choose correct response, and specific words that show gender bias are among common types of violations that may occur in a test (Coombe et al., 2010).

3.2.1. Good Multiple-Choice Questions Features

(Zimmaro, 2004) provided some guidelines to write good MCQ item by stating that teacher should make sure that each item emphasize on significant aspect of the content not trivial, questions should begin with easy items to more difficult one and each item should has one correct answer on which all participants would agree. Other researchers (Burton, Sudweeks, Merrill, & Wood, 1991) listed tips for constructing MCQs. Some of these tips are as below: (Burton, et al., 1991)

- 1- Base each item on a specific problem stated clearly in the stem.
- 2- State the stem in positive form (in general).
- 3- Word the alternatives clearly and concisely.
- 4- Keep the alternatives mutually exclusive." (p. 17-21)

Teachers should try not to use items as "none of the above", they should keep homogeneity in their test and avoid using grammatical clue and negative phrases in their items (Haladyna & Downing, 1989). More distracters make better results and items that allow students to challenge are more favored (Sobolewski, 1996). In another study (Clegg & Cashin, 1986) specified other features that make a MCQ more better, e.g. writing the stem first, omit unnecessary repetition of items, making all options at similar length and avoid using specific determiners. (Brown & Abeywickrama, 2010) stated in their book three important features for designing good MCQs:

1. Design each item to measure a specific objective.
2. State both stem and options as simply and directly as possible.
- 3- Make certain that the intended answer is clearly the only correct one" (P. 68-70)

Other investigators (Coombe, Folse, & Hubley, 2007) claimed that teachers should consider background knowledge of students, try not to use items that include implausible distracters and consider that all questions should be independent

from other questions. In addition, teachers should try to start stem with a word not a blank and pay attention to this point that correct responses should randomly and equally distributed among the alternatives (Farhady, et al., 2007).

4. Methodology

4.1. Participants

For this study, among many EFL teachers in Najaf 100 EFL teachers who are teaching English in high school of Najaf are selected. Selection of percipients is based on Krejcie & Morgan (1970) Sample Size Table with 95% confidence and 0.05 degree of accuracy. EFL teachers are chosen but only 100 of them participate in this study. These samples are teaching English at public school of Najaf in 2016-2017 academic years in different areas. The participants include 50 male English teachers and 50 female English teachers. All teachers are at B.A level in one field of English Language and most of them are familiar with MCQs flaws that may happen in a test.

4.2. Instrument

As this study investigates the relationship between teachers' creativity and their skill in designing flawless multiple-choice questions, two instruments are used:

Abedi (1985) creativity questionnaire is given to the EFL teachers. The reliability and validity coefficient of test of creativity has been estimated to be % 90 to % 72. Each person should read its items carefully and answer to items based on provided instruction. It includes 60 items and the ranges of scores are between zero to 120. It takes about 15 minutes to answer to the included items.

One designed MCQ tests that include 15 items is given to the teachers. Among these items, 12 of them contain at least one flaw. Researcher distributes this questionnaire to the EFL teachers and asks them to check the incorrect items and mention type of flaw within them.

Al Muhaidib (2010) listed some of popular flaws that may happen in teachers' designed tests. Researcher in this research chooses the most popular of them that is introduced by him. Here is the list based on (Muhaidib, 2010) investigation:

Negative stem

All of the above

Logical clue

Word repeat

Coombe, et al., (2007) also listed some common flaws in teachers' MCQ. Researcher in this investigation will select these flaws and invest their popularization in teachers' items.

Unparallel options

Grammatical inconsistency

Impure items

Double answer key

Gender bias in language

In another investigation (Farhady, et al., 2007) also mentioned some considerations that should be taken by teachers when they start writing MCQs. Two of those considerations are selected by researcher in order to investigate on them.

All distracters should be grammatically correct.

The stem should not start with a blank.

There are some reasons and flaws that make MCQs poor (Dowing, 2010):

- a) The use of absolute terms (e.g. always, never)

- b) The use of 'all of the above'
- c) Making the correct option the longest or most detailed
- d) Using word repeats or logical clues in the stem as to the correct answer
- e) And grammatical clues"

4.3. Procedure

For collecting data, researcher distributes the Creativity Questionnaire to EFL teachers. All participants are EFL teachers and researcher assures them that their gathered information keep confidential. Teachers' selection is done randomly among Najaf teachers who have B.A. degree. For this reason, researcher sends require questionnaire and MCQs test to EFL teachers' email and gives to some of them printed paper format. After gathering data, researcher will calculate the creativity of each person and records them.

Afterward, researcher analyzes teachers' answers to MCQs test that invests teachers' identifying flaws in MCQs . Researcher illustrates to the teachers how to answer to the questionnaires. For making the situation more real, he asks EFL teachers to answer the items individually and assigned a limited time for them to answer. It should be mentioned again that some data gathered through internet by sending email to other EFL teachers in other places, so researcher has less control on their answering situation, but he assigns and sends mentioned situation for them.

After gathering all required information, researcher records them in SPSS software (Version 21) for gaining statistical information. Then researcher correlates teachers' recognizing of MCQs flaws and their creativity index to see whether his hypothesis are confirmed or rejected.

5. Results

The first question of the study is whether there is any significant difference between Iraqi EFL male and female teachers' creativity.

To test the first hypothesis, independent- samples t-test is employed. An independent- samples t-test is used statistically for the comparison of two mean scores of two different groups. In the present study, an independent sample T-test is applied to examine the difference between Iraqi male and female EFL teachers with regard to creativity.

At first, in this hypothesis, Equal variances assumed are investigated through Levene's test. This tests whether the variance (variation) of scores for two groups (males and females) is the same.

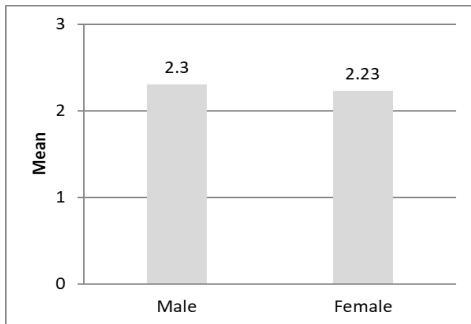
Table 1 :

Group Statistics and t-test for Equality of Means

	Levene's Test for Equality of Variances		t-test for Equality of Means							
	F	Sig.	group	N	Mean	Std. Deviation	Mean Difference	t	df	Sig.
Equal variances assumed	0.136	0.712	Male	77	2.30	0.23	0.07	1.82	152	.070
Equal variances not assumed			Female	77	2.23	0.25				

The significance level of Levene's test i.e. the P-value is 0.712 which is greater than 0.05 and this means that the variances for two groups (males and females) are same.

The result shows that the means of creativity for males and females are 2.30 and 2.23, respectively. The significance level is 0.070 and is more than 0.05. Accordingly, the first null hypothesis with the 95% confidence is accepted.

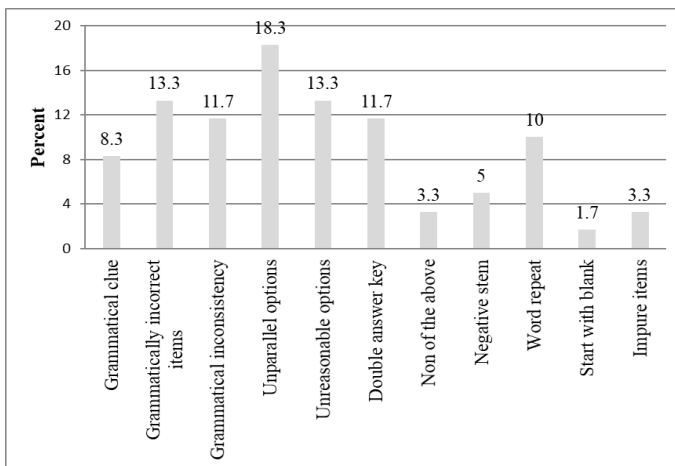


The second question of the study is whether there is no significant difference between teacher's creativity and their ability to identify flawless MC items.

To test the second hypothesis, independent- samples t-test is employed.

H₀: There is no significant difference between teacher's creativity and their ability to identify flawless MC items.

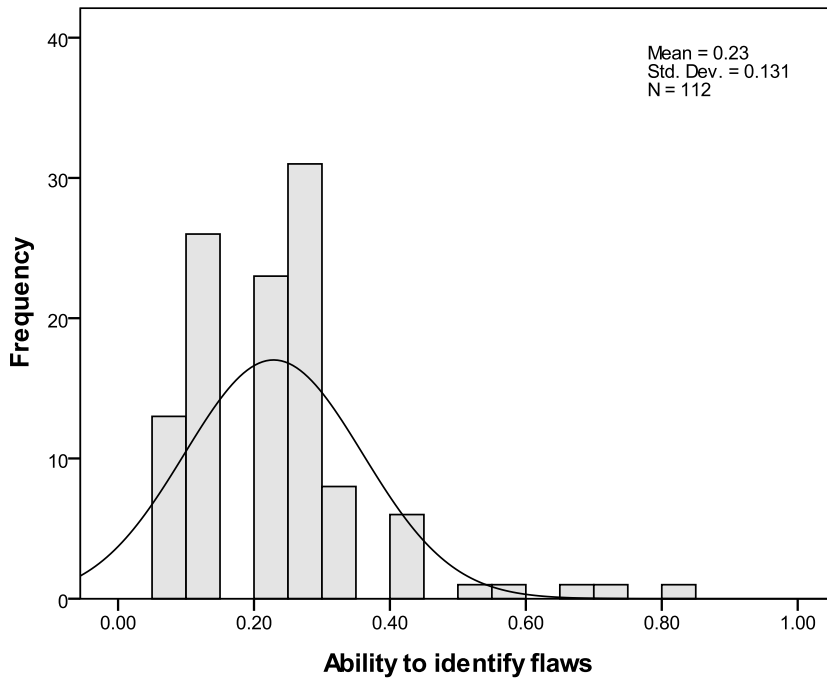
H₁: There is significant difference between teacher's creativity and their ability to identify flawless MC items.



As table two shows, descriptive statistics are reported to summarize the characteristics of the data including minimum, maximum, mean, standard deviation values. As can be seen, the lowest and highest ability to identify flaws are respectively 0.07 and 0.8, and the mean and standard deviation are respectively 0.23 and 0.13.

Table 2 : Ability to Identify Flaws

variables	N	Minimum	Maximum	Mean	Std. Deviation
Ability to identify flaws	112	0.07	0.8	0.23	0.13



To implement statistical methods and calculate the appropriate test statistic and logical deduction about research hypotheses, the most important step before any action is to select the appropriate statistical method for the research. For this purpose, knowledge of the distribution of data is a priority. In this study, Kolmogorov-Smirnov test is used to test the assumption of the normal variables of the research. The statistical constraints of Kolmogorov-Smirnov's normalization test are as follows.

H_0 :data are normally distributed.

H_1 :data are not normally distributed.

Null hypothesis of Kolmogorov-Smirnov test is the normality of data. If the obtained P-Value is less than 0.05 then the null hypothesis is rejected. The results of the Kolmogorov Smirnov test are shown in the table below. Considering that the significance level of the test (Sig.) in all variables is more than 0.05, the claim of the normality of the data is accepted and all variables have a normal distribution. Therefore, the parametric methods can be used to study the hypotheses.

Table 3:

One-Sample Kolmogorov-Smirnov Test

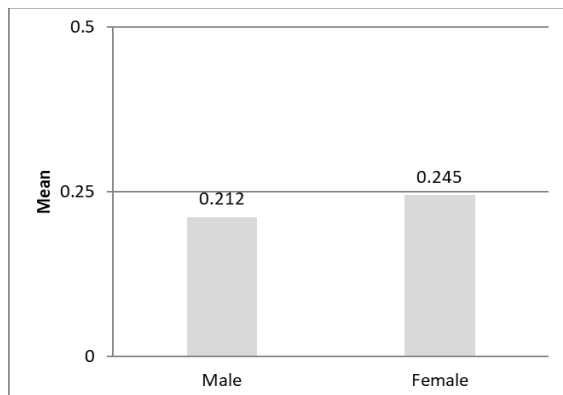
	creativity	multiple-choice questions	Identify Flaws
N	154	20	112
Kolmogorov-Smirnov Z	.524	.701	.947
Asymp. Sig. (2-tailed)	.301	.339	.208

Table 4: Group Statistics and t-test for Equality of Means

	Levene's Test for Equality of Variances		t-test for Equality of Means							
	F	Sig.	group	N	Mean	Std. Deviation	Mean Difference	t	df	Sig.
Equal variances assumed	1.90	0.290	Male	56	0.212	0.09	-0.033	-1.33	110	.184
Equal variances not assumed			Female	56	0.245	0.15				

In this hypothesis, Equal variances assumed are investigated through Levene's test. This tests whether the variance (variation) of scores for two groups (males and females) is the same. The significance level of Levene's test i.e. the P-value is 0.290 which is greater than 0.05 and this means that the variances for two groups (males and females) are same.

The result shows that the means of teacher's creativity for males and females are 0.212 and 0.245, respectively. The significance level is 0.184 and is more than 0.05. Accordingly, the second null hypothesis with the 95% confidence is accepted.



The last research question shows the types of flaws that are more popular in Iraqi EFL teachers' MCQs.

According to results that presented in the second hypothesis there are three popular types of flaws which have the highest percent. By comparing these results it can be said that Unparalleled options flaw is the most common one in the designing of multi-choice questions among Iraqi teachers which has 18.3%. Then the two flaws; Grammatically incorrect items and Unreasonable options 13.3% each.

6. Discussion

This study investigated: firstly, whether a teachers male and female differ in the level of creativity. Secondly, whether there is no relationship between teacher's creativity and their ability to identify flaws MC items and what types of flaws are more popular in Iraqi EFL teachers' MCQs.

Teachers' creativity can help students to increase their level of thinking and teachers' communication with students (Vasudevan, 2013). Although there are few studies aimed at identifying teachers' creativity roles, only some researchers investigate the role of this characteristics on teachers' performance in class activity affairs. Furthermore, the classroom test is one of the most important aspects of the teaching-learning process, and that is a very important responsible for teachers to design their classroom tests (Clegg & Cashin, 1986). Here in this investigation, the possible relationship between EFL teachers' creativity male and female and their ability to identify flaws in MC items are investigated.

As mentioning in previous investigations that teachers' gender has no significant role in their creativity (Ozkal, 2014), no significant role of teachers' creativity found between genders, In this study t-test comparison is conducted and researcher reaches to this conclusion that there is not any significant relationship between males' and females' creativity.

The present findings also refer that there is no significant difference between teacher's creativity and their ability to identify flawless MC items.

Amabile (1983) asserted that creativity should not be looked at as a personality trait or general ability but an attitude that results from the interaction of personal characteristics, cognitive ability, and environmental factors. Thus, it could be taught through the application of some simple techniques and strategies (Pishghadam, Ghorbani Nejad, & Shayesteh, 2012, p 207). The findings of this study also demonstrated that the role of teacher's creativity has no association with their ability to identify flaws MC items. This findings conclude that a teacher with low creativity can make high performance in designing a MCQ.

We can use test-strategies in many test formats but the primary use of it is in multiple-choice questions (Ghafournia, 2013) and (Haladyna, 2004). So, knowing this points leads teachers attention to the importance of strategies and flaws that might happen in their tests. Furthermore, knowing types of flaws and guiding teachers to avoid using them in their tests can enhance classroom tests validity and reliability, leading to better students' performance and facilitating teaching environment.

As previous investigation and the result of this study revealed that teacher' skills and training have significant role in their success, so test administrator can consider this point that for test administration suitable teacher with related major study should be selected. This investigation showed that teachers with BA degree in Teaching English as Foreign Language are more suitable for this aim.

Some types of flaws are more popular between teachers. Among these flaws Unparalleled options which is the most common one in the designing of multi-choice questions among Iraqi teachers which has 18.3%. Then the two flaws; Grammatically incorrect items and Unreasonable options 13.3% each. These valuable data can help Teacher Training College administrator to know teachers weak points and ask their teachers to emphasis this points to their students.

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The reception of Isabel Allende's novels in Albania

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Abstract

The present paper aims to highlight the reception of Isabel Allende's works between the press and the criticism as an aspect that proves the world's literary spread, as well as the assessments made in the Albanian press, as well as the critical writings that reveal the literary values of the novels of Isabel Allende. Allende is one of the most prominent Latin American writers of the contemporary literature, and is the most widely read Chilean writer in Spanish language in the second half of the twentieth century. Her novels have been translated into Albanian language and have been welcomed by the Albanian readers, since her first novel known as Allende's masterpiece, *The House of Spirits*, to the latest novel. Moreover, this paper will provide an overview of the impact of Allende's novels in Albanian press but also in Albanian literary forums.

Keywords: Isabel Allende, magic realism, reception, Albania, literature, impact, etc.

Introduction

Isabel Allende's echo in Albanian forums

The greatest work of all Isabel Allende's literary creativity, which has given her international fame, is the novel titled *"The House of the Spirits"*, which is considered her masterpiece. This is not only because of the presentation of the destiny of man and his homeland, but also of the powerful presence of the feminist movement. For this reason, we have found it reasonable to investigate the way in which her literary work is seen from the point of view of Albanian literary criticism and the Albanian press, but we will initially start with its echoes in Albanian forums.

In Albanian blogs, there are several forums that discuss different topics related to the works of Isabel Allende, where readers who participate, among other things, express their likes or dislikes to the writing of the Chilean writer. Of course, such forums are not "the final saying" about the style and the values of this writer, but below we will provide some examples to show how the writings of the Chilean writer were received by the Albanian reader.

Here are some of the comments that can be read in Albanian forums.

"... Greetings to enthusiasts of the giant from Chile who grabbed the whole world with the publishing of *"The House of Spirits"*. The last time I read *"The Portrait in Sepia"* and to tell the truth I am not disappointed at all. I know that the fast release of the next novel *"The Daughter of Fortune"* was expected. (Blendj).¹

"I have read almost everything of the writer and all her works are to be read. *"The Daughter of Fortune"*, in fact, should have been published before *"The Portrait in Sepia"*, because they are related to each other and it serves as a preface. It is also the fact that the author wrote it beforehand. I believe it would make more sense. However, the events are different, so

¹<http://forumi.shqiperia.com/threads/isabel-allende.2045/>

it does not have that crucial influence. I hope it will be published as soon as possible in Albanian, because, to tell the truth, I have started to read it in English, but I am not enjoying it a lot." (Alba Shehi) ¹

"Just amazing, a very sensitive writer. I have just bought "The Portrait in Sepia" and "The Daughter of Fortune" and the last book I read is "Aphrodite" (or Aphrodisiacs Recipes), which was entertaining. I can say that I haven't read such a book (I mean a cooking book). Allende is indeed one of Albanians' favourite writers." (Kordelja) ²

"It is really a great writer, but it seems to me a little feminist and this is well expressed in the novel "The House of Spirits", and "Eva Luna", but still remaining a diva of the Chilean literature." (Skodrinon) ³

"For me it is the best female writer.

I am sorry that I could read only two of her literary works: "Eva Luna" and "The Portrait in Sepia" (I have watched only the television version of "The House of Spirits"), because she is really impressive. She has a special style, very original way of describing the thinking process and the world of women. As you read in between the lines of Isabel Allende, you understand that there is something else, besides what you see inside yourself, inside a woman. It is the fine combination of the fragility and wilderness or better say, the power which naturally comes out in her novels. Maybe, as you read her, very often it happens to lose among pages with details, names, unknown connections, but in the end, everything goes to the reader as a jewel of that meaningful inner self, which makes us think longer and leaves behind an unforgettable feeling..." (Marsel – bitter girl) ⁴

"For me it is a wonderful book and I had read it a long time ago and I just refreshed my memory last summer, by reading it again. I really liked "Eva Luna" (Gotika) ⁵

Isabel Allende's literary works and Albanian press

In a careful investigation of the Albanian press, published articles in magazines and newspapers, it is noticed that the literary work of the author is shared very quickly, also in Albanian. The translation of Isabel Allende literary work in Albanian, since the very beginning, has been an important event, for many reasons, especially for the focus on several significant problems and issues of the time. The same value lies on two other aspects of her work: first, the work on the literary model of magic realism, which was a novelty; secondly, the presence of the feminist movement in her novels. For her writer and her novels there has always been a high degree of sensitivity, which has greatly approached the reader himself, and in particular the literary creativity. Thus, with a lot of interest is a short note found on page 14 of the newspaper "Drita", dated 06.11.1988, which represents the first data of the Albanian print media for this writer, where a brief interview with the author was published, Five Questions and Five Answers, translated by Petrit Ymeri, which is accompanied by this brief information: "The Chilean writer Isabel Allende was born in 1942. Her first novel "The House of Spirits" was translated into many languages of the world and made her creativity draw the attention of critics and readers. This novel is also translated into Albanian".

It is worth mentioning here that the work of translating the author's first novel, which was published in 1982 in Spanish, has begun, which means that in a short period of time from the original version the book would be published in Albanian language.

"... It is a long discourse on love, an extended description, which among other things, reveals to the Albanian reader the magic of the novel "Aphrodisiac", which is focused on the love affairs." ⁶

¹<http://forumi.shqiperia.com/threads/isabel-allende.2045/>

²<http://forumi.shqiperia.com/threads/isabel-allende.2045/>

³<http://forumi.shqiperia.com/threads/isabel-allende.2045/>

⁴<http://www.forumishqiptar.com/threads/26021-Isabel-Allende>

⁵<http://www.forumishqiptar.com/threads/26021-Isabel-Allende>

⁶F. Nikolla, Revista "Klan", janar,2000

Still in "Klan" magazine, nr.16, of April 2000, with a long and more detailed article, which was written by Albana Sala, entitled "For Latins and demons like them...", since in the beginning is clearly emphasized that "*Novels of Marquez, Allende and other writers, have fascinated for a very long time the Albanian reader. But, how Latin-Americans were translated, and why they are liked some much...*"

The writer of the article has chosen to discuss further the way how the works of the author have come in Albanian language, considering also the work of some other writers, well-known representatives of magic realism, especially of Gabriel Garcia Marquez. Taking as a reference "Klan" magazine article, in nr. 223, of September 2001, pages 44-45, it was published a broader article entitled "Secrets of Isabel", where, among other things, what draws our attention are the following sentences: "*Allende is already a myth now, especially for the reader. Book shops all over the world are filled with her novels, which discover the amazing world of the writer.*"

Even in this case, there are made some general evaluations for the author and some of her most important works, which are translations or adaptations, but that still, besides the lack of interpretations and arguments why her work is valuable, there is still done a very good work: they urge the curiosity of the readers of her novels. Newspaper "Dita", of 11.09.2001, on page 18, entitled "Isabel confesses the secrets", in an interview-book entitled "Life according to Isabel", brings closer to the readers a complete atmosphere of the oeuvre of the author, of some of the most important moments of her achievements, but still in this case there is a lack of arguments of our critics, as specific critical papers, which elaborate on the literary and translation values of the novels, in Albanian language.

In newspaper "RD" of 04.09.2002, in a more condensed way, it comes a translated interview of the author regarding the novel "City of the Beasts", under the care of Armin Tirana. In addition, in June 2003, "Jeta" magazine, in nr. 32, on pages 14, 15 and 16, there is a more elaborated article, adapted by Flora Nikolla, where, regarding the stylistic values of the author's works, we can select a claim from the author herself: "*My novels come from the womb, a real sincere ascertain and also somehow strange, which emphasizes the subjective character of the literary works of the writer, but also her edging sensibility*". In newspaper "55" of 01.06.2008, in the literature column, we still encounter some ideas of the author herself: "*Writing is the same as making bad spirits go away... A thought where the relationship she has with literature is revealed, by seeing the process of writing as a catharsis and a moral force*". Regarding the way how the press has reflected the translated books of Isabel Allende in Albanian, we can reach some conclusions that are to be discussed, and which come from the reading and processing of thoughts, encountered in some main institutions of the press. In these notes, very often broad ones, there is not any single case of a detailed or more literarily critical coverage, as a text investigation of the literary criticism. Thus, even though in the printed press of Albanian language, there is almost a total lack of articles dealing with a detailed interpretation of literary facts, of the literary structure and expression, of characters and other stylistic analysis.

In these writings, information about the author's life and her activity as a female and as the main part of feminist movement is dominant. We also encounter different general descriptions, regarding the way she started writing literature and how she very quickly became one of the most read female writers of the world. Most of these considerations are biographical and are related to the context where the work started and not to the text in particular.

Within a short time, Allende and her novels became very affectionate for the Albanian reader, thanks to many translations and raising the interest of many, compared to the work of a considerable number of foreign literatures authors of contemporary literature. Likewise, starting from the end of the 1980s to the current days, Isabel Allende has now her own novels, especially with the "House of the Spirits" and "Paula", which have attracted the Albanian reader.

In the articles of the Albanian press, more than anything it is noticed that there have been selected and published some long interviews of the author, regarding her literary work, focusing on some novels, as well as about her life in general, which bring about facts and many moments of her important road of her art. Isabel Allende is a well-known writer, which has overturned old mentalities in her country and she has strongly influenced in the whole world to mend the relation between husband and wife, for more rights for women, for a free society, thus making herself into an implacable warrior of feminist movement. Being an author who likes social issues, and a warrior of feminist movement for freedom and equality to men, and above all, writer of magic realism, she is today one of the most noted and well-known writers of literature.

It is also noted that the articles in the Albanian press, are more translations and adaptations that come from the foreign press. From what we could investigate, we see that there are not deeper investigations of her literary work as a writer, made by the Albanian literary criticism. As these writings are all articles, which either have been translated, or adapted, we are facing a situation where the information and other considerations about her work have been taken unchanged and they have been reflected as they were found in the foreign press. If we have to consider the translations more carefully, another issue which we encounter is the level of adaptations, which in all cases shows that there are lackings. The lack of a literary criticism, as a criticism of translations or a literary one, on the works translated into Albanian, is reflected very clearly in the relation with the work of the author.

Conclusions

More than an issue of bias or preference, the relation with the novel concerns the typology, because the novel is a literary genre in a continuous evolution process and as such, it is more attractive for the writer and the readers. However, currently, the preference towards this novel is one additional argument to enter into deeper relations with the author's prose, and especially to her novels, which bring to the reader a magic world, weaved in the artistic ground of magic realism. The highest level of literary model of magic realism perception, as a school and as a contemporary writing experience, is an important aspect of reception. This context takes value especially for the Albanian reader, who for a very long time, has been circling in a biographical and contextual reading of the prose, and leaving behind literary aspects; thus a reader, used to judge more on the context than on the text. The fact that the Albanian reader, after a relatively long period, was drowning in the deep abysses of propaganda reading of social realism, which is almost all an ideology, maybe makes it difficult to read and perceive the literature of magic realism, thus the novels of Isabel Allende, as one of the most prominent figures of this literary model. However, with the publishing of some novels in Albanian, the author has already captured the consciousness of the Albanian reader. On the other hand, she has been part of the printed and visual media, but this initial moment, rich in information on the life and literary work, in fact constitutes only the first phase of her presentation, of the acknowledgement and evaluation of the literary values. Regarding the value of the texts, she must be included in school curricula, in prose anthologies and above all, it must start the important phase of communicating to her, with the various literary art. The second phase, thus critical and study analysis, would affect in the comprehending of the literary universe projected especially in some of her most important novels, and as such, to enjoy all the details of the literary model of the writer.

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Slavonic and Greek Traces in the Toponymy of the Region of Vlora, Southern Albania

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Abstract

As toponyms reflect the life of an area, they deserve special attention while studying the history of that area. The region of Vlora, particularly the area called Labëria, because of its highly varied terrain, is extremely rich in place names, which possess multifaceted values with respect to naming, word formation and lexicology at large. The present study on the Vlora region toponyms focuses on the place names that contain Slavic and Greek elements in their structure. The study material is, basically, from the research of various authors, mostly Albanian. The bulk of the toponyms used here have been collected in field studies, while working with elderly local people and shepherds of the respective zones, who provided us with material of great interest in this domain. The study has cognitive and scientific values and bears witness to the early contacts between peoples. It attempts to further complete and enrich the toponymy of the Vlora region. The collection and systematization of the toponymy of different areas of the region would also be of interest in compiling a toponomastic dictionary in this field of study.

Keywords: toponymy, Vlora, Slavonic toponyms, Greek toponyms, contact.

1. Introduction

Historical relations between the Albanians and the Slavs, according to Sh. Demiraj (1988: 119), started relatively early, in any way after the IV century AD. Traces of such relations must have become more obvious especially during the invasion of Albanian territories by the Slavonic states (the Bulgarian state, 851-1018 AD and the Serbian state, 1331-1355). Numerous researchers, historians and linguists (See: Çabej, 2008: 131; Ylli, 2012: 534-535), have conducted studies on the Albanian-Slavonic historic and linguistic connections. Concerning Slavonic toponymy in Albania, A. Buda (1980: 171) notes that part of it is connected to the state apparatus. According to Šufflay (2009: 157), during the IV century Slav occupation, written texts in Slavonic continued to spread from north to south, reaching the regions of Durrës and even Vlora, bearing a tough competition on Latin as the language of state documents (see also Omari, 2015: 45). There was a Slav chancellery in Vlora (Dhrimo, 1982: 138), which goes to show that Slavonic macro-toponyms in Labëria could not have escaped the administration's attention, whereas micro-toponyms mainly appear outside the villages and they tend to name other locations suitable for pastureland, some of which used as arable land later. It is also worth noting that Ruginë Balsha, daughter of Balsha II and Komnena (Komita) Muzaka (of medieval Albanian principalities) was married to Merksha Zharkovich "rè di Servia" in 1391, most probably in order to reinforce the connections of the noble rulers of Vlora with those of Zeta (Xhufi, 2009: 324).

As to the relations between Albanians and Greeks, they go far back in time. Çabej (2008: 99) emphasizes that the Albanians and the Greeks have been neighbours in this part of Europe for over 3,000 years. These have been multiple-level relations, and beyond doubt, they have left marks on the Albanian language and toponomastics.

Taking into consideration the richness and variety of toponymy in the region of Vlora, we should note that, with the occasional exception of a few research articles,¹ there is no systematic collection of data or an all-inclusive scientific study

¹ See: A. Dhrimo, *A linguistic view of the Kurveleshi toponymy*, in "the Second Conference on Albanologic Studies, Tirana, 1968 and *Data from the toponymy of Labëria as witnesses of the ancient origin and unity of the Albanian people*, in SF, 3, 1982; R. Memushaj, *Origin of the Kurveleshi villages*, in "History of Kurveleshi", Tirana, 2004 and *Patronymy of Himara*, in "Himara through the Centuries", Tiranë, 2004; M. Karagjozi, *A view of the Labëria onomastics*, in "Scientific assistance by Prof. R. Memushaj", Vlora, 2014. In certain

of the issue in question. The present study sets out to explain, or even lay to discussion, some toponyms whose meaning cannot be gathered as of yet. The semantic and structural analysis has to be made on scientific criteria rather than by applying stale humour to language, as Murati (2008: 11) would refer to those dilettantes who try to explain everything by using anything. Such motivations of toponyms in the region of Vlora, arising from mere phonemic similarities - for example, *Maja e Vrakulit* (Vrakuli Peak) presumably meaning "the peak where the puppy was killed" [since "vra-kul" appear in the verb "vras" (kill) and "kulish" (puppy)]; *Zhirava* presumably deriving from "zhiva" (mercury/poison); *Spithari* [s'pi-thar coinciding to "not-drink-dried"] to mean "I do not drink water because it has dried out"; or *Fiteci* as originated from the Turkish root "fit" (wedge/intrigue) and the Slavonic suffix "-ec" etc. - were all called "fruitful blunders" by the early student of Albanian, E. H. Tunman. Çabej, (2008: 12) stated that, for the history of a people and language, toponyms have almost the same importance as fossils in paleontology. That is why their study requires extensive knowledge of not just linguistics but also history and sociology.

2. Semantic and structural analysis of toponyms

We will attempt below to break down a few toponyms semantically and structurally. We start with placenames of Slavonic origin.

Blanicë, -a (Gu.)¹ – is land with depressions, with arable plots of flatland, with orchards and water. It probably relates to the Bulgarian блато [blato] "swamp" + the Slavonic suffix *-icë*, that is, ground with stagnant water and mud, i.e. marshy land: Blanicë > Blanicë (through assimilation n > ñ). P. Skok (1971, 168) also supports this etymology from the Slavonic word *blato* "swamp, marshy land".

Gërdilla, -t (Ve.) – crop fields, springs (*Burimet e Gërdillave* – the Gërdillas Springs), plane trees (*Rrapet e Gërdillave* – the Gërdillas Planetrees) and cave (*Shpella e Gërdillave* – the Gërdillas Cave). We believe this to be a toponym of mythologic basis, reflecting the Serbian *grdilo* "monster, giant, dragon". (Compare with: *Guri i Lugatit* (Bo.) – "Ghost's Rock", *Burimi i Vragoit* – [similar to] Dragon's Spring", *Sheshi i Vragoit* – "[similar to] Dragon's Plateau", (Ve.), *Qeja e Dhrakulit* (Du.) "Dragon's Crag"; *Guva e Zërave* (Du.) – "the Cave of Voices"; *Gur't e Divit* (Krajë) – "Giant's Rock" etc.) Placenames like these, containing names of some typically Albanian mythological creatures, some of which reaching from the distant past Yllirian-Albanian beliefs and cults, are of high interest, especially when endeavouring to prove the native roots of the Albanians in the present regions from ancient times (Shkurtaj, 2015: 92). Such toponyms as *Burimet e Gërdillave*, *Shpella e Gërdillave* etc. could well be Slavonic translations of earlier native placenames based on the word *dragua* "dragon".

Izvor, -i (Tr., between Gjo. and Gu., Mat.), and *Zvor, -i/Zvuar, -i* (Ve., Bo.) – permanent spring; relates to the Macedonian/Bulgarian извор [izvor] "spring" (Dhrimo, 2008: 412).

Sadovinë, -a (Ve.) – grain fields and pastureland; vast plateau. It is a Slavonic toponym derived from the root *sad* "plantation, cultivation" and the Slavic origin suffix *-ovinë*, so these are arable lands, or nurseries; semantically the same as the Greek *φύτεια* [fítia]. Serbian also contains the verb *saditi* "plant" and the noun *sadnica* "sapling; shoot; graft". Similarly, the word *bukovina* "grove of beech trees" from the root *bukva* "beech" or *bukov* (adj.) "of beech wood" is a Serbian formation. According to Xhuvani and Çabej (1980: 533), the suffix *-ovina* forms feminine gender nouns that indicate a quality of the primitive word, or the location where the concrete thing it designates is to be found, for example, *baltovinë* – "muddy ground". In Serbo-Croatian, this suffix forms nouns from nouns, for instance, *dubovina* – (oak tree; [oak tree grove]: *dubov* from *dub*), or nouns from verbs, such as *kupovina* (thing bought, [purchase; trade] from *kupiti* "buy").

Radotinë, -a (Ve.) – arable fields, is also a Slavonic toponym. We believe that it is more plausible to relate this placename with the name of some person of Slav origin, such as *Rad* or *Rado*, since Slavonic persons' names such as *Petko*, *Rad* (or *Rado*) etc. as well as some micro-toponyms like *Pylli i Radit* "Radi's Wood", *Qafa e Radës* "Radi's Pass" (Memushaj, 2004: 127), *Burimi i Petkos* (Vë.) "Petko's Spring" can be found in the Kurveleshi area. The suffix *-tinë* (< -inë) is of Slavic origin too.

publications on some particular area (such as Smokthina) or specific villages (such as Bolena, Dukat, Tragjas, Gjorm etc.), valuable toponyms can be found, yet explanations as to their etymology in certain cases go against scientific fact.

¹ The following abbreviations have been used in this study for names of villages in the region of Vlora: Bo. = Bolenë, Br. = Breataj, Du. = Dukat, Dh. = Dhërmi, Gu. = Gumenicë, Gjo. = Gjorm, Ka. = Kaninë, La. = Lapardha, M. = Mavrovë, Ma. = Mazhar, Mat. = Matogjin, Pe. = Peshkëpi, Qe. = Qeparo, Ra. = Ramicë, Tr. = Tragjas, Ve. = Velçë, Vë. = Vërmik.

Zhallovtin/ë, -a (Ve.) – crop fields; pastureland, is found as the name of a grove and a spring. Serbian language contains the word *žal* [zhall] designating *pebbly riverbed* or *riverbank*. The suffix *-tinë* (< -inë) is as well of Slavonic origin. The location is named after the material it consists of, as pebbly ground.

Zhirava (Ve.) – crop fields; pastureland. Another designation has been given, as “acorn forest tree for livestock” (Nuraj, 2003). Based on this fact, we think that it relates to the Serbian word *žir* [zhir] “(oak) acorn”. The location named *Zhirava* might be motivated as the place where acorn cones can be collected for livestock feed, the same way as the noun *dubrava* is formed in Serbian from the nominative root *dub* “oak”. This naming after the plants (white oak, red oak etc.) growing in a particular place, and whose acorns used to serve as feed for livestock or wildlife species, is acceptable in toponymy.

Lugu i Vrullit (Br.) – “Vruli Valley” We hold the opinion that the word *vrul* relates to the Serbian *vrulja* “spring; source”. Another toponym, *Pusi i Vrullës* (Dh.) – “Vruli Well”, might as well be connected to this word. Albanian placenames like these also commonly appear in Kurveleshi: *Lugjet e Gurrës* “Spring Valleys”, *Sheshet e Gurrës* “Spring Flatlands”, *Lugu i Buronjës* “Source Valley” (Dhimo, 2008).

Vragua (Ve.) – fields, alluvium: (*Ledhi i Vragoit* “Alluvium of Vragoi”), flatland (*Lëmi i Vragoit* “Flat of Vragoi”, plane-tree (*Rrapi i Vragoit*) “Plane-tree of Vragoi”). In Mesapiik, this appears as *vrakul* (*Maja e Vrakullit* “Vrakuli Peak”); (Jahaj, 2010), whereas in Dukati, as *dhrakul* (*Qeja e Dhrakullit* “Dragon’s Crag”; Çapo, 2009). This is a toponym on a mythological basis, which relates to the word *dragua* “dragon”. According to Çabej (1987: 300), *dragua* is a word of the entire language, and discussion on its source is open to discussion as either from the Lat. *draconem* or the It. *dragone*, whereas the forms in /dh/ “dhragonj” are combinations of *dragoi* with the new Gr. *δράκος* [drakos/dhrakos], a sort of giant in the folk beliefs of Chameria, depicted by Haxhihasani (DS II, 43). According to A. Dhimo, (2008: 415), the toponym *Dhrakule-ja* in Çorraj of Kurveleshi is derived from the new Gr. *δρακούλης*, a diminutive of *δράκος* plus the suffix *-ούλης* [ulis]. As to the forms in /v/ *vragua* or *vrakul*, we believe they are combinations of *dragua* or *drakul* with Slavonic (compare in Serbian *vrag* “devil, demon”).

The following are placenames of Greek origins.

Fite, -ja (Ve., Gu., M.) – orchard; *Burimet e Fitesë* (Ve.) “Springs of Fite”; *Fitec*, -i/*Fitjec*, -i (between Gjo. and Gu.) – a thicket (*Përroi i Fitecit* “Brook of Fitec”, *Kroi i Fitecit* “Spring of Fitec”); *Fitjec* (Ma.) – arable land. We believe that these words relate to the Greek *φύτεα* [fítia] ‘plantation; planting’. The plural form *φύτεες* [fíties] “arable lands” also phonetically resembles the name *Fitec*, excluding in this case the likelihood for the suffix *-ec* to be Slavic. We must also observe that Greek contains the word *φυτό* [fító] ‘a plant’; *φύτεύο* [fítévó] ‘to plant’, as well as numerous compounds containing as a first part the word *φυτό-* [fító] in the sense ‘plant / relating to plant’ (about 26 compounds; see: Ndreca, 2007:194). It is also obvious that the configuration of these placenames is the same: arable land with springs or streams nearby.

Pigadhie (Ve., Dh.) – springs, arable lands, and brook. (*Burimi i Aj Pigadhit* “Pigadhi Spring”, *Përroi i Aj Pigadhit* “Pigadhi Brook”). This is related to the Greek *πηγάδι* [pigádhí] “well” (and *πηγή* [pigí] “spring, stream”). The toponym *Pigadhul* (with no clues as to its word formation) appears in the village Brataj. Another micro-toponym viz *Aspropigadhie* (Ve.) – a spring in a limestone area, is formed from the Gr. *άσπρο* [áspro] “white” + *πηγάδι* [pigádhí] “well”, that is, a white well or spring, because of the nature of the terrain.

Vris, -i/*Vriz*, -i (Ve., Du., Gjo., M.) – springs, crop fields – is undoubtedly of a Greek source, from *βρύση* [vrísí] “spring, drinking fountain, tap”¹.

Spithar, -i (Tr., Bo., Mat.)/*Cpithar*, -i (Ve., Du., Qe.) – holes of water, generally in rock. According to Çabej (SE VII, 2006, 19), this is a word of the Tosk (southern Albania) dialect and means: “a small hole in the mountains rock, full of water, from which men and livestock drink”. It is a borrowing, adding the prefix *s-*, from the Gr. *πιθάρι* [pithári] “tub, pitcher”, and the extension of meaning has happened because of the similarity of such small holes to tubs and pitchers (Ibid, p. 19).

¹ As elsew here around the country, bilingual toponymy is not lacking in the region of Vlora, which, according to Shkurtaj (2015:70), bears witness to the Albanian resistance to assimilation. In way of illustration, we bring the Springs of Pigadhie, the Spring of Aspropigadhie (Ve.); the Springs of Vrizi (Ve.), as well as the Spring of Vrizi – a TV commercial of the bottled oligomineral water *Spring*, from the Spring of Neprav ishta, Gjirokastra; the Spring of Izv or (between Gu. and Gjo.), the Spring of Zvuar (Ve.), the Spithar Hollow (Tr.) etc.

Sirokashtë (Gu.) – a mountain slope with straw-like grass, *Sirokëmbë* (M.) – steep arable land that does not hold rainwater and *Sirogule* (M.) – arable land on the bank of the River Shushica. We believe that the first part of these toponyms relates to the Gr. word *ξηρός* [ksiros] “dry”. The second part (-gule) of the toponym *Sirogule* is connected with the word *kule*, meaning “a thorny thicket”. The word form in /g/ is connected with the sonorization of /k/ in intervocalic position.

3. On the origin of a few oikonyms

Bolenë, -a, according to A. Dhrimo, is derived from *polenë*, which, in its turn, according to Seliščev too, is derived from *poljana* “a small meadow amid a forest”. Thus: Poljana>Polenë>Bolenë (2008:408).

Babicë, -a, the name of a village, is, according to Seliščev, connected with the word *babë* from old clerical Slavonic *baba* “old woman, grandmother” (Çabej, SE II, 1976: 120). Identical to this is also *babo* (also in modern Gr. *μπάμπω*), fem. “old woman”, in some dialects also “midwife” (Ibid, p. 120-121); also in Bulgarian (Macedonian) *баба* “old woman”, but also “hilly terrain” + -иц-а (Ylli, 2000: 85). In Serbian as well, *babica* has the meanings “midwife” and “wet nurse”. We are of the opinion that this placename has entered the area through the Bulgarians. The naming of this place of inhabitation might be related to the land configuration, as it is located on a hilly terrain.

Cerkovinë, -a is related to the Slavonic word *crkva* “church” and the suffix *-ovinë*, also Slavonic, which designates the place where the concrete thing is located, that is, land belonging to the church, or where the church stands. According to Seliščev, Bulgarian has *църква/ черква* “church” + -ов-ин-а (Ylli, 2000: 98).

Drashovicë, -a is, according to Seliščev, connected with the name of a certain person *Драша/ Драшо* [Drasha/ Drasho] + -ов-иц-а (Ylli, 2000: 107).

Gumenicë, -a. We hold that the source stem of this toponym is derived from the Gr. *ηγούμενος* [igúmenos] “an orthodox chief monk”, extended by the Slavonic suffix *-icë* in the time of the Slav invasions. There used to be an orthodox monastery in Gumenica, which was the permanent seat of the monks’ chief. (Xhaferaj, 2015: 20). The placename might have remained from the Bulgarians, because they too have borrowed the word *игрумен* “chief monk” from Greek.

Mavrovë, -a. We hold that the source stem of this toponym is derived from the Gr. *μαύρος* [mávro] “black”, extended by the Slavonic suffix *-ov*, perhaps because of the ground colour of this place. In the “Defter of Vlora Sandjac”, an official document of the Ottoman Empire (1583), we also come across the placename *Mavrovica*.

Novoselë, -a is beyond doubt of Slavonic origin; perhaps it relates to the Serbian *novo* “new” and *selo* “village, hamlet”, that is, a new hamlet. According to Stojan Novakovich, “in the first half of the XV century, the [Albanian] *katun*-s (villages) started to disappear, and the Slav *sello*-s began to appear in their stead” (Doçi, 2009: 193).

Plloçë, -a is, in our opinion, connected with the Serbian word *ploča* “plateau, slab”. In Serbian, Slovenian and old religious Slavonic, *ploča* appears in the sense of “slab”, whereas in Weigand, *ploci* means “slates, flat pieces of stone used for covering roofs of houses”. (Meyer, 2007: 395). In this village, the ruins of the ancient Illyrian city *Amantia* have been uncovered, a city that was founded around the late 5th century BC, and which, by the 3rd century BC, was the main economic, political and cultural center of the community of the *Amants’ Koinon*, stretching between the (River) *Aoos* and the *Akrokeraun*-s (mountain range) (FESH, 2008: 62-63). The name was probably given by the Slavs because of its geographic features.

Sevester-i, is according to Çabej (2008: 105), a toponym from the Greek of the Byzantine church, whose counterpart in the North is the name of the village *Sebaste*. The etymology of this toponym is connected to the Gr. adjective *σεβαστός* [sevastós/ sebastós] “venerable, respected”. In the Greek-speaking provinces of the Roman Empire, *Σεβαστός* was used as an equivalent the honorific Roman title *Augustus* (Lat. the honourable), which was given to the first Roman emperor, Oktavius, and later on, his successors.

Smokthinë, -a is, in our view, connected with the Serbian word *smokva* “fig”. The suffix *-inë* appears in almost all of the Balkans languages, as: Alb. *Ballinë* “façade”, Srb-Cr. *bistrina* “clarity”, Bulg. *dolina* “valley”, Rom. *tulpina* “trunk” and in modern Gr. *provatina* “sheep” (Xhuvani-Çabej, 1980). In this case, there is an extension of the suffix with a /t/: -tinë (< -inë). The characteristics of the location too tend to justify the placename “a place of fig-trees” or “fig-tree orchard” for “Smokthinec (the placename of a hill) was reknown for the cultivation of figs” (Jahaj, 2010: 61). Placenames after the flora - names of plants (trees, shrubs, brambles, corns etc.) that once used to grow, or still grow, in that place are common in

that area (Dhrimo, 2008). We have come across the Albanian placename *Fiqëza* “a place of figs” in Tragjas (also *Gropa e Fikut* “the Fig Hollow”, *Harca e Fikut* “the Fig Cliff”) (Gjomemo, 2009: 158); in Brataj, *Lugu i Fiqve* “the Figs Valley”; in Dukat there are about twenty placenames containing the word fig as a word group constituent; (See also: Çapo, 2009: 109.); in Qeparo, *Fiqshçë* (Sotiri, 2001: 110) etc.

Vllahinë, -a must relate to the noun *Vlach*. Sh. Demiraj (2008: 105) states that the early presence of the Vlachs or Aromanians in Albanian-speaking territories is shown, among other things, by the toponymic traces, such as the name of the village *Armen* in the vicinity of Vlora, the village name *Rëmaj* in the region of Pogradeci, as well as the name of the zone of Kolonja in the region of Korça or the village Kolonja near Lushnja, which is a name from the Romance -Latin *colonia*. The noun *Vlach*, today used in the sense “Aromanian”, according to Mihăescu, entered the Balkans territories in the time of the Byzantine Empire through the Slavs and the Germans (Ibid, p. 106); however, it must have come into Albanian through the Slavs. The naming *vllah*, according to R. Doçi (2009: 228), can be met today as the name of some villages and other ethnonyms wherever Albanians live in the Balkans at large, such as: *Vllahia* (a village of Shala), *Vlashnja* (a village in vicinity of Prizren), *Llaushë* (a village of Drenica and another Llapë – derived from *Vllahushë*) etc. In Meyer’s work (2007: 539), we find *vllahinikë* for *Vllahi*, from the old religious Slavonic *vlahъ* “vlachus” = vlachinika (land). In Serbian too, there is *vlah*, *vlahinja* - “Vlach” (m. and f.). The present inhabited location is relatively new, but this could be explained by the fact that Vlach shepherds used to live in the area. The placename of *Liakatund* in the vicinity of Vlora is also related to the noun *Vlach*, though it originated in the time of the Ottoman Empire. *Eflak-katune*, or “Eflak village”, like the village *Fllakë* in the area of Durrësi, inhabited by Vlachs, is related, according to K. Luka (SF, 1976/1, 150), with the word *fllakë*, the Turkish *eflak* for Vlachs.

4. Word formation

Concerning the word formation of these toponyms, we will only analyze the way through suffixation. The most common Slavic suffixes for the toponyms of this area, as in all Albanian, are -*ovë* (< -ов), -*icë* (< -иц) dhe -*inë* (< -ин), and less widespread, the Greek -*aq* (< -άκι). These suffixes form names of places of inhabitation, crop fields, hills, pasturelands, streams etc. following are a few toponyms with these suffixes.

Toponyms with the Slavic suffix -*ovë*: *Bestrovë*, *Buburrrovë* (M.), *Çipovë* (Ve.), *Drubovë* (Mat.), *Gjirovë* (Ma.), *Kërkovë*, *Kocovë* (Ve.), *Kuçubovë* (Ve.), *Kunjavë* (Bo.), *Kushovë* (Gu.), *Leskovë* (Bo.), *Lugovë* (Vë.), *Markovë* (Bo.), *Mavrovë*, *Penkovë*, *Shajnovë* (Gj.), *Sherbovë* (La.), *Strohovë* (Vë.), *Tërbovë* (Vë.), *Trebllovë*, *Xjogovë* (Tr.) etc.

Toponyms with the Slavic suffix -*icë*: *Amonicë*, *Azvenicë* (Ra.), *Babicë*, *Bllanicë* (Gu.), *Buhavicë* (Ve.), *Bushkavicë* (Gu.), *Çeçenicë* (Vë.), *Drashovicë*, *Drevshnicë* (Vë.), *Gërcicë* (Vë.), *Gremenicë* (Gu.), *Gumenicë*, *Gjimoçicë* (Mat.), *Këndrevicë* (Bo.), *Korbicë* (Br.), *Koshicë* (Ve.), *Kremenicë* (Br.), *Kurpicë* (Ve., Bo.), *Lepenicë*, *Lepoticë* (Vë.), *Maricë* (Bo.), *Markovicë* (Bo.), *Mavrovicë*, *Pazanicë* (Ve.), *Pleshovicë* (Bo., Vë.), *Plocicë* (Gjo.), *Polanicë* (Ve.), *Policë* (Br.), *Qytanicë* (Ve.), *Ramicë*, *Shashicë* (Ka.), *Shushicë* (Bo.), *Siroticë* (Tr.), *Stogovicë* (Br.), *Vodicë* etc.

Toponyms with the Slavic suffixes -*inë*, -*tinë*¹ and -*ovinë*: *Cerkovinë*, *Radotinë* (Ve.), *Smokthinë*, *Sadovinë* (Ve.), *Skroftinë*, *Vllahinë*, *Zhallovtinë* (Ve.) etc.

We have also met a toponym formed with the Bulgarian diminutive suffix -*ko*: *Kanelko* (Gu.) – a brooklet and spring. In the “Defter of Vlora Sandjac” (February 1583), this suffix appears in Gumenica, as well as other localities of the Vlora region, in antroponyms of Slavonic origin, like: *Petko*, *Tajko*, *Stajko*, *Tetko*, *Qirko* and *Menko*; at present, however, it occasionally appears as an affectionate ending in certain persons’ names like: *Lesko*, *Zelko*, *Hasko*, *Saliko* etc. (See also: Xhuvani; Çabej, 1980: 511).

Toponyms with the Greek suffix -*aq*: *Gullaq* (Gu.), *Handaq* (Gu.), *Kokopllaq* (Ve.), *Kostaraq* (Mat.), *Livaq* (Ve.), *Llupaq* (Ma.), *Sollaq* (Ve.), *Shushulaq* (Pe.), *Vathilaq* (Ve.) etc. This suffix is highly productive in Greek, and it is used to form diminutive or affectionate names, such as: *ψωμάκι* (< ψωμί “bread”), *νεράκι* (< νερό “water”), *ποτηράκι* (< ποτήρι “glass”), *παιδάκι* (< παιδί “child”) etc.

¹ These suffixes are generally used to form names designating location, indicating a kind of land, plant, etc. the suffix -*tinë* is derived from -*tinë*: *ligatë* + -*inë* = *legatine*, meaning ‘marshland’. Such placenames helped form a suffix -*tinë*, which later on generalized (Xhuvani; Çabej, 1980).

5. Conclusion

In conclusion, we could say that the toponymy of the Vlora region is rich, various, and it has plenty of unknown things yet to explore. It is, in its bulk, of native Albanian sources, which goes to show its being inhabited from most ancient times by Albanian population, although there is also a not that large number of toponyms of Slavonic and Greek origins, and still fewer Latin or Turkish, all of which can reasonably be explained by the recognized historic conditions (Dhrimo, 1982: 140).

Furthermore, in order that the etymology of a toponym be satisfactory, an indepth comparative tracing of the toponyms of the Vlora region should be made with those of northern Albania, Macedonia, Kosovo, Montenegro, as well as in Albanian diaspora regions in Greece and Italy.

Meanwhile, the necessity arises for the initiation of a research project to collect, systematize according to specific realms and study institutionally the toponyms of this region. Systematic research, recording and scientific discussion would pave the way for a toponomastic dictionary of the Vlora region.

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The Influence of Turkish Language on Bosnian Slang Culture

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Abstract

Societies live with their cultural values. Slang is an important part of culture. Slang excluded groups of society, is seen as the language of the rootless. Slang sometimes be equivalent to curse. However, slang is not swearing, it is just their society is an indicator of intelligence and sense of humor. Bosnian people are intelligent and capable people. They put these features are extracted from the slang expression ironic and humorous narrative. Bosnian people are one of the major points of cultural contact. Nevertheless, they have not lost their originality in the nations of the world. Bosnian authorities have remained at Ottoman about five hundred years. During this period Bosnian people are influenced by Ottoman language, literature, tradition, custom and extremely their belief. In some parts of recent history, they are named as Turkish people among southern Slavic societies. This approach is an important sign of how much they influenced by Turkish people. Today, there are many Turkish words which are used in Bosnian slang culture: "bilir bilmez", "maymune" etc. However, young Bosnian generation does not know that they are Turkish words. In this study, it will be find out influence of Turkish language to Bosnian slang culture by research and investigation, screening and router approaches.

Keywords: Bosnian culture, Turkish culture, Cultural interaction, Slang, Historical semantics.

