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## The Novel in Lesson Hours (Classrooms)

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### Abstract

The novel as a complex fictitious form in which is projected the life totality has begun to lose new readers, with special emphasis on pre-university level. This study, through a survey conducted in the schools of the Republic of Kosovo, aims to show why and to what extent this phenomenon is manifested at the aforementioned level; How much and what is read; how is read. The recognition of new reader- novel reports, namely the recognition of the practical situation, becomes into the function of the possible solution of this problem that increases its magnitude day by day.

**Keywords:** Novel, the lesson hour, reading, reception

### Introduction

By avoiding the exact language forms, with countless ways of presenting material, the novel is the art of projecting a different world; a possibility of escape from the reality of life; the ennoblement and the spiritual growth.

The general perception is that nowadays the novel has lost the reader, with particular emphasis on the new reader. Such a perception, generalized, reckless, not based on facts, or just starting from some indicators such as the fact that young people are constantly using technology, gives the impression that today none of the young people read novels. Certainly, there's a lot of truth regarding this conclusion. Nevertheless, impressions created in this form, without a real measurement, without a verification of the actual situation, are not convincing and as such cannot be taken for granted.

### Creating the new reader

It would be called utopia if in this day and age we are looking forward to finding the old school reader. It is impossible that the rapid development of human society, which has influenced in every sphere of life, to not affect the reading process, at the time when life's dynamism grows more and more, reading the novel as the longest type of prose "takes a lot of time" of youngsters and is often overcome. "Unlike the lyricism and short form of prose or even drama, the novel is more open, more accumulative ... in its most prominent shows, the novel is a work in which the prose is transformed into poetry and poetry in prose"

Within a single work, the novel creates many realities that break away from a series of addictions and create their own artistic unity. Essential issues of the novel are treated as distinct categories, which are uniform enabling its receptors to select which to put on top.

Whether the novel remains a professional challenge for the literary scholar, no matter how skillful he or she is are demonstrated by several examples of "uncertainties", such as: novel is a multi-faceted genre, although there are important novels where the is one storyline, the novel is a love story, even though the highest models of the European novel are completely stripped of the element of love...".

Therefore, the youngsters' reception of the novel is varied. It is not just the lack of willingness to read, but also the teacher's approach and expectations from the students. The teacher's expectations should be realistic, compatible with the abilities of his/her students. It cannot be expected of primary school pupils to deal with the comprehensive and specialized analysis of the novel when their knowledge of literary theory is limited, however the level of expectation should change to the pupils of secondary school, who have a higher level of knowledge of literature, and potentially, they can become future literature scholars. So, the ability of a teacher to adapt to his/her student's age skills is a good start, but it is not everything.

Prior to the teacher "presents" the novel, a long, circumstantial preparation is required. "Therefore, truth in art is neither limited nor standardized, as it is not true only for itself, because then it would be worthless and would not serve anyone." Modalities need to be found in order that students will be eagerly waiting to read a work of literature, "Since in the world of great art, there is always something to be discovered."

Unfortunately, the findings of many years ago are still valid: "As a first problem is our outdated education system of all levels, starting from elementary to university studies. If one can say that today's literature has gone through several stages of development, there have been major changes in all aspects thus creating a series of stylistic orientations and a large number of creative individualities, the methods of literature study have remained unchanging, have not followed the development of literature as a process that is transformed every day, but as a static subject once and for all." This is also evidenced by the fact that during a survey conducted in the schools of the Republic of Kosovo, a significant number of teachers escaped the completion of a questionnaire concerning the way they teach the novel in the class. The number of teachers who filled the questionnaire simply "because they had to" is very large.

This happens when the teacher finds ways that awaken the students' curiosity, such as the proper handling of a novel fragment, especially when we want to encourage reading outside of the classroom, or finding appropriate methodology within the lecture, where it can be included the assigning of specific tasks for groups of students, analyzing the same element of the work from different perspectives, specifically tasks that are attractive to the particular ages and from which students can enrich their souls, as well as intellectual growth and development of aesthetic taste. But, how well prepared are teachers for this "task"?

### **How much and how is read**

The results of the survey conducted at the end of the academic year 2016/2017 in schools show different levels of teachers' approach to the lessons of the novel, either with reading fragments or the novel as a whole. As a consequence, students' approach to the novel also changes.

To the question of what they read more: storybooks, novels or poetic volumes, it is noteworthy that the novel remains the most popular genre followed by the storybooks, while the poetic volumes, according to the results of this survey, are scarcely read.

Although the novel remains the most read genre, we cannot take this fact unreservedly, as teachers with their own approach, whether or not they have influenced the creation of semantic readers instead of working towards transforming readers from semantic to semiotic ones.

According to the survey, it is obvious that the number of novel readers is directly dependent on the requirements of the teacher. This is evidenced by the fact that even in schools of the same profile the number of novels read by students is significantly different in the classroom where the teaching is held by different professors. As far as the novel is concerned, it can be implied that the largest number of its readers are females. Certainly, this number is different in other cities, but what does not change is that the dominant reader of the novel is female. Thus e.g. in a professional school in Gjakova, the average of the novels read during a school year by students is 5.5, while in a professional school in Mitrovica the average number of novels read by females is 3.6. As for the number of male readers in these schools, the results of the study are as follows: in the first school 3.3 novels, whereas in the second school 2.3 novels read by a student during a school year.

Regarding the question whether they preferred the lectures where only fragments of novels are analyzed (these are included in the books of literature for high schools) or the novels as a whole (most of which relate to reading outside the classroom) the students have preferred the lectures where the novel is analyzed in its entirety. Even though this fact should be considered as a positive sign that the novel has its readers, it is still upsetting because a considerable number of students who were asked whether: The analysis of novels is written by themselves or taken from friends or taken from the internet,



they responded that they get the analysis of novels ready from the internet. This implies that the reading is formal and the reader fails to dive deeply into the literary work, but lies on its surface, thus failing to capture its essential values. What leaves even more negative impression is the fact that teachers allow these issues to happen with countless students.

However, if students were to read only literary criticism from literary scholars, then the problem would be smaller, because at least they would face the real artistic and aesthetic values of the work for which they read, they would be acquainted with genuine criticism and would benefit from it. However, today on different Internet sites, almost everybody is able to post their own writings, no matter if they are worthless or not. A fair and serious approach by their teachers would prevent, at least in large part, this problem.

### Conclusion

Based on the aforementioned survey, we conclude that reading novels by youngsters has not fallen to "zero level" as some claim, however it does not mean that it is on its best. If we rely on the average, it is noticeable that the novel could retain considerably its reader. What is worth mentioning is that this average is increased by the number of novels that are read by some students who claim to have read over 15 novels during a school year. Therefore, we can speak about different cases, students who read a lot, those who read a bit and those who do not read at all.

Since literature books include an enormous number of novels, it is teachers' "fault" for the decrease of the avid reader; many of the teachers are not considering the fact that a small mistake will be the cause of pushing away readers rather than attracting new ones to read novels. Therefore, teachers should provide the quantity and the quality of reading, include elements of novelty into classroom, provide adequate study methods, and be vigilant regarding plagiarism. Harmonizing these elements would lead towards the creation of a new dimension of novel reception by young people.

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## The Atrides Saga and Power Play: The Dilemma Between Freedom and Death on the Theatrical Scene

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### Abstract

Thyestes' myth is difficult to read: cruel, abominable, but also multidimensional. And this is why it is adaptable to multiple interpretations, highlighting the different aspects of tyranny within different political, socio-cultural and philosophical contexts during the centuries. Thyestes, the protagonist of the tragedy, serves, with his unique characteristics, as an example to the spectator in order to understand and improve his own situation, even his very existence. First, we will take a look upon the theatrical production by Petros Katsaitis, author of a tragedy based upon this myth in 1721. At that time, Greece does not yet exist as a national state, being under the rule of the Ottoman Empire. Thus, Katsaitis highlights the complex historical reality in which he lives in person. The German author Christian Felix Weiße writes his *Atrous und Thyest* in 1766 in the philosophical context of Enlightenment, with a focus on the anthropological education of his audience. Ugo Foscolo, being between Italy and Greece, between Neoclassicism and Romanticism, in his *Tieste* (1797) recalls the memories of modernity's Ancient Greek roots and re-elaborates the myth by reinvesting it with civil and political sense. Thus, the purpose of this paper is to present three versions of an ancient Greek myth composed during the eighteenth-century in three different regions of Europe in order to highlight the potential impact of this tragedy on the viewer's reception and in relation to the historical-cultural and philosophical trends of the time.

**Keywords:** Thyestes, Tragedy, Weiße, Katsaitis, Foscolo.

### Introduction

Among the Greek myths that take place in the Heroic Age is the story of the House of Atreus. The Atreus and Thyestes myth, although it is one of the most violent and cruel of the Greek antiquity, inspired the European theatre and influenced the artistic production of many writers: Latin, French, German, Italian and others. The roots of the myth must be searched at the beginning of the ancient tradition and the artists' first efforts at the demanding campus of Literature. We find the first citation regarding the two brothers in Homer's *Iliad* (B' v.v. 100-108)<sup>1</sup>. In this particular text, the myth is not full and clearly described, in other words not perfectly elaborated yet. Homer, in his epic poem, dedicates these verses to the governors before Agamemnon, and among them, to Atreus and Thyestes. The initial construction of the story does not provoke fear but is mainly focused at the political game: Pelops, the hero that gave his name to Peloponnesus, a beautiful region extending at the southern part of Greece, was married to the princess Hippodamia and had six sons from her. But the king had also another son, named Chryssippus, with a nymph. Queen Hippodamia killed him, supported by her twins Atreus and Thyestes. According to the most diffused version of the myth, Chryssippus, before his death, revealed to his father who the murderers were. The father asked from the Gods to punish them and exiled his sons from the kingdom. After his death, they returned, and Atreus took the throne as legal heritage because he was the older. Hermes gave to him, as a symbol of authority, a Golden Fleece and this donation was the revenge of the Gods for Chryssippus' murder: Thyestes, jealous of his own brother, cooperated with his wife Aërope, stole the Golden Fleece, and asked from the people the authority. The gods, furious about Thyestes behavior, demanded from the Sun to change the usual orbit of the day. When Atreus realized the meaning of the omen, he killed his wife and exiled his brother. As we can see so far, everything has to do with power, but after this particular point, the situation became much more realistic and dramatic. The plot of the myth is rather

<sup>1</sup> Ιωάννης Θ. Κακριδής, *Ελληνική Μυθολογία*, Εκδοτική Αθηνών, τομ. 3, Αθήνα 1986, σ.σ. 191-193.

unexpected, since the tragic poets of Athens, formed it in a different way, insisted upon the mutual hate between the two brothers. A few years later, Thyestes returns with his sons, imploring forgiveness and reconciliation with his brother. But king Atreus' extreme behavior aggravates the situation, up to the tragic solution: he kills Thyestes' children and offers their own flesh and blood, as a supper to their father. Other sources –regarding theatre- about the reconstruction of the initial myth, are: Aeschylus' *Agamemnon* (v.v. 1217-1244), *Ajax* of Sophocles (v.v. 1291-1297), *Electra* and *Orestes* of Euripides<sup>1</sup> (v.v. 718-736). From the Latin theatre, there are six well-known authors who occupied themselves with the myth, such as Ennius, Accius, Varius Rufus, and –of course- the great Seneca: his *Thyestes* is the only one preserved in its entirety, of all above mentioned<sup>2</sup>. It is rather difficult to find out which was the original text that served as a model for Seneca. Although we all know the most famous tragedies that include elements of the Atrides initial version, unfortunately, there is no attic tragedy, saved as a whole, which is inspired exclusively by the characters of Atreus and Thyestes. We know, for example, that Sophocles composed three or four tragedies regarding this particular myth, but we don't know anything about their plot or the way he decided to elaborate his material. The most of the researchers agree that the tragic poet, probably focused upon the original story of the Golden Fleece in his lost tragedy entitled *Atreus*, the sacrifice of his brother's sons in a tragedy with the title *Thyestes*. Furthermore it has to be reported that there existed six other tragedies, composed between 5th and 4th century inspired from Atreus and Thyestes myth<sup>3</sup>. Also Euripides has composed a tragedy with Thyestes as the central figure. Unfortunately nothing more than a little number of verses is saved from this work. Euripides, the most tragic poet of the antiquity, creates his hero –and many others- a beggar. Probably the main issue is focused upon the terrible supper, and according to the sources it was presented in 425 a.C. because in Aristofanes' *Ahames* there is a citation to Euripides *Thyestes*<sup>4</sup>. So it is obvious why we are not able to find out the author or the work that influenced Seneca. In any case, we cannot speak for a simple translation of a Greek model or a revision. Except the traces of the ancient myth-or the “unknown” tragedy- we are able to recognize in Seneca's tragedy, some scenes from Virgil's *Eneide* and the *Transformations* of Ovidius. The presence of the Latin literature coexists with the Greek tradition in Seneca's *Thyestes*. This tragedy of 1112 verses insists upon the relationship between the king and his twin brother, the death of the innocent children and the famous supper. The main subject of the work is the passion for the unconceivable, an enormous desire for power, authority, blood and domination over other people's destiny. Dreams never accomplished. This is the base of all modern dramatic productions in Italy and Greece regarding Thyestes. For example, after Seneca comes Lodovico Dolce with his particular drama *Thyestes*<sup>5</sup>, a typical product of the 16th century (was written in 1543), the period of Humanism. In this text, the presence of Seneca is more than obvious. *Thyestes* was his second tragedy and Dolce-editor, translator, curator and critic-represents the spirit of Renaissance, promoting the “Ars mimetica”, and creates a revision of the Latin tragedy. Dolce became the model for Peter Katsaitis, who composed his own *Thyestes* in 1721, expressive of the Greek Barock period<sup>6</sup>. The divergence among these three works, are characteristic of the different ages they belong: In the Latin tragedy, there is no hope if justice and although the hero implores the Gods for revenge, the punishment of the guilty never arrives. On the contrary, the Italian work develops the main story from another point of view: As the message is based on Christianity, the hero believes that a God full of compassion will save him from the pain and the Purification from the kings' crime will sooner or later take place. In this version of the plot, the problem between the two brothers starts for another reason, totally different from tradition: The commitment of adultery by Thyestes and the queen Aërope. Because of this old sin Atreus cannot find the peace, is not sure about the paternity of his own children, hates his brother to the death, and takes his horrible revenge. Katsaitis follows the same version of the myth up to a certain point. Sometimes, he just makes a translation of the Italian tragedy, but in many other cases, he prefers to follow his own inspiration. For example, he starts out with a long introduction- a Prologue- that makes a symbolic figure, the Justice. Also, at the end of the drama, in 762 verses that not exist in the Latin and the Italian work, the Greek poet describes Atreus' death, twenty years later, by Aegisthus and Clytemnestra. Katsaitis

<sup>1</sup> Ibid.

<sup>2</sup> John G. Fitch, *Seneca. Oedipus. Agamemnon, Thyestes, Hercules on Oeta, Octavia*, Harvard University Press, Cambridge, Massachusetts, London, England 2004, p.p. 217-219.

<sup>3</sup> Christofer Collard, Martin Cropp, *Euripides Fragments, Aegeus- Meleager*, Harvard University Press, Cambridge, Massachusetts, London, England 2008, p.p. 428-431.

<sup>4</sup> Ibid., p.p. 432-433.

<sup>5</sup> Stefano Giazon, Lodovico Dolce. *Tragediografo tra riscrittura dell' antico e traduzione*, Dottorato di ricerca, Università degli Studi, Padova 2008, Ludovico Dolce, Tieste, a cura di Stefano Giazon, Edizioni Res, Torino, 2010 and Ronnie H. Terpening, *Ludovico Dolce Renaissance man of Letter*, University of Toronto Press, Toronto 1997, p.p. 8-24.

<sup>6</sup> Εμμανουήλ Κριαράς, Κατσαίτης. *Ιφιγένεια- Θυέστης- Κλαθμός Πελοποννήσου*, Κρητική έκδοση, Αθήνα 1950, σ.σ. 140-141.

revalues this particular element from Aeschylus tragedy, *Agamemnon*<sup>1</sup>. So Katsaitis dares to change the end of the plot, to another different destination from the Italian model and the original myth.

In the 18th century, the German literature was widely considered to be part of that grand project called Enlightenment. To be precise, literature –above all, drama– had gained this particular status (and function) through the poetics of Johann Christoph Gottsched (1700-1766)<sup>2</sup>. According to Gottsched, theatre had the task of communicating to the public the maxims of philosophy which were intended to be useful for the improvement of society. For this purpose, he even aimed at the creation of institutions such as national theatres, thus enhancing the social roles of both playwrights and actors to those of pivotal contributors to the Enlightenment. Of course, not any kind of drama would do for this sublime purpose<sup>3</sup>. From 1741-45, Gottsched published a collection of model plays, the most famous of which is his own 'Der sterbende Cato' first performed in 1731. But Gottsched was eventually criticized for the supposed dullness of his brand of theatre, above all by Gotthold Ephraim Lessing (1729-1781), who attacked –in his seventeenth of the 'Letters, Concerning the Newest Literature' (1759) – Gottsched's rationalist approach to literature, denying that moral improvement could be reached solely by means of reflection, and underlining the importance of emotions for this purpose. Theatre, according to Lessing, was only effective if it was able to move its audience, the main category in this context being 'Mitleid' (pity, or rather empathy)<sup>4</sup>. Ultimately, this resulted in the emergence of what came to be known as 'bürgerliches Trauerspiel' (domestic or bourgeois tragedy), for only now, the bourgeois spectators were able to watch bourgeois characters (socially like themselves), with a personality composed of both virtues and flaws (anthropologically like themselves), instead of high-born heroes from a distant historical or mythological past, such as Gottsched's own 'Cato', or, say, the assorted protagonists of tragedies by Racine and Corneille.<sup>5</sup> Taking all of the above into consideration, what is the exact role and position of a play on the subject of Thyestes, in the second half of the 18th Century? After all, it is about a –mythological– subject that certainly does not lend itself easily to identification, given the appalling and in this sense 'indecent' detail of the story. Christian Felix Weiße's 'Atreus und Thyest' was first published in 1766 and premiered in 1767<sup>6</sup>. Most notably, Lessing –and Weiße for a while– even entered into something like a private contest, writing literary works about the same or similar subjects. Not surprisingly, the leading part seems to have fallen to Lessing, who was about to become an important innovator of German literature, while Weiße essentially remained where he had positioned himself, that is somewhere between the Gottschedian school of Leipzig and the opposing school of Zürich lead by Johann Jakob Bodmer, who underlined the importance of imagination in literature. There was, however, one field where Weiße played an innovative role<sup>7</sup>.

Lessing, in his turn against neoclassical Gottschedian drama, had praised Shakespearean theatre, with its disregard for restricting poetic rules, as an alternative and better model for the creation of new dramatic works in Germany, ultimately culminating in the 'Sturm-und-Drang' movement. Characteristically, Weiße was denounced for 'classicizing' the

<sup>1</sup> Ronnie H. Terpening, *Lodovico Dolce Renaissance man of Letter*, *ibid.*, p.p. 262-266.

<sup>2</sup> Gottsched was a student of Christian Wolff (1679-1754), who had made a name for himself by adapting, explaining and popularizing the rationalist philosophy (mainly) of Gottfried Wilhelm Leibniz (1646-1716).

<sup>3</sup> In his main work, called 'Versuch einer Critischen Dichtkunst vor die Deutschen' (1729/1730), he laid out a set of rules which was largely based upon French neoclassical theatre, focusing on the three unities of place, time, and action, as well as on categories such as decency or good taste (*bienséance*) and probability (*vraisemblance*) in a plot which was supposed to uphold the so called 'Ständeklausel' – in tragedies, only characters of high origin should be on stage, in comedy, only characters of low origin – and cleansed baroque rhetoric or the antics of the Hanswurst, a buffoonish figure from earlier popular theatre. The whole purpose of a play was the illustration of a 'useful' maxim of Enlightenment or a critique of a wrong course of action, which had to be rationally reflected upon by the spectators (who, in doing so, were supposed to 'critically' distance themselves from the performance they were watching) and result in a correction of social behaviour.

<sup>4</sup> Only if the spectator felt that it could be himself or herself suffering, at some point in reality, the fate of a fictional dramatic character, the desired change of his or her behaviour could be achieved. In other words, Lessing strove for the audience's uncompromising identification with the action and, above all, characters on stage.

<sup>5</sup> For this, cf., for instance, Ernst and Erika von Borries, *Deutsche Literaturgeschichte*. Vol. 2. *Aufklärung und Empfindsamkeit*, *Sturm und Drang*, München 1991, especially 33-42 and 81-101.

<sup>6</sup> Its author was born in 1726 and came to Leipzig, then possibly the most important centre of German culture and also domicile of Gottsched, in 1745 in order to attend university there.<sup>6</sup> He made the acquaintance of some of the poets and intellectuals who had gathered there, such as Christian Fürchtegott Gellert, Gottlieb Wilhelm Rabener, Ewald von Kleist, Friedrike Caroline Neuber.

<sup>7</sup> Coming from a family of educators, he also soon developed a penchant for pedagogy, working as a private teacher and, above all, being the first one in Germany to write children and youth literature. In addition, he wrote comedies, librettos for operas, but also a series of tragedies. With one of these, his 'Richard III' (1758), Weiße participated in the Shakespeare revival, which was crucial for German literature in the 18th Century.

Shakespearean model. Thus, Weiße's dramatic work is one of transition: he dares to select a topic which is radical in the sense that it does not conform to *bienséance* (after all, the plot of 'Richard III.' is one which characterized by mayhem and murder in a ruling dynasty, making it thematically a direct predecessor of the later 'Atreus und Thyest'), but the dramatic execution of the work was, in some regards, deemed insufficient by many of his critics at the time.<sup>1</sup>

'Atreus und Thyest' itself, of course, can be considered the epitome of all family tragedies, exceeding the horrors described in 'Richard III.' by far.<sup>2</sup> In writing it, Weiße not only based himself upon Hyginus (his main source, where the story of the aftermath of the murderous banquet is told),<sup>3</sup> but was aware of both the tragedies by Seneca and Crébillon.<sup>4</sup> This tragedy is among the first ones to be written in iambic pentameters in Germany; it consists of five acts. Its five characters are Atreus, king of Mycenae, his brother Thyest, Pelopia, wife of Atreus, Aegisth, believed to be the son of Atreus, and a priest of Apollo. The first act begins with a monologue of Atreus, his inner self being haunted by the Erinyes (who, already in concordance with the anthropological turn which happened in the 18<sup>th</sup> century, appear as internal, psychological forces rather than external mythological figures), but not because of his previous evil deeds, but because his odious brother Thyest is still alive. In the following, a priest laments the deplorable state of Mycenae, which is haunted by plagues and starvation, pressing Atreus – who, after all, is to blame for this misery precisely because of his previous evil deeds – to participate in a sacrifice ceremony. Then Aegisth enters, just returning from the oracle of Delphi and revealing its sentence: only blood can purge the blood which has been spilled. The priest suggests that reconciliation and division of power between Atreus and Thyest might lead to salvation for Mycenae. Moreover, Aegisth admits that he has met in Delphi and brought with him to Mycenae Thyest himself. When Atreus reproaches Aegisth for this action, the latter admits that he has acted out of pity. Atreus, however, wants Thyest dead and Aegisth the sole heir to his throne, leaving Aegisth alone to reflect on this strange sentiment of pity induced by Thyest. The second act is predominantly dedicated to the queen and her predicaments. We see her in confrontations with Aegisth, Atreus, and Thyest, by whose presence she is utterly confused. Still, she wants Aegisth to inherit the throne, so she urges him later, in the fourth act, to kill Thyest, revealing to her son that he is indeed not the son of Atreus, a fact unknown to the latter. Queen Pelopia had been raped shortly before her marriage by an unknown assailant, from whom however she only had managed to take his sword. She threatens to tell Atreus, if Aegisth does not oblige to her command. The dramatic action culminates in the fifth act: Aegisth tries to murder Thyest in his sleep, but does not succeed. Awake, Thyest, talks to him and recognizes the sword by means of which he was supposed to die – it is the very sword the queen had taken from her then unknown rapist, it was Thyest himself, making him the real father of Aegisth. But not enough: the queen, whose own origins were unknown to herself, actually be the daughter of Thyest, making him also the grandfather of Aegisth! The story of murder has evolved into one of incest. Queen Pelopia, haunted by her internal Erinyes, kills herself with the ominous sword; Aegisth pulls it out of her lifeless body, slaying, in turn Atreus. Thyest is in despair: The curse of the House of Pelops will continue!<sup>5</sup>

<sup>1</sup> As it was not possible to situate Weiße neither in the category of the Gottschedians (for a long time considered outdated and thus 'bad') nor into the 'new era', embodied in Lessing and then in the poets of the Sturm-und-Drang, he was almost forgotten by literary history in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. (Cf. Jürgen Krätzer, Christian Felix Weiße in der deutschen Germanistik. Ein Forschungsbericht, in: Anneliese Klingenberg, Katharina Middell, Matthias Middell, Ludwig Stockinger (eds.), *Sächsische Aufklärung*, Leipzig: Leipziger Universitätsverlag 2001, 147-160.) Even the renowned literary scholar Jakob Minor who dedicated a monograph to this author – which still has to be considered a work of reference for Weiße – applies these categories and thus certainly does not do full justice to Weiße. For Lessing's critique, cf. Jakob Minor, Christian Felix Weiße und seine Beziehungen zur deutschen Literatur des 18. Jahrhunderts, Innsbruck: Wagner, 1880, 206-212, and Georg-Michael Schulz, *Tugend, Gewalt und Tod. Das Trauerspiel der Aufklärung und die Dramaturgie des Pathetischen und des Erhabenen*, Tübingen, Niemeyer: 1988, 263-265.

<sup>2</sup> It should be mentioned here that family conflicts were an main topic in German Drama between the 1750s and the 1770s. The gruesomeness of the Atreus and Thyestes plot is, on stage, maybe paralleled only by Gerstenberg's 'Ugolino' (1768), where, following an episode from Dante's 'Inferno', the starvation death of Count Ugolino and his sons in a prison tower are described, including an episode of cannibalism.

<sup>3</sup> Cf. Günter Dammann, Christian Felix Weiße. *Atreus und Thyest* (1766). Die Aktualisierung Senecas im Trauerspiel der deutschen Aufklärung, in: Gerhard Lohse, Solveig Maltrait (eds.), *Die griechische Tragödie und ihre Aktualisierung in der Moderne. Zweites Bruno-Snell-Symposium der Universität Hamburg am Europa-Kolleg, München, Saur: 2006, 67-100, here 72f.*

<sup>4</sup> Cf. Günter Dammann, Christian Felix Weiße. *Atreus und Thyest* (1766). Die Aktualisierung Senecas im Trauerspiel der deutschen Aufklärung, in: Gerhard Lohse, Solveig Maltrait (eds.), *Die griechische Tragödie und ihre Aktualisierung in der Moderne. Zweites Bruno-Snell-Symposium der Universität Hamburg am Europa-Kolleg, München, Saur: 2006, 67-100, here 69f.*

<sup>5</sup> The text of the play can be found in: Christian Felix Weiße, *Atreus und Thyest. Ein Trauerspiel in fünf Aufzügen*. Aus dem Jahre 1766, in: Fritz Brüggemann (ed.), *Das Drama des Gegeneinander in den sechziger Jahren. Trauerspiele von Christian Felix Weiße*, Darmstadt

Christian Felix Weiße, in this tragedy distinguished by violent outbursts of furor, offers an array of different characters<sup>1</sup>. In the times of Enlightenment, is not simply one-dimensional, but the author –deliberately– poses a problem concerning the era's fundamentally optimistic view of humanity. How is it, that man, who is supposed to be fundamentally good (albeit flawed), can manifest itself as pure evil? Basically, with *Atreus*, Weiße shows the frailty of the human condition, how nature and reason are constantly endangered by irrationality, which is at the bottom of the (unnatural) furor displayed. Thyest, on the other hand, may also be an evildoer from the paternal generation, but some of his crimes can at least be explained (this is done in some flashbacks in the play), and above all, he displays remorse. In this way, he can evoke pity, thus making him compatible with the main task of theatre according to Lessing. In contrast, young Aegisth, is an essentially naive and weak character, who almost lets himself get tricked into murdering Thyest. His actual slaying of Atreus, on the other hand, Aegisth perceives as a just punishment for that man. The most complex character, who is brought to the foreground of the myth only by Weiße, is the one of queen Pelopia, who is - in a distorted, incestuous manner blurring the boundaries between the generations – daughter, wife and mother in one person. Both of these – in this sense – younger figures are already determined by the sentimentalism which characterizes the later phase of the Enlightenment, beginning with Rousseau. And both of them are characters, who are essentially good from the outset, but are involved and induced due to circumstances to do evil deeds, both of them, as it were, losing their innocence<sup>2</sup>.

Weiße uses this mythical plot from Greek antiquity, and its seemingly anachronistic and atavistic elements, endowed with characters who are all, to a varying degree, evil or at least scarred not in order to contradict Enlightenment, but rather to show its constant endangerment, to make, as it were, a constant appeal to his spectators to not let down their guards, to constantly make efforts in the 'enlightened' process of creating a better future for humanity. After all, we had pointed out before that Weiße always wrote literature with his audience in mind, always trying to reach some pedagogical effect in his readers. And, indeed, his plays reached a high degree of popularity during the decade between 1766 and 1776,<sup>3</sup> only to be forgotten – unjustly – in later years.

Along with Dolce and Weiße, who composed a tragedy with the title *Tieste*, is Ugo Foscolo<sup>4</sup>. The drama was presented for first time in 1797, at Sant' Angelo Theatre in Venice. This tragedy is the first dramatic work of the author. It is indicative of his negative opinion of the tragedies of Crebillon and Voltaire, composed in 1707 and 1771<sup>5</sup>. Foscolo's text has a strong political character, because it promotes the poet's belief against tyranny. Atreus is the incarnation of the regime, but Foscolo doesn't follow the tradition of Seneca or Dolce's in his plot. First of all the hero is only 24 or 26 years old, much younger than the protagonist in Dolce's or Katsiaii's works. In Foscolo's tragedy there is also present the figure of Aërope, Atreus' wife, who has a baby child 4 years old with Tieste, and lives imprisoned in the palace of her husband. Tieste doesn't know anything about his son. Aërope decided to kill herself and the child, in order to save him from Atreus' tortures. Hippodamia, the mother in law, tries to save her and the kid, and promises to speak to the king. Tieste returns to save his love, meets his mother and asks her help also. Atreus gets his opportunity for revenge: he pretends that he forgives the couple, kills the baby, and offers his blood mixed with wine to the tragic father. At the end of the story, the queen dies from pain, and Tieste kills himself. Except the political message against tyranny, Foscolo connects Love with Death, and shows how the

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1964, 238-304. For another summary of the text, cf. also Jan-Oliver Decker, Weiße, Christian Felix (1726-1804). *Atreus und Thyest*. Ein Trauerspiel in fünf Aufzügen, in: Heide Hollmer, Albert Meier (eds.), *Dramenlexikon des achtzehnten Jahrhunderts*, München: Beck, 2001, 323-325; for a short anglophone account, cf. Robert R. Heitner, *German Tragedy in the Age of Enlightenment. A Study in the Development of Original Tragedies 1724 – 1768*, Berkeley: University of California Press, 1963, 271-278.

<sup>1</sup> As is often the case in dramatic works from the 1760s and 1770s, the generation of the fathers is one characterized by guilt. In this context, it is Atreus who embodies – in a way similar to Richard III. and other 'anti-heroes' of Weiße – absolute evil.

<sup>2</sup> This paragraph is based upon Günter Dammann, Christian Felix Weiße. *Atreus und Thyest* (1766). *Die Aktualisierung Senecas im Trauerspiel der deutschen Aufklärung*, in: Gerhard Lohse, Solveig Malatrait (eds.), *Die griechische Tragödie und ihre Aktualisierung in der Moderne. Zweites Bruno-Snell-Symposium der Universität Hamburg am Europa-Kolleg*, München, Saur: 2006, 67-100, here 78-82. For the role of the emotions in the play cf. Ulrich Port, *Pathosformeln. Die Tragödie und die Geschichte exaltierter Affekte (1755-1888)*, München: Fink, 2005, 122-134, as well as Georg-Michael Schulz, *Tugend, Gewalt und Tod. Das Trauerspiel der Aufklärung und die Dramaturgie des Pathetischen und des Erhabenen*, Tübingen, Niemeyer: 1988, 263-270.

<sup>3</sup> Cf., for instance, Jakob Minor, Weiße, Christian Felix, in: *Allgemeine Deutsche Biographie Band 41*, Leipzig: Duncker & Humblot, 1896, 587-590, here 590.

<sup>4</sup> Ugo Foscolo, *Poesie e Tragedie*, Vol. I, edizione diretta da Franco Gavazzeni, con la collaborazione di Maria Maddalena Lombardi e Franci Longon, Biblioteca della Pleiade, Einaudi- Gallimard, Torino 1994, p.p. 171-234.

<sup>5</sup> Carla Doni, *Il Mito Greco nella Tragedie di Ugo Foscolo*, Bulzoni Editore, Roma 1997, p. 11

passion guides to the fatal end of life. In this drama is relevant the presence of a particular female figure, story of the Atrides House.

In conclusion, we will take a short look at the relation between the works and their audience within the different socio-cultural contexts which are relevant for our topic. During the times of Antiquity, theatrical production was strictly connected to the political situation. Through the tragedies or comedies, the tears and the laughter, the messages were traveling from the stage to the audience and vice versa. With the end of the Golden Ages for the theater, the interest for the Greek and Latin tragedies gradually disappears for many centuries until the period of the Renaissance, when the Italian humanists revaluated the Latin comedy according to Plautus and Terentius example. But the discovery of the great tragic poets of Greece was the most important motive for the cultural explosion in Italy of the 16<sup>th</sup> century. At the beginning, writers and audience approached the Greek theater as a high quality product of literature with the proper respect; however, they were limited only to read, study and discuss these texts at the palaces and courts when the high class was gathering together. A few years later, Italian authors started composing their own theatrical work steadily influenced by the classic style. Their first efforts were also subjects of study, but not for performance. The level of this particular production was not high because it was based either on translation or revision of the Greek tragedies and for that reason works of that kind were called "volarizzamenti" (vernacularizations). Performances were taking place in the palaces only for the aristocracy because only they were educated enough and able to understand the language and the deeper meaning of the theatrical project case. Therefore, the motives of writing during those times in Italy were totally different from that of the Greek and Roman period. Also, the purpose of writing became different. Revisions and performances of ancient tragedy in Italy targeted not only to the simple imitation but to the representation of a whole world on the scene not very different from their current reality. Morphological, thematic, and scenic innovations of theater bridged the gap between facts of the scene and the real world. Writers were taking care to incorporate in their plots concerns about the social and political situation of that time and elements that satisfy the aesthetic expectations of the audience. One of the most important popular themes of Renaissance's tragedies is the sense of Kingdom and the ideal leader, a clearly political subject that derives from Machiavelli's theories. In these tragedies, Kings tended to ignore the rules of the right governance; they used to act with immorality and practiced Machiavelli's doctrines. An excellent example of the abovementioned behavior can be found in *Thiestes* of L. Dolce and also in the Greek version of P. Katsaitis that also refer to Machiavelli's political thoughts: for example the dialogue between Atreus and his Consultant (verses 321-341).

German Enlightenment theatre – and with it Weiße's version of the myth – emphasizes a didactic approach: the story of Thyest, even though taking place in antiquity, is of utter relevance for the contemporary – now predominantly bourgeois – audience in the 18<sup>th</sup> century. Similar to the domestic tragedies – also with a focus on family constellations – it focuses on the delicate balance of reason and sentiment, demonstrating the former's constant endangerment by an excess of pathos.

In Euripides' lost play "The Cretans" (Kretes)<sup>1</sup>, a fragment based on the stories associated with Minos' family in Crete, one can read a tremendous sentence referring to the House of Atreus: "In the House of Atreus there is no trace left of Atreus anymore: The blood of Thyestes triumphed". In the myth of Atreus' family, it is Thyestes that holds the role of key character. Of course, Atreus is a central character; however, when the Mother of all Tragedies –the history of the Pelopides- will be rebuilt from fragments, episodes and texts, it will be the character of Thyestes and not of Atreus, who is the one to characterize these works in the centuries to come. Thyestes becomes the center of the storyline. More than 35 writers – and certainly not only Katsaitis, Weiße, and Foscolo – inspired by both the myth and their respective socio-cultural realities, use Thyestes as a symbolic figure for confronting and denouncing the phenomenon of tyranny, be it on a political, a philosophical or an anthropological level.

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<sup>1</sup> Ευρυπίδη, «Κρήσσαι», απόσπ. 18, 2 in Γιώργος Σαμπάτσικης, «Κρήσσαι», εκδ. Σμίλη, Αθήνα 2007, σελ. 27

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## TS Corpus Project: An online Turkish Dictionary and TSDIY Corpus

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### Abstract

TS Corpus is a free and independent project that aims building Turkish corpora, NLP tools and linguistic datasets. Since 2011, 10 corpora, various NLP tools, a large dataset and an online dictionary has been released. This paper focuses on the “online dictionary” and “TS do-it-yourself corpus” released by the project. The dictionary data is based on TDK (Turkish Language Society) Contemporary Dictionary. However, the dictionary published serves many enhanced functions at user interface level. But, the main importance of the study is about the results presented to the users upon their queries; the presentation of collocations and tri-grams of the key word searched for. The collocations are harvested from a large Turkish corpus, +760 million tokens and the tri-grams were generated from Turkish Wikipedia pages. The do-it-yourself corpus (TS DIY Corpus), allows users to build their own corpora, modify or delete the uploaded texts and run queries. Users may run queries in different modes, such as “as is”, “starting/ending with” or including; besides advanced query option allows users to run queries with part-of-speech tags and lemmas. The results are given in KWIC (keyword in context) format. Various text classification options such as pubdate, author, domain, genre etc. could be selected during corpus creation. As the number of available Turkish corpora is limited, TS DIY Corpus is applicant to be a useful, well-known and largely used software for the scholars and researchers who wants to use a Turkish corpus or study over Turkish texts of their own.

**Keywords:** TS Corpus, Turkish Corpus, Corpus Linguistics, Collocation, Part-of-Speech Tagging, Turkish Dictionary

### Introduction

#### TS Corpus Project<sup>1</sup>

TS Corpus is a free and independent project that aims building Turkish corpora, NLP tools and linguistic data sets (Sezer, Sezer, 2013). The project started in 2010 and released the first corpus in 2011. Since then, 10 other corpora, NLP tools and a dataset had released by the project.

This paper will focus on two new software recently released by the project. First, an online dictionary that features collocations, tri-grams and hyphenation of the query input. And a do-it-yourself corpus software that allows users to build their own corpora, edit or add content freely, with various search options, and running simple queries and advanced queries with part-of-speech tags and lemmas.

#### Online Turkish Dictionary<sup>2</sup>

Turkish Language Society (TDK), Contemporary Turkish Dictionary was first published in 1945. In 2006, the dictionary was carried to digital platform and released via TDK official website. Today, the online interface for this dictionary is available at the main page of the official TDK website.

The dictionary fetches word class, definition of the word, samples retrieved from Turkish literature and the representation of the query word in Turkish Sign Language. If exists, idioms and proverbs, and compound words are presented to the user.

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<sup>1</sup> <https://tscorpus.com/>

<sup>2</sup> Available at <https://dictionary.tscorpus.com/>

Our dictionary software uses TDK Contemporary Turkish Dictionary data but serves new features.

### The Design

The user interface served by TDK is not mobile friendly. As the numbers of users reaching Internet via mobile devices increased, mobile friendly websites, in other words, websites with responsive design became more popular. These websites can transform their design, which is based on a grid system, according to the clients screen size and resolution. Therefore, they can fit to any screen size of a mobile device and serve better usability. So, one of the major points we focused on is to serve the dictionary with a responsive design in order to support mobile devices.

We used Bootstrap framework by Twitter. The official Bootstrap page defines this framework as "HTML, CSS, and JS framework for developing responsive, mobile first projects on the web." We also used Ajax. Ajax is an asynchronous communication architecture that fetches data from a database or a server without the refreshment of the page. The combination of these two allowed us to build a mobile friendly web interface with practical usage.

As another design feature different from the dictionary served by TDK, thanks to Ajax, as the user began typing in the search box, possible hits are shown immediately. This design, as well as supporting usage of the arrow keys on a desktop PC or a laptop, allows users to scroll by using touch screens in a touch-device to navigate through or select one of those possible hits.

The possible hits also involve similar words even the word has a character with a caret or one of the characters peculiar to Turkish alphabet like "ş" or "ğ". This feature is very useful for the users whose operating system does not support Turkish or with the keyboards lack of these letters.

### Tri-Grams

An n-gram is the consecutive sequence of n number of items in a text. In this definition n represents the number of items that forms the set; a bi-gram is consist of two items and a tri-gram is consists of three items.

In 2015, TS Corpus released Turkish Wikipedia Corpus. Later in same year, the data set of this corpus (*including raw texts in XML format, a tokenized version of this data, a part-of-speech tagged version and bi-grams and tri-gram harvested from this dataset*) was released by Linguistic Data Consortium<sup>1</sup> (LDC). The tri-gram set generated from this corpus has 12.5 million units. As a word is searched, with the results, the most frequent ten tri-grams are presented to the user if exists in the tri-gram database.

For computational linguistics, statistics and language teaching n-grams introduce valuable data. In a dictionary, a tri-gram is useful for representing the authentic usage of the query word.

### Syllabication

Syllabication is the process of splitting a word into syllables. One of the recent corpus we released was TS Syllable Corpus<sup>2</sup>. The corpus was build as a part of another study to define the syllable inventory of Turkish. We designed a script, named TS syllable tagger<sup>3</sup>. The syllable tagger takes advantage of TRMorph (Çöltekin, 2010), an open sourced morphological analyzer developed by Çöltekin, for hyphenation. After the word hyphenated, the script attaches a tag to each syllable. The used tags are V (*a*), CV (*ve*), VC (*al*), VCC (*ilk*), CVC (*tür*) and CVCC (*ters*) where V refers to vowel and C refers to consonant. These 6 types of syllables are known as valid syllables for Turkish harmony.

For every result shown in dictionary, the syllables that form the word is presented with the syllable tag-set mentioned above.

### Collocations

The most important and "state of the art feature" of the online dictionary we present is the presentation of the collocations for the query key.

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<sup>1</sup> <https://catalog.ldc.upenn.edu/LDC2015T15>

<sup>2</sup> <https://tscorpus.com/corpora/syllable-corpus/>

<sup>3</sup> <https://nlp.tscorpus.com/syllable/>

Evert (Evert, S. 2007:4) defines a collocation as “a combination of two words that exhibit a tendency to occur near each other in natural language”, upon the well-know idea by Firth (Firth, J. R. 1957:179) “you shall know a word by the company it keeps”. The collocations are valuable references for understanding a word, extracting multi-word expressions and provide useful hints for language teaching.

So, we build a corpus that is consisted of +764 million tokens<sup>1</sup>. The corpus is powered by CQPWeb and CWB<sup>2</sup>. We prepared a Python script that automatically runs a query in the corpus for each word in the dictionary database one-by-one and saves results in a MySQL table.

If the query word appears in the corpus then the script runs collocation function of the CQPWeb. Among many others, we choose log-likelihood statistical method for calculating collocations as it stands on collocations by significance following Dunning (Dunning, 1993). This method is efficient as it is specially designed to surpass the association of the words by chance.

We also take advantage of CQPWeb to classify the collocations as the right and left side ones. This means, the collocations for the query word are harvested in two groups, the preceding and the following according to the node.

### Spell-book

A module added to the online interface is the spell-book. “Zemberek” is an open-sourced Turkish NLP library, written in Java, by Akin&Akin (2007), featuring a morphological parser and a spell checker; not only for Turkish but also for other Turkic languages. We wrapped Zemberek spell-checker service within our module with AJAX and run Bash scripts at background level. Spell-book relies on a lexicon and processes the user input at the time of typing. The suggestions are listed below the text input area. Furthermore, using Zemberek helped us to fetch suggestions for the words that might not be in a hard-copied spelling book. As the user goes on typing, no matter how long the word is or what fixes are added to the word, our module produce suggestions or shows if the input is correct or false.

### TS DIY Corpus<sup>3</sup>

Building a corpus is a hard and time consuming task that also requires advanced computer literacy. Corpora are served as ready-made to the users. For building such a corpus, the data should collected, prepared and processed before compiling as a corpus. Therefore, corpora presented to the users in this form are composed of pre-defined and constant data sets.

However, users may need to use different datasets or want to build a specialized corpus by using data they own data. To accomplish this task and full-fit flexible desires of the scholars and researchers, we designed a “do-it-yourself corpus” software.

This is the second, freshly designed and improved version of the software. The very first release of TS DIY Corpus was in 2014. It used to rely on PHP-MySQL frame that we later noticed not enough to run the tasks we desired efficiently and accurately.

There are many software, that can be used online or locally is available for text processing and corpus building; TXM, AntConc, CQPWeb, Sketch Engine etc. However, we aimed to design a software that involves and combine all of the following features:

**Online available:** Users should have access their corpora anywhere they are connected to the Internet.

**Easy to use:** No requirement for advanced computer literacy about text processing, tokenization, database management, regular expressions, part-of-speech tagging etc.

**Flexible Corpus Design:** Users are allowed to tag meta information about the texts upon their design features.

**Automatic Processing:** The texts submitted to the software are tokenized and tagged automatically. Users do not need to have or know how to use a tokenizer or a part-of-speech tagger.

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<sup>1</sup> <https://tscorpus.com/corpora/764-million-corpus/>

<sup>2</sup> <http://cwb.sourceforge.net/>

<sup>3</sup> Available at <http://diy.tscorpus.com>

Below, we will explain the features of the TS DIY Corpus software and sample its usage.

### **Under the hood**

TS DIY Corpus software is consisted of many different tools. The main framework is based on Python Django. The corpus interface that users interact with is also designed by Django, of course by taking advantage of HTML, CSS, JS and AJAX.

Django includes many libraries that help us to reduce required work force and save time during coding. The user registration and authentication, interface design, database connection, preparing query statements are the very first points pop in mind. Compared to a PHP-MySQL based software, frequently used for similar projects, these tasks are run with ease by Django.

Besides, the existence of TS DIY Corpus software relies on the scripts we previously prepared and released. Titles 3.2 and 3.3 will detail these scripts.

### **Tokenization**

Basically, an electronic text is a sequence of letters, punctuation marks, numerals, white-spaces, end-of-line markers and other characters that could be generated via keyboard. In order to process these texts with a computer, these sequences should be segmented (Mitkov, 2005:201).

Forst and Kaplan (2006) underlines the importance of the precise tokenization of texts over the overall accuracy of the following processes, such as part-of-speech tagging, syntactic parsing etc.

“Word” and therefore “token” are vague terms in NLP studies. Evert (2008) defines “word” as an “*entirely generic term which may refer to any kind of lexical item, depending on the underlying theory or intended application.*” Similarly, Grefenstette (Grefenstette et al. 1994) underlines, “*there are many ways to decide what will be considered as unit for a computational approach to text.*” So, we may say that, “there is not one and absolute correct way” for tokenization, but clearly, tokenization is a vital process that should be handled carefully and run by following the distinctive features of the target language. The search ability of the programming languages are dramatically raised with the tokenized texts, compared to non-tokenized texts.

We build TS Tokenizer, based on utf8-tokenizer, which is a part of TreeTagger<sup>1</sup> and prepared by Sharoff and Schmid. However, we enhanced the tokenizer to full-fit the requirements of Turkish. Each piece of text submitted by the user is tokenized automatically and then stored in the database. As the processing completed (including part-of-speech tagging), the submitted texts will be ready-to-use in the corpus.

### **Part-of-speech Tagging**

Another script we prepared previously and used when building TS DIY Corpus is the part-of-speech tagger. The tagger stands on morphological disambiguator (MD) designed by Sak, Güngör and Saraçlar (2008). Since we need enhancements, enlarging the lexicon, extend the tagset and re-design the generated output we made required improvements<sup>2</sup>.

As well as tokenization, the part-of-speech tagging also run automatically as the users submits a piece of text.

Using TS DIY Corpus

### **Registration**

Users should register to the TS DIY Corpus in order to use it. The registration form has 3 obligatory fields to fill in; user name, password and e-mail address. The registration is necessary, as each user will build his or her own corpus with the data he or she owns.

### **Creating a new corpus**

As registration is completed, the user can reach to TS DIY Corpus main screen. This screen includes the main menu. The very first thing a user should do is creating a new corpus by clicking “Create New Corpus” button. A corpus name and

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<sup>1</sup> <http://www.cis.uni-muenchen.de/~schmid/tools/TreeTagger/>

<sup>2</sup> <https://dev.tscorpus.com/postagger/>

desired text classification titles are asked to user. Users are allowed to select any number of text classification items from a pre-defined list. These options are automatically added to search restriction options in the query screen for the corpus created. The corpus is created immediately, with the name provided and selected text classifiers as the user clicks on "Create Corpus" button.

#### Text Classification Items

During corpus creation, users can select various text classification items from the offered list. The list contains text restriction ranges for written and spoken data offered by BNC mainly. It is also possible to extend or narrow these restrictions.

#### Corpora List

Corpora List menu in the main screen allows users to run three different actions. "Contents" link fetches a list of texts added to the relevant corpus. Editing or deleting processes are managed in this screen and details of this action will be given in title 4.5.

"Edit" link is for editing text classification items as mentioned before and "Delete" link is for deleting the corpus.

#### Corpus Content

Users are allowed to add unlimited number of texts to each corpora they create. Each text in a corpus can be edited or deleted at any time. In order to edit or delete a text, users should follow "Corpora List" menu and then click on the "Content" link for the relevant corpus.

"Add New Content" link directs users to a new screen where users can add a new text easily just like filling an online form. The fields are automatically derived from the options set during corpus creation.

As the user submits a text, a notification will appear explaining the status of the process. This process refers to tokenization and part-of-speech tagging. The progress could be followed in the contents list with a check-box. If the check-box is checked, it means the submitted text is processed and ready to use.

Editing option allows both editing *text classification items* and the *text itself*.

#### Query History

Users can reach the queries previously run in every corpus using "Query History" link. The query history table contains search term (the query key), corpus name, date/time of the query and a "search again" button that runs the same query immediately by a simple click.

The query history table also allows running a search within the table.

#### Running a Query

The query screen includes defined text classifiers, a drop-down corpus selection menu and another drop-down menu for query mode.

The double dash in the text classifier drop-down menu means no restriction is selected and all the texts will be included in the query. Users can select multiple options from the text classification items drop-down menu by holding down Ctrl key in Linux and Windows and Command key on Mac OS.

The query mode supports "as is", "starts with", "ends with", "including" modes both case-sensitive and case-insensitive as well as "regular expression", and "advanced" modes. *As is* refers that the exact match given as the query key will be searched. *Starts with*, *ends with* and *including* modes are self-explanatory. Regular expression queries allow users to use wild cards within query key.

Advanced query mode allow users to run queries by using the query language provided. In order to use advanced queries, users should know the tag-set we used during part-of-speech tagging. The tag set has the following tags (Sak et al, 2008) (Sezer, 2016):

Noun (*noun*), Verb (*verb*), Adj (*adjective*), Conj (*conjunction*), Det (*determiner*), Adv (*adverb*), Postp (*postposition*), Pron (*pronoun*), Num (*number*), Ques (*question suffix*), Interj (*interjection*), Punc (*punctuation*), Dup (*duplication*), abbr (*abbreviation*), intAbbr (*internet abbreviation*), YY (*misspelling*), emoticon (*smileys*), intEmphasis (*internet emphasis*), intSlang (*internet slang*) and UnDef (*undefinite*).

Each advanced query must be written in square brackets and should involve one these three structural attribute: PoS, Word or Lemma.

For instance, if the user want to search for a PoS tag, lets say a noun, query key should be formed up in the following form:

[Pos="Noun"]

The advanced queries allow using multiple annotations in one query statement. For example, the following query will fetch all the occurrences of any adjectives followed by the word "araba" (*car*):

[PoS="Adj"][Lemma="Araba"]

In advanced mode, also lemma is an annotation that could be used. The following query will fetch any word in the corpus that is inflected from ev (*house*) lemma.

[Lemma="ev"]

Lemma and Pos annotations could also be used together.

[Lemma="gül" & PoS="Verb"]

This query will fetch all the occurrences of the verb gül.

#### Saving Results

Users are allowed to save results of the queries in many different formats, including CSV (comma-separated values), tables to use with spreadsheet software and PDF. Results also could be send to printer directly or copied to clipboard with a single click.

#### Results

The two software we introduced in this paper are serving unique features for their kind which we think useful and make contributions to Turkish NLP studies.

The representation of collocations and tri-grams are the first appearance of these information in a Turkish dictionary. This information could help students learning Turkish as a second language. The collocations provided may contribute building a word-net for Turkish and supply valuable information for statistical NLP studies.

The TS DIY Corpus software, will help users who want to build their own corpus but lack of adequate computer literacy or hardware. The software features enhanced features like automatic tokenization and part-of-speech tagging which are hard to deal with.

Also, as users are free to design their own corpus privately, they could use texts which could never appear in a publicly available corpus due to copyright fees.

The following versions of TS DIY Corpus is planned to include language selection during corpus creation. So, users may create tagged corpora for various languages. Also improvements with the served statistical results is in the schedule for next versions.

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## The Visibility Of Masculine And Feminine Languages In Columns

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### Abstract

With the beginning of the feminist movement, gender studies developed over the "woman phenomenon" and focused only on woman researches for many years. Gender and media relations investigated in the main axis of "women's representation in the media". The "representation of women in media texts" tried to be problematized in the perspective of content analysis, discourse analysis and semiology and over these representation forms, "the image of women in patriarchal society" tried to be revealed. In recent years, as the stereotyped roles attached to man and woman underwent a change, the concept of gender has begun to be examined in different dimensions. Researches about media professionals show the existence of a male dominated media structure is still out there. As of March 2014, according to bianet.org and based on mastheads, women journalists were represented by 19% whereas men 81% in Turkish newspapers. Therefore, the news language still regenerates sexist representations as it carries masculine characteristics. The columns, that the agenda is interpreted from different angles and presented to the readers, are accepted as an important and effective content of the newspapers. Columnists examine the agenda, propose solutions to problems and present their ideas in a specific narrative and linguistic style of their own. This study studies how male and female stereotypes attributed to man and woman in social life are represented by columnists. A specialized corpus, named "TS Column Corpus" was built by 9982 columns harvested from online versions of Turkish Internet Newspapers between 2014 and 2015. The data studied over the frequency of word choices by male and female columnists and analyzed by using corpus linguistics, content and discourse analysis methods, to figure out the reflections of masculine and feminine features in the texts.

**Keywords:** Media, gender, stereotypes in corner post, corpus, content analysis, discourse analysis

### Introduction

The person who exists in social life with language is able to reproduce the ideology and cross over allows the transfer of culture from generation to generation. The media is definitely an important tool used in the communication via language. There are many studies about media. This research focuses on the language used in the media especially used by male and female columnists. The main topic of this research is to find out how columnists, who are the leaders of opinion in society, use gender differences in their columns. In the first section, feminist approach and theoretical information about the media is given. In the application section, using the corpus build, whose details will be given below, used to examine the data by the corpus linguistics, discourse and content analysis methods.

### Sex and Gender

Sex is the term that is used to explain the features of biological, physiological, and genetic structure of a person. It mainly describes man and woman phenomenon based on these differences. In this regard, chromosome structure and genitals are the determiners of the sex as a biological being. However, "gender" imposes different roles and social responsibility to men and women, which differs according to cultural, geographic, and social structures. Gender, which is rebuilt by the

society according to its cultural structure, determines perceptions of sex in that culture. In other words, gender refers to the socially constructed characteristics of women and men – such as norms, roles and relationships of and between groups of women and men. It varies from society to society and can be changed. While most people are born either male or female, they are taught to behave appropriate according to norms – including how they should interact with others of the same or opposite sex within households, communities and work places.

According to Joan Scott, gender is the founding element of social relations based on discernible differences between sexes and gender is the main way to make power relations clear. Gender is the main field, which directly expresses power, thus perception shapes concrete and symbolic organization of social life and perception. The sexual differences between bodies used to legitimize a number of social relations, which are unrelated with sex. Conceptual languages put forward differentiation for signification, and sexual difference is the valid way of showing differentiation (Scott: 2007, p; 38). All phenomena on the basis of socialization are constantly being rebuilt in a way that defines, affirms, or criticizes political power. Simone de Beauvoir emphasizes the social structuring rather than the biological structure of the sex with the expression of "one is not born as a woman, but rather becomes, a woman" in her book "Second Sex" (De Beauvoir: 2010). People's gender-specific behaviors are shaped by how they are raised. The community they live in determines the gender-based behavior and attitudes of people in their homes, school, work, and social life. According to Harding gender is a natural consequence of the gender difference or is an analytical classification of individuals, in which they organize their social activities, rather than a simple social variable attributed to culturally different forms of culture (van Zoonen: 1997). According to Connell, gender is a concept associated with social structures and relationships outside of individual characteristics. Therefore, gender is also a feature of collectivities, institutions and historical processes (Connell: 1998, p.190).

Scott describes gender as a political arena and emphasizes that gender is a perceptual lens in which the meanings of masculine / feminine concepts were taught.

Women can be compassionate, patient, affectionate, gentle, weak, in need of protection, passive, emotional and so on, not only because of their physical characteristics. In addition, being logical, strong, offensive, warrior and vulgar are not innate for men. All these adjectives are concepts, which are formed by the social structure of the individual and are constructed in the social process. The main reason of women's discrimination in society is based on gender rather than biological differences. Gender is an extremely important concept in terms of feminism and it is a discussion field that is used in almost all feminist studies until the present day.

### **Waves of Feminism**

Feminism is an ideology focused on "woman" as the word itself is derived from the word feminine. It is built on the fight of equality at political, social, economic and legal fields. Some have sought to locate the roots of feminism in ancient Greece with Sappho (570 BC), the medieval world with Hildegard of Bingen (d. 1179) or Christine de Pizan (d. 1434). Certainly Olympe de Gouges (d. 1791), Mary Wollstonecraft (d. 1797) and Jane Austen (d. 1817) are foremothers of the modern women's movement. All these women advocated for the dignity, intelligence, and basic human potential of the female sex. However, it was not until the late nineteenth century that the efforts for women's equal rights coalesced into a clearly identifiable and self-conscious movement rather than a series of movement (Rampton Marta, 2015).

Wollstonecraft is regarded as the pioneer of liberal feminism as she defended equality on the basis of education right. In her book 'A Vindication of the Rights of Woman', which is accepted as the first book written on feminist theory, Mary Wollstonecraft argued that the government should give the same education right for women as they gave to men, because women is also a part of the public life.

In 1869, John Stuart Mill published his book "The Subjection of Women". In this book Mill says "a sex dominating the other is not a right and is one of the biggest obstacles on developing humanity." With this statement, he became mainstay of egalitarianism discourse of liberal feminist theory.

Feminist engagement with the discipline of history has a long, rich and important pedigree. The nineteenth-century awakening, twentieth-century suffrage renewal, and the second-wave women's liberation movement in the 1970s. (Liddington, 2001). By late 1990's, the feminist actions are called as the third wave of feminism.

## The First Wave of Feminism

The first wave of feminism took place in the late nineteenth and early twentieth centuries, emerging out of an environment of urban industrialism, and liberal and socialist politics. The goal of this wave was to open up opportunities for women, with a focus on suffrage. Liberal feminism is the first type of feminism and therefore referred as the first wave of feminism.

Women who are particularly excluded from public sphere in social life could not take part in the definition of citizenship. For this reason, first wave feminists generally tried to have equal rights with men in legal, civil and political terms as well as having opportunity for education. The most important feature of liberal feminists was their thinking towards the family institution.

However, liberal feminists argue that an equal division of labor for women and men in the family institution should be made, with the influence of American culture. One of the reasons focusing to women's education is that they can be more successful in fulfilling housework and motherhood responsibilities. They are not against the role of being a parent or a mother in this period. Their struggle is the masculine domination in a masculine dominated public.

## The second wave of feminism

The second wave began in the 1960s and continued to the 1990s. While the first wave feminists have struggled to equalize women rights with men in legal and political space, second wave feminists, in addition to inquiry traditional feminine roles, have also tried to demonstrate that racial, class and gender discrimination in the social area. One of the main motivation of the second wave is certainly the book "Second Sex", written by Simone de Beauvoir. From her book, "one is not born as a woman, but rather becomes, a woman" became the motto of the era. This became the first publicly argument of the gender. The book hands on knowledge and experiences about how gender roles are shaped, reconstructed and taught by family and community after birth.

This wave unfolded in the context of the anti-war and civil rights movements and the growing self-consciousness of a variety of minority groups around the world. The New Left was on the rise and the voice of the second wave was increasing radical (Rampton Marta, 2015).

The motto "the personal is political" is clipped from the words of antiracist activist Anne Braden<sup>1</sup> and adopted by civil rights activists and New Left at first, then by feminist activists. According to Becky, the idea behind the slogan is that, many things that are thought to be deemed to the history are actually deeply political issues, such as abortion, unemployment, birth, death, illness etc. (Becky, 2002, p. 347).

The appearance of women in the international arena has took many years and many struggles. In historical order, the most important studies and initiatives are:

1947: 'The Commission on the Status of Women' was established within the scope of UN.

1975: 'First World Conference on Women' held in Mexico City. UN introduced international standards and sanctions to ensure equality between men and women.

1979: Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) was accepted. With this convention, discrimination against women has been defined in a broader perspective and national and international targets have been taken in order to take precautions to eliminate all forms and discrimination<sup>2</sup>.

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<sup>1</sup> The personal is political and the political is personal.

<sup>2</sup> "For the purposes of the present Convention, the term discrimination against women shall mean any distinction, exclusion or restriction made on the basis of sex which has the effect or purpose of impairing or nullifying the recognition, enjoyment or exercise by women, irrespective of their marital status, on a basis of equality of men and women, of human rights and fundamental freedoms in the political, economic, social, cultural, civil or any other field." (UN, CEDAW, 1979)

1993: The World Conference on Human Rights held in Vienna and it was a turning point for women rights. "The Declaration on the Elimination of Violence Against Women" was accepted at the Vienna conference and it is the first human rights document specifically addressing violence against women<sup>1</sup>.

1995: Beijing Platform. The most important articles of the convention are articles 234 and 235 that refer to two main strategic objectives. First is to increase the participation and access of women to the expression and decision-making in media and new technologies. Second is to promote a balanced and non-stereotype portrait of women in media.

Recommendations to NGOs include establishing media monitoring groups, effective use of information technology, networking and organizing joint programs between NGOs, women's organizations and professional media associations, and advocating equality between women and men, especially women's human rights (Turkish Journalists Association, 2016).

### The Third Wave of Feminism

Third wave of feminism or "post feminism" arise in early 1990's, when a group of young people, calling themselves as the third wave feminists, people gathered to protest a high court in the United States. The first wave defined itself as the continuation of the first. However, the third wave existed upon a completely different struggle area. The first two waves focused on achieving equality between sexes. Because the risk of sexual harassment has no relevance with race or economic status of the victim. But, by the influence of the postmodern movement, the third wave emphasized those differences such as sexual preference, race, economic status etc.

Postmodernism examines language with a critical approach. Language is a completely transparent tool in the modernist point of view. According to postmodernism, language creates facts.

According to Lyotard, knowledge, "rather than being objective, is the combination of assumptions regulated by language rules" (Lyotard: 1992). Postmodern feminism examined the language in order to reveal the male dominant elements that it contains, by using various methods in the scope of grammar, semantic, semiotics and morphology.

### 3. Media as a Language Transmitter

Mass media with the ability to transfer verbal, written, printed, visual and audible texts and images of all kinds to large masses has been differentiated and enriched in terms of form and content with the advancement of technology in recent years. By the possibilities provided by Internet, every kind of content could be transmit in various forms and people can interact with each other. The media conveys all kinds of messages to the masses with different socio-demographic characteristics, after altering it according to their policy and formatting it according to their publishing system (Mora, 2008, page 6).

The first studies about gender and media focused on how women represented in media. The studies in Turkey are also according to this path. These studies put forward that women represented less than men in media and the traditional roles of women emphasized. Women described as mother, wife and violence victim. Another field of study is the employment of women in media. According to these studies, women still face "glass ceiling syndrome" and can not reach the positions that they deserve in the male dominated media.

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<sup>1</sup> "The human rights of women and of the girl-child are an inalienable, integral and indivisible part of universal human rights. The full and equal participation of women in political, civil, economic, social and cultural life, at the national, regional and international levels, and the eradication of all forms of discrimination on grounds of sex are priority objectives of the international community. Gender-based violence and all forms of sexual harassment and exploitation, including those resulting from cultural prejudice and international trafficking, are incompatible with the dignity and worth of the human person, and must be eliminated. This can be achieved by legal measures and through national action and international cooperation in such fields as economic and social development, education, safe maternity and health care, and social support. The human rights of women should form an integral part of the United Nations human rights activities, including the promotion of all human rights instruments relating to women. The World Conference on Human Rights urges Governments, institutions, intergovernmental and non-governmental organizations to intensify their efforts for the protection and promotion of human rights of women and the girl-child" (UN, 1993).

All those appear at the news production process. The sex becomes an identifier for hard (politics, economy, etc.) and soft (health, life, travel etc.) news. The hard news produced by males and soft news produced by females.

#### 4. Columnist Authorship

One of the basic principles of journalism is the distinction between news and commentary. News should be objective. However, the columns contain personal ideas. The columnists defend the ideologies that they advocate about the events that make up the agenda within the ideology they belong to (Yağcıoğlu, 2002, p.124). These ideas vary considerably in terms of ideology, depending on the type of newspaper and the point of view (Van Dijk, 1998, p. 21). Interpretations are subjective critical texts containing general thoughts or everyday events and cannot be criticized (Tokgöz, 2000, p. 40).

Compared to printed versions of the newspapers, the Internet allowed much space for columnist. This leads an increase both in the number of columnist writing on a periodic basis and the diversity of the topics. Columns have influence for shaping the public opinion. Besides, the possibility of sharing a column with a single click in social media made a dramatic contribution to the number of reads. The ideas put forth by the columnist in different fields, from sport to politics and economics to foreign politics, are so effective that it can draw controversy boundaries of that field.

#### 5. Masculine and Feminine Language

The shaping and mutual sharing of people's thoughts in the mental processes and the emergence of new ideas and ideologies through these exchanges are possible through linguistic communication. This leads to socialization and language interaction. "Language" is a tool that allows individuals to communicate emotions, thoughts and knowledge, and to communicate with each other. The language provides communication between people is a precursor to social life, and the intermediary and carrier of knowledge, skill and value (Sencer: 1982, p. 3-5). According to Erol, if the cultural structure of a society is need to be understood, the language should be observed as it contains many clues about the culture (Erol, 2014, p. 211).

The languages developed by different groups and sections within the social structure differ from each other. However, the dominant language is the language of the authority. Social structures understood by solving this dominant language and discourse. The existence of sexist discourse that humiliates women and woman body are evidence of the existence of gender relations in the culture dominated by men (Hodge, 1988, p. 5).

The theory of "domination", which discussed by the second wave of feminism, has focused on the fundamental differences between masculine and feminine language. The pioneer of feminist language studies is Robin Lakoff's "Language and the Women's Place" (1975), that marks the debate on gender and language.

#### 6. Method and Importance of the Study

This study questions masculine and feminine reflections in the language in regard of gender. The data used is base on the columns in Turkish media, which plays a crucial role on affecting society in regard of reproduction of ideology.

TS Columns Corpus<sup>1</sup> is composed of 25.915 columns collected from online newspapers (Cumhuriyet, Radikal, T24) and various authors of them. The data collected by using Scrapy, a web crawler coded with Python programming language. The number of columns from female authors is 12.958 and male authors is 12.957. The data covers 12 years period from 2006 to 2017 and the corpus contains 18.164.832 tokens.

The size of the data and the number of authors involved in the corpus puts the study to a different place from the previous studies for Turkish. Among the data crawled, we made a selection. The accuracy of the crawled webpage is the first criteria. This also let us to limit the sources with three websites. We also discard many columns in order to equalize the distribution among female and male authors. For each year, the number of columns added to corpus database is equal.

- Three sub-corpora was created for this study.
- A corpus of female authors covering 2014 and 2015

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<sup>1</sup> The corpus is available at <https://tscorpus.com/corpora/ts-columns-corpus/>

- A corpus of male authors covering 2014 and 2015
- A corpus of both male and female authors covering 2014 and 2015

The two sub-corpora contain 4.991 columns and the third contains 9.982 columns in total. The female sub-corpus contains 4.042.952 and male sub-corpus contains 3.483.699 words.

The distribution of the data via sources is as follows:

**Table 1.** The distribution of subcorpora according to sources and year.

	Cumhuriyet	Radikal	T24	Total
Female (2014-2015)	2706	1722	1113	4991
Male (2014-2015)	2744	1384	863	4991

The corpus stands on CQPWeb and CWB. We take advantage of CQPWeb for running queries with morphological annotation, part-of-speech tags and creating frequency and collocation list for each corpus.

The corpus also allows categorization of results, which we used for discourse and semantic analysis of the results manually.

## 7. Findings

The corpus interface allows us to generate frequency lists for each sub-corpus and compare them. We used this function in order to figure out the words with significantly different frequencies. The comparison of these “positive” and “negative” lists of the words put forward that female authors has more columns about life, travel, children, health, horoscope and art. As the same lists generated for male authors, politics, economy and sport observed as the main plot of the columns. We used 7 different keywords peculiar to these categories. Table X represents the results we gained.

**Table 2.** The distribution of the words.

Lemma	Female	Male
Moda (fashion)	363	107
Spor (sports)	312	487
Bebek (baby)	566	185
Çocuk (child)	6120	2164
Otel (otel)	598	248
Aşk (love)	1167	447
Engelli (disabled)	157	39
İktidar (political power)	3776	4698
Kalori (calorie)	124	2

The words *child*, *baby*, *love* and *disabled* are referring to the gender imputed to the women such as mother-ship and sensitivity, which are clearly more frequent at female authors columns. The frequency of *otel* and *kalori* is an indicator that female authors write more under the health and travel domains.

We should underline that we used lemma query option served by the corpus. A lemma query is generated by giving the root word in curly brackets. For instance, the query key {burun}<sup>1</sup> will fetch every occurrences of the given word, even there is a sound change (drop, assimilation etc.) observed. This means. Every occurrence in any appearance of the word is calculated.

<sup>1</sup> This key will fetch *burun*, *burnum*, *burnunda*, *burnumdan* etc.

These results we gained from our corpus is almost identical with the measurements published by Global Media Monitoring Project (GMMP) at five years intervals, given in the table below.

**Table 3.** The distribution of % Stories Reported By Major Topic. Newspaper, radio, television (GMMP 2015: p. 25)

% Stories Reported By Major Topic. Newspaper, radio, television	2015 Female %	2015 Male %
Social & Legal	39	61
Crime & Violence	33	67
Science & Health	50	50
Economy	39	61
Politics & Government	31	69

The word *adam* (man) refers to both man and mankind (human being). It is also used to talk about women as a human being, which shows the discrimination in language in the context of gender.

With the query keys “\*adamı” and “\*kadını”, the results gained from the corpus puts forward the discrimination over the social representation of genders.

Bilim adamı (50) (*scientist*), devlet adamı (49) (*statesman*), siyaset adamı (31) (*politician*), din adamı (42) (*man of the cloth*) and iş adamı (27) (*businessman*) are phrases significantly frequent for man whereas ev kadını (14) (*housewife*) and Türk kadını (12) (*Turkish woman*) are on the other side. Both, bilim kadını (*scientist*) and iş kadını (*businesswoman*) observed nine times only.

However, as we take advantage of the categorization feature of the corpus and categorize hits, we found that among 50 observation of the phrase “bilim adamı”, 20 of them actually cover both men and woman. This is an indication of the appearance of masculine language used in columns.

The usage of the word “bayan” (lady/dame) instead of “kadın” (woman) in Turkish is the most criticized usage by gender and feminist studies. Because the word “bayan” does not only refer to sex but it is also for addressing. Therefore, when it is about sex, the word “woman” should be preferred. When the way that the columnists used the word “bayan” is questioned, it is observed that this word occurred 138 times (by author female 65, male 73) and the word “kadın” is observed 9950 times (by author female 7767, male 2183).

Yet, the sample sentences below put forward that the criticized usage is still out there.

1.a ...bayanlar voleybol takımı (Women Volleyball Team)

1.b ...bayanlar türbanlarını çıkarıp bikini giyecek. (Ladies will take off their hijab and wear bikinis)

The samples 1.a and 1.b are samples for negative and criticized usage of this word

We also come across that a female author used this word ironically.

2.a ...çünkü kızlar (*bayanlar*) zayıf ve muhtaç yaratklardır.

The corpus we used has part-of-speech tagging and morphological annotations. This allowed us to generate queries upon morphological fixes. We used two personal endings, first singular and first plural markers to generate query keys.

For each marker, we first run a query questioning the occurrences of these markers and check the distribution among female and male authors. The query key `[Morph=".*\+A1sgl.*" & PosTag="Verb"]1` returned 107,150 matches in 18,470 different texts in the whole corpus.. In our sub-corpus, the same query returned 42,209 matches in 7,418 texts where 16,317 are by male and 25,892 are by female authors.

The query key `[Morph=".*\+A1pl.*" & PosTag="Verb"]2` returned 78,711 matches in 20,002 different texts. In our subcorpus, the same query returned 33,121 matches in 7,991 texts where 14,870 are by male and 18,251 are by female authors.

<sup>1</sup> This query key uses CQP Syntax. Morph is the short code for morphological tagging and PosTag is for part-of-speech tagging. The query looks for the words that are tagged as a verb and has first person singular marker in.

<sup>2</sup> This query key uses CQP Syntax. The query looks for the words that are tagged as a verb and has first person plural marker in.

Then we observed 4 different verbs, *sevmek* (to love), *korkmak* (to afraid), *kızmak* (to be angry) and *ağlamak* (to cry) with these markers.

These differences of the occurrences for both first singular and first plural endings for these verbs are significant. Female authors used these words at least two times more with first person singular.

**Table 4.** Queries for first person singular marker

Verb	Query Key	Female	Male
Sevmek	[Morph=".*\+A1sg\.**" & Lemma="sev"]	272	103
korkmak	[Morph=".*\+A1sg\.**" & Lemma="kork"]	146	40
kızmak	[Morph=".*\+A1sg\.**" & Lemma="kız"]	34	6
ağlamak	[Morph=".*\+A1sg\.**" & Lemma="ağla"]	46	12

**Table 5.** Queries for first person plural marker

Verb	Query Key	Female	Male
Sevmek	[Morph=".*\+A1pl\.**" & Lemma="sev"]	85	45
korkmak	[Morph=".*\+A1pl\.**" & Lemma="kork"]	96	24
kızmak	[Morph=".*\+A1pl\.**" & Lemma="kız"]	2	9
ağlamak	[Morph=".*\+A1pl\.**" & Lemma="ağla"]	22	11

It is obvious that, female authors used these verbs by involving themselves to the context more than male authors do. This results shows that female authors are more relax with representing their feelings than males.

Lakoff (1973) refers that certainty is feature of masculine language. Besides, he makes a comparison among masculine and feminine language and claims woman uses uncertain utterances and probability more than men. We checked his ideas by running queries that using the morphological features that add certainty to a verb in Turkish; copula and necessity markers

**Table 6.** Queries for copula and necessity markers

Query Key	Sample	Female	Male
[Morph=".*\+Cop\.**" & PosTag="Verb"]	olacaktır (it will be) demektir (it means)	7762	11335
[Morph=".*\+Neces\.**" & PosTag="Verb"]	olmalıdır (it must be) almalıdır (he/she must take it)	1780	2014
TOTAL		9542	13349

The table above (table 6) is in harmony with his ideas. Certainty observed more in masculine language.

However, the tables below show that men use possibility more than women. But we should keep in mind that Lakoff's study stands on spoken language, not written.

**Table 7.** Queries for possibility

Query Key	Sample	Female	Male
[Morph=".*\+Able\.**" & PosTag="Verb"]	olabilir (it may be) yapabilir (he/she can/may do)	1780	2014

The adverbs *belki* (maybe) or *galiba* (I guess), which are referring possibility, are used more by male authors compared to females but again there is not a clear gap.



**Table 8.** Queries for adverbs referring possibility

Query Key	Female	Male
galiba (I guess)	228	272
belki (maybe)	1894	2036
herhalde (probably)	281	500
sanırım (I think)	267	286
muhtemelen	233	261
TOTAL	2903	3355

Another interesting point is that, women try to prove their ideas by giving examples. In order to test this idea we run queries to find out the frequency of the words *mesela* (for example), *örneğin* (for instance) and *misal* (exemplar). The table below (table 9) shows the occurrences.

**Table 9.** Queries for *mesela*, *örneğin* and *misal* keywords

Query Key	Female	Male
<i>mesela</i>	919	915
<i>örneğin</i>	1113	823
<i>misal</i>	307	125
TOTAL	2339	1863

## Results

The language used in the columns represents the authors and the newspaper ideology. According to the findings gained by the researches, the language use of the columnists in the scope of gender analyzed by corpus linguistics methods and the results listed below.

The very first result of this study is the corpus we build. This corpus allows running queries, which is not possible to run manually, by means of the size of the data and the annotation and tagging it serves. Furthermore, despite other studies this dataset and the corpus is publicly and freely available to the scholars and researchers.

Most of the academic studies in this field in Turkey focused on the representation of women in Turkish media. The distinctive point of this study is to run a research where the women are also the producer of the language or in other words the subject of the data.

We stand on the columns as our dataset, which are reproducing the ideology.

We run our queries in the perspective of the gender.

We generated frequency lists for male and female authors. Using the positive and negative words and frequencies we found the diversifying categories. The gender roles generally attributed to women such as mother ship, sensitivity, and being emotional appeared in columns. Likewise, the keywords *iktidar* (political power) and *spor* (sports) are observed more frequent in the columns of male authors as expected. This means, content and news produced by media are still transmitting the traditional gender roles and stereo-types.

A criticized usage in gender studies is the usage of the word *adam* (man) as mentioned above. The occurrences of the "*bilim adamı*" is 65 times by female and 48 times by male authors. However, the phrase "*bilim insanı*", which represents

<sup>1</sup> In Turkish, *bilim insanı* stands for both men and women dealing with science. But, the word *adam* refers to a sex also. Therefore, feminist activists insist on the usage of *bilim insanı*, which also covers both men and women but addressing with the word *insan* (human being).

gender equality, used 147 times by female and 104 times by male authors. As columns is a language transmitter, we may say that, this usage contributes to the awareness to the gender equality.

Samples taken from the corpus show that the stereotype word choices are still active in the authors mind.

The following sample taken from the corpus from a male author

"...Türkiye'nin en önemli iş insanlarını, devlet adamlarını ve akademisyenlerini..."

"...The most important business people, statemen and academics in Turkey..."

And the sample below taken from female author.

"...siyasetçi, entellektüel ve iş insanlarını ağırlayan bir turizmci."

"...the tourism professional who hosts politicians, intellectuals and business people..."

Females are more sensitive at word choices than males. Even, the male author used *iş insanı* instead of *iş adamı* he is still not aware that the phrase *devlet adamı* is in the same category that is criticized. Many more samples can be reached from the corpus.

This is the first corpus released in Turkish that fetches data from columns and serves the data with part-of-speech tags, morphological annotation and search criteria. This feature allowed us to run queries using morphological units with specific verbs. We believe, with this corpus, we served a tool and a dataset that will help to make different studies.

And finally, despite to all those studies, activist movements and campaigns trying o trigger the awareness about gender equality, the idealized media is still out of reach.

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## The System of Temporal Adverbs in the French, German and Croatian Language

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### Abstract

This paper aims to determine the typology and to compare the systems of temporal adverbs in the French, German and Croatian language. The approach proposed by Klum (1961) for the French language is used for the analysis of all three languages, in order to show the microstructure of the adverbs now and today. We argue that all three languages have developed very stable and very similar paradigms of temporal adverbs, which can be easily compared using Klum's approach. It will be shown that the paradigms differ only to some extent in the systematization of the representation of the period of the action.

**Keywords:** temporal adverbs, French, German, Croatian, system, time of the action

### Introduction

The language system resides on three parameters/categories: person, time and space. Each of those three parameters has developed its own construction, paradigm and system. For example, most (Indo-European) languages have the paradigm of six persons (three for singular and three for plural). They all stand in relation to the first person (*I, Me, Myself*). Every person is defined to its relation to the first person, i.e. the second person would be the person that the first person talks to, the third person would be the person that the first (and the second person) talks about and so on.

The category of space has developed its own system that resides on the notion of "closeness" (to the first person). Therefore, the relation between the notion in space and the first person would be defined by the adverbs of space (*here – there*).

The category of time is probably the most developed category of all.<sup>1</sup> It marks the time when the action of the verb takes place. It can also mark the other notions such as repetition, duration, beginning of the action or frequency. However, the basic function of marking the time of the action is related to a person (the first person) and his/her position in time regarding the time of an action. Events are situated in time, and according to Klein (2009a: 32-33), can show the following relations: deictic (derived from the speech situation), anaphoric (mentioned in the preceding context), and calendar (given by some important event in history).

In this paper, we will compare the basic systems of temporal adverbs in French, German and Croatian, which denote the period of time<sup>2</sup> of the action. It will be shown that adverbs, just like verbs, have a well elaborated system of temporal relations and that they are affected by the transposition of the action in the past or in the future. This will be visible in the analysis of different lexemes that indicate the time of the action. Each system rests on two main principles: firstly, it must have a certain number of mutually connected structures, and secondly, it must have a neutral starting point.

### Temporal adverbs

<sup>1</sup> For more on concepts of time throughout history cf. Klein (2009a: 5-38).

<sup>2</sup> In his book *Verbe et Adverbe*, Arne Klum uses French word *époque* which we translated as *period* (of the action).

Temporal adverbs are, according to Klein (2009b: 40), “by far the richest class of temporal expressions, and in contrast to tense and aspect, they are found in all languages”. They can be simple, like *now, soon, often*, morphologically compound like *today, afterwards*, and syntactically compound like *long ago*.

Temporal adverbs are traditionally divided according to logic and semantic criteria (time of action, duration of action, repetition of action, simultaneity, anteriority, posteriority)..<sup>1</sup> Such a division has a positive side in detailed description but also a great drawback in the lack of systematics.

A slightly different approach was shown in the beginning of 1960 by the Swedish linguist Arne Klum. In his book on *Verb and adverb (Verbe et adverbe)* Arne Klum describes the system of the adverbs in French, that mark the time period (present, past and future). At the centre of this system is the adverb *now (maintenant, jetzt, sada)*. This adverb represents the starting point of the system, and all other temporal relations for the periods are compared to this adverb.

In order to mark the different periods of time Arne Klum introduced the notion of the “vector” which directs the action towards the past or the future. In his theory, there are three types of vectors: PP0V (zero vector of the point of present), PP-V (negative vector of the point of present) and PP+V (positive vector of the point of present). 0V represents the present, the other two respectively represent the past and the future. PP0V regroups all three parameters of the language mentioned above (person – space – time): *me – here – now (ego – hic – nunc; moi – ici – maintenant; ich – hier – jetzt; ja – sada – ovdje)*.

Furthermore, Arne Klum claimed and showed that there is another system of temporal adverbs which is parallel to this one, where the central point is the adverb *now*. He therefore set a new adverb that represents the mirror point of the adverb *now* in the past or in the future, i.e. *then (alors, dann, onda)*.<sup>2</sup> Their starting point is the adverb *then*, and the vectors which direct the action from that adverb are PA-V, PA+V and PA0V (zero vector of the point of anteriority, which can be considered as an allocentric point because it refers to the adverb *then* which represents the transformation of *now* in the past or in the future).

## 2.1 Temporal adverbs in French

Temporal adverb system according to Arne Klum (adverbs representing the periods of time) is shown on French examples.

PP: *now (maintenant)*

PP-V	PP0V	PP+V
Past	Present	Future
	<i>maintenant</i>	
<i>hier</i>	<i>aujourd'hui</i>	<i>demain</i>

PA: *then (alors)*

PA-V	PA0V	PA+V
Past	Present	Future
	<i>alors</i>	
<i>la veille</i>	<i>ce jour-là</i>	<i>le lendemain</i>

These two basic tables representing the periods of time, differ only in their point of view of the time of the action. In the first table the moment of the action is related to the adverb *maintenant (now, jetzt, sada)* and represents “the moment of

<sup>1</sup> Klein (2009b: 65-67) gives four types of adverbs according to their function: temporal adverbs of position (they express relations BEFORE, AFTER, SIMULTANEOUS), temporal adverbs of duration, temporal adverbials of frequency, and temporal adverbials of contrast (*still, already, again*).

<sup>2</sup> *Now* is together with *then* time deictics because they both „convey a relationship between the time at which a proposition is assumed to be true, and the time at which it is presented in an utterance. In other words, *now* and *then* are deictic because their meaning depends on a parameter of the speech situation (time of speaking).“ (Schiffrin 1987: 228).

speaking” (*le moment de la parole*). The other table represents “the moment of (re)telling” (*le moment du récit*) i.e. the moment of the action that turns around the adverb *alors* (*then, dann, onda*).

From these basic parallel tables, all other relations in time can be set. Thus, Klum develops the relations including the days, weeks, months and years to show how the parallel systems work.

PP: now (*maintenant*)

PP-V	PP0V	PA+V
Past	Present	Future
	maintenant	
hier	aujourd'hui	demain
la semaine <b>dernière</b>	en ce moment	la semaine <b>prochaine</b>
le mois dernier		le mois prochain
l'année <b>dernière</b>		l'année prochaine

PA: then (*alors*)

PA-V	PA0V	PA+V
Past	Present	Future
	alors	
la veille	ce jour-là	le lendemain
la semaine <b>précédente</b>	à ce moment (-là)	la semaine <b>suivante</b>
le mois précédent		le mois suivant
l'année précédente		l'année suivante

These tables show the perfect parallelism and the coexistence of two paradigms of adverbs in the system of the French temporal adverbs.

Several things are to be noted:

Firstly, there is no lexeme that represents *aujourd'hui* in the PA. Instead, the explicative syntagm “demonstrative determiner + *jour* + *là*” is used.

Secondly, the difference in adjectives (*dernier – précédent*; *prochain – suivant*) represents the different point of departure: PP or PA, not the different time relation. Their relations in time are perfectly equal.

Thirdly, there is a small difference in usage of the preposition for indicating the present moment (*en ce moment*) and that same moment in the past (*à ce moment (-là)*). That difference (*en* vs. *à*) resides on the kinetic value of the prepositions. The preposition *à* refers to the point of arrival, the preposition *de* (non-mentioned here but completes the kinetic parallel structure together with the preposition *à*) refers to the point of departure, and the preposition *en* lacks the kinetic value, which makes it very suitable for expressing the present state (the state of non-movement).

This approach to the adverbs of time has its advantage in its systematics. It also shows the parallel systems, and the paradigms used to denote those systems.

### Temporal adverbs in Croatian and German

In this chapter, the tables above are compared with Croatian and German.. The following results are obtained.

Croatian

PP: now (*sada*)

PP-V	PP0V	PA+V
Past	Present	Future
	sada	
jučer	danas	sutra

prošlog tjedna <sup>1</sup>	u ovom trenutku / ovog trenutka	idućeg tjedna <sup>2</sup>
prošlog mjeseca		idućeg mjeseca
prošle godine		iduce godine

PA: then (*onda*)

PA-V	PA0V	PA+V
Past	Present	Future
	<i>onda</i> <sup>3</sup>	
dan prije	onog dana	sutradan (dan poslije)
tjedan prije	u onom trenutku	tjedan poslije
mjesec prije		mjesec poslije
godinu prije		godinu poslije

Related to German, Klein (2001: 575-590) describes adverbs *heute, gestern, morgen*, which refer to a time interval, and vary in the art of reference to the time of speech. In the given context, *heute* refers to the day of speech, *gestern* refers to the day which precedes the day of speech, and *morgen* refers to the day following the day of speech. This is described by the „canonical meaning“ of these three adverbs, which includes two components: a deictic one and a lexical one. Ehrich (1992: 108) describes temporal deixis as situative deixis (anteriority, posteriority and simultaneously; *Vorzeitigkeit, Nachzeitigkeit* and *Gleichzeitigkeit*) and calendarity (e.g. *gestern, heute* and *morgen* are calendarly, whereas *vorhin, momentan* and *gleich* are not). Further on, Ehrich (1992: 110-117) discusses *now (jetzt)*, which can refer to various periods of time. *Jetzt* can denote short-range actions, those which are recurrent or non-recurrent (*Hans putzt sich die Zähne, Hans war jetzt beim Bäcker, Ich bringe Ihnen jetzt die Speisekarte*), as well as those which are inevitable results of some processes (*Meine Mutter ist jetzt alt. Bernstein und Karajan sind jetzt tot*).

PP: now (*jetzt*)

PP-V	PP0V	PA+V
Past	Present	Future
	<i>jetzt</i>	
<i>gestern</i>	<i>heute</i>	<i>morgen</i> <sup>4</sup>
letzte Woche <sup>5</sup> , vorige Woche	in diesem Moment	nächste Woche
letzten Monat, vorigen Monat		nächsten Monat
letztes Jahr, voriges Jahr		nächstes Jahr

PA: then (*dann*)

PA-V	PA0V		PA+V
Past	Present		Future
	<i>dann</i>		
am Vortag, den Tag zuvor/vorher	an dem Tag; an diesem Tag		am Tag darauf, am darauffolgenden Tag, am

<sup>1</sup> There is a possibility to indicate the time with the adverb that is expressed with the noun in accusative, not only in genitive (*prošli tjedan, prošli mjesec, prošlu godinu*) which doesn't influence the meaning.

<sup>2</sup> See the footnote 6 (*iduci tjedan, iduci mjesec, iducu godinu*). There is also a synonym for *iduci – sljedeći*.

<sup>3</sup> It is possible to replace the adverb *onda* with *tada*.

<sup>4</sup> Some German adverbs can be understood in the context, e.g. *Morgens* (jeden Morgen/every morning) *war/ist er müde. Morgens* (am Morgen des besagten Tages/on the morning of the day in question) *fühlte er sich noch ganz gesund*. (Duden Grammatik, 2016: 588).

<sup>5</sup> As Duden Grammatik (2016: 848) points out, adverbs of the type *gestern, heute, morgen* can be used with a noun as an adverb phrase, e.g. *Der neue Staatspräsident will heute (Abend) eine Rede halten. Der Generalsekretär trifft morgen (Vormittag) in der Hauptstadt ein*.

			nächsten Tag
in der Vorwoche, eine Woche zuvor/vorher; vorherige Woche	in dem Moment		die Woche nachher, die darauffolgende Woche, die kommende Woche, die nächste Woche
im Vormonat, einen Monat zuvor/vorher, den vorherigen Monat			den Monat nachher, den nächsten Monat, den darauffolgenden Monat, den kommenden Monat
im Vorjahr, ein Jahr zuvor/vorher; das vorherige Jahr			das Jahr nachher, das daruffolgende Jahr, das nächste Jahr, das kommende Jahr

### Discussion: now

The tables show that the three compared languages have developed very similar mechanisms in describing the system of temporal adverbs.

It can be seen that all three languages have two different lexemes that indicate PP and PA (*maintenant – alors; sada – onda*<sup>1</sup>; *jetzt – dann*) and that the lexeme that indicates the PA has a temporal meaning, whereas in context it can also obtain a conclusive meaning (“therefore”) in the context. There are three different lexemes that indicate the present, the past and the future in all three languages (*hier – aujourd’hui – demain; jučer – danas – sutra; gestern – heute – morgen*).

Furthermore, it is visible that only French uses different adjectives to express the same time relation (one week ago, one month ago, one year ago) which refer to a different point of departure (PP or PA); *demier – précédent; prochain – suivant*; while in Croatian and German there is an adjective in PP and an adverb in PA: *prošli – idući* vs. *prije – poslije; letzte – nächste* vs. *zuvor – nachher*.

It is to be noticed that only German has the possibility of expressing the preceding day/month/year with derivations containing the prefix *Vor-* (before, preceding). French has a different lexeme (a noun) in the PA – *la veille* for expressing “the day before”. In Croatian there are explicative syntagms such as *dan prije* (lit. “the day before”). It is also possible to say in French *le jour d’avant*, which also means “the day before”.

In PA+V we find that French and Croatian have a special lexeme to say “the day after”: *le lendemain, sutradan*, while in German, there are several explicative constructions *am Tag darauf, am darauffolgenden Tag, am nächsten Tag* but without the possibility of using one single lexeme.

German uses several different constructions to express the past or the next week, month or year. French and Croatian are limited only to one or two: *la semaine dernière/passée; prošli/prethodni tjedan*.

All three languages use systematically the same lexemes to transpose the action two days before or after the starting point: *l’avant-veille, prekjucher, vorgestern* („two days before“), *le surlendemain, preksutra, übermorgen* („two days after“).

### 3. Temporal adverb today

If we apply the same approach to another paradigm of temporal adverbs, in which the starting point will be the adverb *aujourd’hui* (“today”) instead of *maintenant*, we will obtain another list of systematically organized adverbs:

PP: *aujourd’hui* (“today”)

PP-V	PP0V	PA+V
Past	Present	Future
	(maintenant)	

<sup>1</sup> In Croatian, there is a three-dimensional repartition of space and time (*ovdje – tu – ondje; sada (ovda) – tada – onda*) and in general of all relations expressed by any kind of deictic (*ovakav – takav – onakav* “this/that kind“, *ovuda – tuda – onuda* “this/that way“).



(av ant-hier) - hier	aujourd'hui	demain – (après demain / le surlendemain)
hier matin	ce matin	demain matin
hier soir	ce soir	demain soir
hier dans la nuit	cette nuit	demain dans la nuit

PA: *ce jour-là* ("that day")

PA-V	PA0V	PA+V
Past	Present	Future
	(alors)	
le jour d'avant	ce jour-là	le jour d'après
la veille au matin	le matin de ce jour-là	le lendemain matin
la veille au soir	le soir de ce jour-là	le lendemain soir
la veille dans la nuit	la nuit de ce jour-là	la nuit du lendemain

Again, some conclusions can be made based on the data from the table: there is a well-defined paradigm for temporal adverbs in the PP0. In this case the paradigm is not expressed by different lexemes but with the use of the demonstrative determiner – *ce (cette)* which means "this". The particularity lies in the fact that the determiner *ce* refers to the present day (today) only by leaving out the space adverb – *là* ("there"). If we use the space adverb *là*, the action is transposed to PA. Another particularity is that the day starts and ends with the night. So the adverb *cette nuit* ("this night") can mean both "last night" and "the night that is coming (at the end of today)". The only way to make a difference is to use a different tense: *passé composé* (past tense) for last night and present or future for the night that is coming.

In the PP-V and PP+V, there is the simple juxtaposition of the nouns *matin* and *soir* for indicating the part of the day. However, this does not apply to the noun *night*, which could be used in a prepositional group (*dans/pendant la nuit*) but it is not very likely that the good francophone will use such an expression to indicate that something happened yesterday during the night. It is more likely that *hier soir* ("yesterday evening") or some other explicative expression accompanied by a preposition will be used.<sup>1</sup>

The lack of the possibility to use \**hier nuit* (\*yesterday night) could be the consequence of the "two nights" that surround the day.

When other points PA0V, PA-V and PA+V are analyzed, it can be seen that the further we go from the PP, the more explicative constructions we use.

There are differences in Croatian, at least for the PP0V.

PP: *danas* ("today")

PP-V	PP0V	PA+V
Past	Present	Future
	(sada)	
(prekjučer) - jučer	danas	sutra – (preksutra)
jučer ujutro	jutros / danas ujutro	sutra ujutro
jučer navečer	v ečeras / danas navečer	sutra navečer
sinoć/jučer na noć / po noći	noćas / danas na noć / po noći	sutra na noć / po noći

<sup>1</sup> The famous movie *Saturday night fever* is translated into French: *La fièvre du samedi soir*.

PA: *onog dana* ("that day")

PA-V	PA0V	PA+V
Past	Present	Future
	( <i>onda</i> )	
dan prije	onog dana	dan poslije
dan prije ujutro	onog dana ujutro	sutradan ujutro
dan prije navečer	onog dana navečer	sutradan navečer
dan prije na noć / po noći	onog dana na noć / po noći	sutradan na noć / po noći

In the paradigm of the starting point (PPOV) *danas* ("today"), it is clearly visible that we deal with the systematic use of the Old Slavic demonstrative pronoun *sb, si, se* (m/f/n sg.),<sup>1</sup> which is added as a suffix on all parts of the day in order to represent exactly "the morning, the evening or the night of the present day". That suffix is not possible in the PP-0 nor in the PP+V, as well as it is not possible in the PA. It means that the demonstrative pronoun was systematically used only for PPOV which is in the closest relation to the first person and the present moment.

It is also possible to use the explicative form with the indication of today (*danas*) and the agglutinated adverbs (preposition + noun) that mean "in the morning" (*ujutro*) or "in the evening" (*navečer*).

As in French, the further we go from the PP, the more explicative construction will be found in developing the time relations such as already mentioned: *ujutro* ("in the morning"), *navečer* ("in the evening").

In German, the adverbs related to *heute* and *dann* are the following.

PP: *heute* ("today")

PP-V	PPOV	PA+V
Past	Present	Future
	( <i>jetzt</i> )	
( <i>vorgestern</i> ) - <i>gestern</i>	<i>heute</i>	<i>morgen</i> – ( <i>übermorgen</i> )
<i>gestern Morgen</i>	<i>heute Morgen, diesen Morgen</i>	<i>morgen früh / morgen</i> <sup>2</sup>
<i>gestern Abend</i>	<i>heute Abend</i>	<i>morgen Abend</i>
<i>gestern Nacht/ gestern in der Nacht</i>	<i>heute Nacht</i>	<i>morgen Nacht</i>
-	<i>gestern Abend / letzte Nacht</i>	-

PA: *dann* ("then"), *an dem Tag* ("that day")

PA-V	PA0V	PA+V
Past	Present	Future
	<i>dann</i>	
den Tag vorher	<i>an dem Tag</i>	
den Tag zuv or am Morgen	<i>an dem Morgen</i>	(am) <i>nächsten/folgenden Morgen</i>
den Tag zuv or am Abend	<i>an dem Abend</i>	(am) <i>nächsten/folgenden Abend</i>
die Nacht zuv or	<i>in der Nacht</i>	<i>nächste Nacht, in der nächsten Nacht</i>

<sup>1</sup> For more information on the Old Slavic demonstrative pronoun see: Matasović (2016) s.v. *danas*, or in Gluhak (1993) s.v. *dan*.

<sup>2</sup> It is not possible to apply the same principle of the construction as in *heute Morgen* because of cacophony (\**morgen Morgen*), so the solution is to simply use *morgen* or, more frequently, *morgen früh* ("tomorrow early (in the morning)").

-	gestern Abend, letzte Nacht	-
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In German, the paradigm of the adverbs referring to the time of the day stands between the two analyzed systems (French and Croatian). It did not develop any special adverbs that mean "this morning or this evening". It rather uses a kind of an explicative syntagm that binds the adverb *heute* and the noun *Morgen* ("today morning"). The same construction is used for all other parts of the day. This way of marking various parts of the day resembles the Croatian system with the difference, that the Croatian uses the adverb *danas* (*heute*) and the agglutinated adverb *ujutro* (*danas ujutro - heute Morgen*).

The other possibility *diesen Morgen* reflects the only possibility in French (*ce matin*), also found in Croatian with the same elements (*ovog jutra*). All of them mean "this morning".

Once again, the further we go from the PP0V, the more explicative forms with the adjectives: *last, passed, before* are found.

### Conclusion

The analysis shows that all three languages use very similar constructions to express the period of the action. They use either lexemes (*aujourd'hui, danas, heute*) or syntagms composed of noun/adverb and adjective or another adverb (*la semaine dernière, le jour d'avant, prošli tjedan, dan prije, heute Abend*). It is clearly visible that they all developed the same or at least very similar mechanism in denoting the relations in time.

Combinations vary from one language to another. In French adjectives (*dernier, prochain*) are used in marking the past or the future, while the present is expressed with the demonstrative (*ce, cet, cette*). French also shows the perfect mini-system of adverbs that turn around two main points: PP and PA (*avant-hier - hier - aujourd'hui - demain - après-demain; l'avant-veille - la veille - ce jour-là - le lendemain - le surlendemain*).

Croatian uses adjectives with adverbs to express the past or the future (*prošli/iduci tjedan*) and shows almost the same systematics as French in transposing the moment of speaking to the moment of retelling with some explicative syntagms in PA (*prekjučer - jučer - danas - sutra - preksutra; dva dana prije - dan prije - onaj dan - sutradan - dva dana poslije*). On the other side, Croatian has a perfectly developed system in denoting the parts of the present day for PP0V (*noćas - jutros - danas - večeras - noćas*). This micro-system is due to the systematic use of the Old Slavic demonstrative pronoun *sb, si, se*, which is added as the suffix to a part of the present day: *dan-as, jutro-s, večer- as, noć-as*. This suffix works also for the seasons: *ljetos, jesenas, zimus, proljetos* ("last summer, autumn, winter, spring).

German partly follows the French model in the way that it has *Vortag* as the expression for "the day before", whereas it uses explicative syntagms in denoting the future in both PP and PA. On the other hand, German has a possibility to directly bind adverb and noun in order to express the part of the day (*heute Morgen, gestern Abend*).

Finally, two parallels can be drawn for all three languages. Firstly, all three languages have developed different lexemes to denote the present, the past and the future of the PP (*aujourd'hui, danas, heute; hier, jučer, gestern; demain, sutra, morgen*). Secondly, they all have the possibility to use the demonstrative pronoun/determiner to mark the specific part of the present day: *ce matin, ovo jutro, diesen Morgen*.

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## The Search of the Absolute in Lucian Blaga's Poetry

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### Abstract

The present paper aims at giving a brief insight into the poetry of one of the most important Romanian poet, Lucian Blaga, representative of modernism, focusing on the search of the Absolute from the linguistic point of view. Mention should be made of the fact that the metaphors of the Absolute are analysed both from a traditional point of view as well as from a more recent one – cognitivism. Reference is made only to those poems that are more suggestive in this respect. When analysing Lucian Blaga's metaphors, it is compulsory to take his philosophical construction as a starting point. Ample and complex, it aims at presenting Blaga's views on the creation of world, knowledge, history and culture. As everything is closely intertwined, it is essential to mention at least some of the main ideas of his philosophical work in connection to our subject.

**Keywords:** The Search of the Absolute in Lucian Blaga's Poetry

### Introduction

#### 1.1. Blaga's theory on the Great Anonymous

Blaga conceives a metaphysical centre- "overwhelming but barely felt" (Blaga, 2015: p. 24)- whom he calls the Great Anonymous, that is the creator of the world we live in. He is self-sufficient and capable of reproducing himself *ad infinitum*, thus, being able to create other equivalents for Him (he is a "nature generating identities" (Blaga, 2015: p. 30). But this might lead to anarchy, as the other selves of the **Great Anonymous** would try to usurp the centre, the initial Great Anonymous. In order to avoid this, His main concern is to limit human beings *in statu nascendi*, to prevent them from reaching their best possible alternatives, allowing them to manifest themselves only between certain limits, behaving more like a transcendental brake, like a "transcendental censorship" (Blaga, 2015: p. 130). It might be said that He is mainly concerned with what He must *not* do instead of on what He must do. It is not an effort of creating but of hindering perfection from taking place. These acts of the Great Anonymous have been put in relation with the creative acts of humans, generating works of art (Blaga, 2015: p. 27), because both these two types of acts are incomplete. Egocentrically, the Great Anonymous keeps humans towards periphery. Unlike Neo-Platonists, who believed that the purpose of man is to regain the lost divine condition, Blaga considers the purpose of human beings to be different. They are "divine differentials" (Blaga, 2015: p. 30), the result of an "*à rebours* genesis" (Blaga, 2015: p. 30), that is absolute simple segments of the divine structure, the bearers of a virtual structure (Blaga, 2015: p. 31; p. 49)<sup>1</sup>. As divine differentials, human beings have their cognitive capacity censored, and their revelatory capacity hindered (Blaga, 2015: p. 130). For cognitive human capacity to have access to Absolute, humans should have had some *nuclear* divine differentials integrated inside themselves, which had been considered a major danger and had been stopped premeditatedly even before genesis, as a deterring act. However, the Great Anonymous allowed certain divine differentials to be part of human beings, namely those responsible with the humans' awareness of the *presence, existence* of the Great Anonymous, but not of His structure and His real nature. Thus, according to Blaga, human beings can not either understand or reveal the ultimate truth because they have been conceived like this from the very beginning. They are structurally unable to achieve the Absolute, even if they struggle to do it: "The Great Anonymous has put in us the irrevocable urge towards "truth" (...). We are definitely lead to it but, at the same time, stopped to reach it. What is the purpose of this (...) is hard to say" (Blaga, 2013: 464). This antinomy generates the supreme stress under which the cognitive individual lives. Mentioning Blaga's definition of a genius

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<sup>1</sup> According to Blaga, a mystery is never completely revealed because the Great Anonymous prevents human beings to have access to the ultimate truth.

is suggestive: "a slave, a toiler in an existence unfolding between mystery and revelation" (Blaga, 2015: p. 283). Human beings can only feel the Absolute, "sniff at it".

## 1.2. Blaga's theory on the duality of knowledge, on the concept of mystery and the means of approaching mystery

There is established a clear cut distinction between 2 types of knowledge which intertwine in any product of a human mind: the **paradisiacal knowledge** - has only "degrees of abstractions" – (Blaga, 2013: p. 359) and the **luciferic knowledge** - "original", "intense" (Blaga, 2013: p. 359). The paradisiacal knowledge is self-sufficient, its object is complete, whereas the luciferic knowledge causes a crisis in the case of the object, bringing on the idea of mystery: the object is split into two, a part revealing itself, called the *fanic*, the other hiding itself, called the *cryptic* (Blaga, 2013: p. 257; 268). A theoretical idea (an attempt, risk) lies at the basis of the luciferic knowledge. If such an idea fails, one can try to reveal the mystery using another idea. By revealing the cryptic part of a mystery, the respective mystery has passed into a second latency, a quite unstable state pointing towards a luciferic crisis. A mystery in its "second latency"<sup>1</sup> is qualitatively attenuated as compared to the opened mystery because the opened mystery was initially represented by its complex and diverse *fanic* and now it is represented by its revealed cryptic, which is simpler and more elementary (Blaga, 2013: p. 271).

Thus, the object is only a "sign" (Blaga, 2013: p. 257) of a hidden mystery, the luciferic knowledge being an attempt to decipher it. Thus, the objects of the paradisiacal knowledge are "latent mysteries" (Blaga, 2013: p. 258): the objects have not been split in two, the *fanic* and the *cryptic*, but someone could do that anytime.

The **concept of mystery** is central in Blaga's theory of knowledge. According to Blaga, there are **five types of mysteries**: "latent, opened, attenuated, perpetuated and intensified" (Blaga, 2013: p. 267) and the revelation of the cryptic part of an opened mystery takes place on **three levels**:

the level  $\alpha$ , that of understanding sensibility;

the level  $\beta$ , that of understanding imagination;

the level  $\gamma$ , that of conceptual understanding. (Blaga, 2013: p. 309).

Blaga also mentions the fact that the attempt of the luciferic knowledge to reveal the cryptic part of an opened mystery can also lead to **three means of approaching an opened mystery**:

-qualitative attenuation –the most frequent, dealing with the *enstatic*<sup>2</sup> intellect,;

-perpetuation – defined as "the impossibility of revealing the cryptic part of an opened mystery", "zero revelation", dealing with the *enstatic* intellect (Blaga, 2013: p. 317);

-intensification – minus knowledge, dealing with the *ecstatic* intellect<sup>3</sup>, the least used of all, proper for metaphysical matters (Blaga, 2013: p. 316).

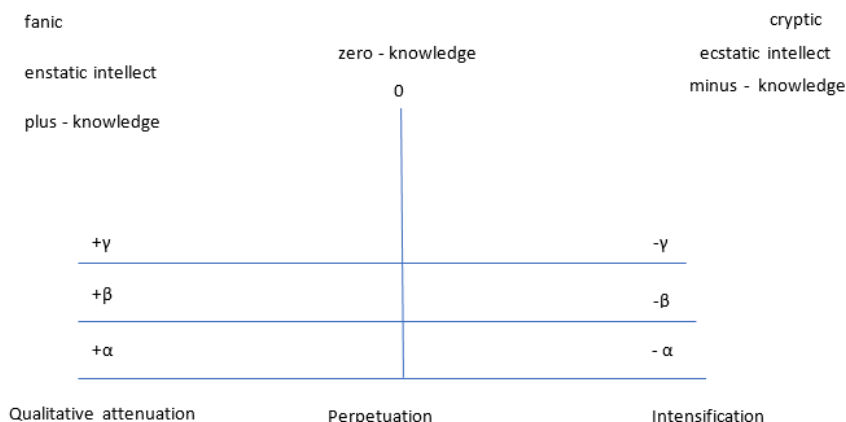
The above mentioned notions, the triple character of the luciferic knowledge (plus, zero, minus) can be represented as follows:

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<sup>1</sup> The *enstatic* intellect is defined by Blaga as the intellect remaining within itself (Blaga, 2013: p. 321).

<sup>2</sup> The *ecstatic* intellect is defined by Blaga as the intellect getting out of itself (Blaga, 2013: p. 321).

<sup>3</sup> "The genesis of metaphor coincides with the genesis of man" (Blaga, 2011: 357).



(adapted, based on Blaga, 2013: p. 317).

Thus, Blaga's minus-knowledge theory implies the idea that there are mysteries requiring precisely this type of knowledge.

### 1.3. Blaga's theory on style

Style, originating in unconscious, acts as a group of forces pointing to mystery. These forces are meant to shape and lead the attempts of the human mind in revealing mysteries by theory or directed observation (Blaga, 2014: 117). The human mind has to create in this force field called by Blaga stylistic field (Blaga, 2014: 118). Human beings live in two horizons: in the concrete horizon of the sensitive world and in the horizon of mystery in order to reveal it. A human being becomes whole and complete only by means of the latter one. The horizon of mystery characterizes human nature, it is a fundamental, intrinsic and immanent part of it. It is very interesting to underline the fact that this horizon of mystery has as correspondent a "region of transcendences" which can never be converted into human knowledge (Blaga, 2014: p. 133). Thus, the horizon of mystery is defined as "the only open gate to transcendence", as an "a priori principle of existence" (Blaga, 2014: p. 133). This is the explanation of the human being's tendency to attempt to reveal mysteries, the horizon of mysteries acting as a stimulus in this respect. (Blaga, 2014: p. 133).

The stylistic categories, also called abyssal categories, form a **stylistic matrix**. The attitude of human beings towards anything, transcendence included, is essentially influenced by it. The stylistic matrix is very much alive, but latent and expresses itself involuntarily in all human creations, in very diverse domains (Blaga, 2011: 202). Blaga also equates the stylistic matrix with the "transcendental brakes", by means of which the Great Anonymous prevents the human mind from actually reaching the absolute truth (Blaga, 2014: 117).

There are two main types of knowledge, corresponding to the two ways of existence characterizing human beings. Type I refers to the sensible, concrete world, as it can be perceived by senses. Type II, much more complex than type I, refers to the existence of human beings in the horizon of mystery, aiming at revealing the mystery (Blaga, 2014: 139).

### 1.4. Blaga's theory on metaphors: plasticizing metaphors and revelatory (luciferic) metaphors

Blaga speaks about the style which wraps the substance of an work of art. This substance, unlike the substance of things in the real world, stands for something else, points to something else, involving "a transfer and a conjugation of terms belonging to different domains" (Blaga, 2011: 348). Thus, the respective substance acquires a "metaphoric" character. In this way, Blaga enlarges the significance of metaphor, making a clear-cut distinction between the metaphor as figure of speech and the metaphoric character, as an inner trait of an work of art. Therefore, we can say that Blaga somehow anticipates<sup>1</sup> the cognitive linguistic theory according which metaphors are no longer seen only as stylistic figures of speech, but as a part of a "conceptual system" (Lakoff and Johnson, 1980: 3).

<sup>1</sup> I will not crush the world's corolla of wonders/ and I will not kill/ with reason/ the mysteries I meet along my way/ in flow ers, eyes, lips, and grav es./ The light of others/ Drowns the deep magic hidden/ in the profound darkness./ I increase the world's enigma/ with my light/

A human being is in a situation which is twice precarious. On the one hand, he/she lives in the concrete world which he/she can not express with the available structural means and, on the other hand, he/she lives in the horizon of mystery which he/she is unable to reveal. Metaphor becomes an ontological moment which aims at correcting this twofold precarious situation. It has an "ontological purpose" (Blaga, 2011: 366), being a "special trait of human destiny" (Blaga, 2011: 351), requiring all the contemplative efforts of anthropology and metaphysics. It originates in the depth of the unconscious.

Blaga divides metaphors into two types: plasticizing metaphors and revelatory (luciferic) metaphors.

Plasticizing metaphors are formed by uniting two facts which are more or less similar. This type of metaphors do not enrich the content of the respective facts. They are meant to render a certain fact as good as possible, which can not be done by using mere words, which are so "anaemic" (Blaga, 2011: 350). A plasticising metaphor is a "compensatory technique" (in the sense that it compensates and completes the inability of a direct expression), "an organ of rendering the concrete indirectly, instantaneously" (Blaga, 2011: 351), correcting the fatal disagreement between concrete and abstract. As an organ it appeared inevitably as a natural reaction of a human being against its own imperfection/inability to express the concrete in the best possible way. The genesis of the plasticizing metaphor is a non-historical moment, being in connection with the genesis of the spirituality of the human being. Therefore, the genesis of the plasticising metaphor is a matter of anthropology.

Revelatory metaphors enrich the significance of the facts to which they refer. They are meant to reveal something hidden in connection to the respective facts, a "mystery" making use of the tools given to us by the concrete world, by the sensible experience and by the imaginary world. They cancel the common meaning of facts, proposing a new vision. They suspend meanings and proclaim others. They originate in the existence of human beings in the horizon of mystery and revelation, being "the first symptoms of this specific way of existence" (Blaga, 2011: 358). When man becomes aware of the horizon of mystery, he starts using revelatory metaphors. Blaga is against those metaphors which replace a given object, behaving like a mere riddle, making the respective object or fact taboo because, in this way, they are sterile, a mere intellectual game. They do not try to reveal their hidden mystery or to add something to it. Such metaphors are a duplicate, a double of the respective object or fact. They are an "algebra of images" (Blaga, 2011: 362), a game with certain rules that can easily be learnt by anyone. Blaga illustrates these "sterile"/ "abusive" metaphors/ "metaphors with no message" (Blaga, 2011: 356) by giving us example the hermetic poetry.

It is very interesting to underline the fact that this theory on metaphors is poetically expressed in a poem, considered to be Blaga's *ars poetica*<sup>1</sup>.

## 2. Analysing some of Blaga's metaphors

a) "For ages, all creatures,

Carry a signature with them, as runes" (Blaga, *Runes*, 2012, p.179).<sup>2</sup>

In the above example, *signature* is a conceptual metaphor<sup>3</sup>. Thus, the following elements can be identified:

*the Absolute* – target, vehicle, focus space. It is in attribute relation with the base domain.

*signature* – source, tenor, base space.

Common features / generic space / ground – uniqueness.

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much as the moon with its white beams/ does not diminish but increases/ the shimmering mysteries of night —/ I enrich the darkening horizon/ with chills of the great secret./ All that is hard to know/ becomes a greater riddle/ under my very eyes/ because I love alike/ flowers, lips, eyes, and graves. (translation by Andrei Codrescu-  
<https://beautifulrailwaybridgeofthesilverytay.wordpress.com/2012/03/02/i-will-not-crush-the-worlds-corolla-of-wonders/>)

<sup>1</sup> "În chip de rune, de veacuri uitate / poart-o semnătură, făpturile toate" (Blaga, *Rune*, 2012, p. 179).

<sup>2</sup> In cognitive linguistics, the association between the target and the source domains is called conceptual metaphor. Cognitive linguistics refers to the process of metaphor as a mapping of properties between the two spaces or domains.

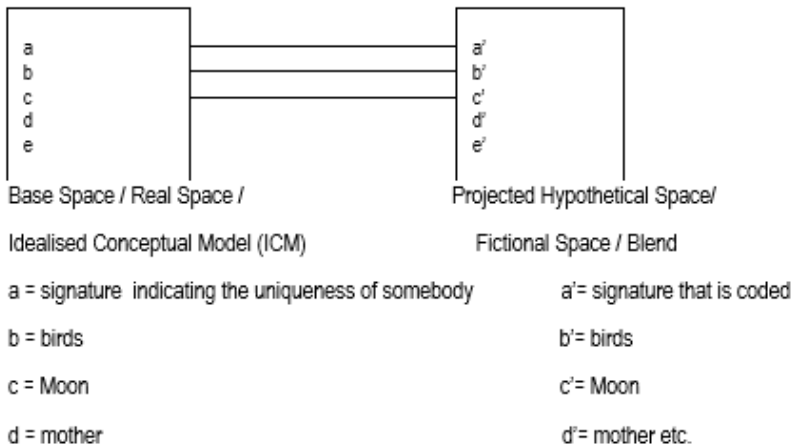
<sup>3</sup> The description of the metaphoric mechanism is based on the one suggested in *A General Rhetoric (Retorică generală)*, by Group μ (1974).



The blended space (the new emergent understanding) – Blaga creates a world with deep hidden meanings. Everything has a deep essence which is concealed. This essence is the divine element, the matrix existing in everything and carrying a mystery.

The source is missing from the text and the readers have to make an effort of understanding, only the target is present.

The above example can also be seen from the point of view of the discourse world theory, which considers the cognitive tracking of entities, relations and processes to be a mental space. In order to understand and represent reality, Blaga builds a mental space which contains mental representations of everything that can be perceived in real space (also called *base space*). Blaga's poem is a blended space, a space that combines the other spaces and which has specific features emerging from the mapping. The stages that can be referred to are: cross-space mapping, generic space and blend.



In the base space (real space), there are basic level categories and objects. It is a familiar representation of life, with familiar entities and familiar structure. Thus, there are people, birds, animals, celestial bodies, runes, signatures, etc..In this space, even if a signature is illegible, eventually it can be understood.

The generic space contains the commonalities of the two spaces, namely common general nodes and relationships across the spaces.

In the projected hypothetical space/ Blend, Blaga creates a world that seems to be like the ICM but, however, it is an entirely different world. In this fictional space, the Absolute has a matrix in everything, but it is impossible to decipher it because of the transcendental censorship (see above 2.2.). The Absolute is encoded ("runes"). In Blaga's poem, birds carry it, the Moon also has it, but hidden on its invisible side, animals have it but its cipher is lost, can't be decoded, mothers carry it on their foreheads, etc. a', b', c' are counterparts of a, b, c in the base space.

The same example can be analysed from a traditional point of view, trying to explain the metaphoric mechanism<sup>1</sup>:

The reader can notice a violation of discourse logic

The reader resorts to omission; he/she looks for the third term (I), the bridge between the other two : D→(I)→A.

The Absolute→ (I) → "signature"

The comon seme of the two terms is (I), namely the seme [perpetuation capacity (as matrix)]:

It is the case of conceptual metaphor (Sg+Sp)Σ.

<sup>1</sup> "Suflete, prund de păcate,/ ești nimic și ești de toate./ Roata stelelor e-n tine/ și o lume de jivine" (Blaga, 2012, *Suflete, prund de păcate*, p. 310).

is a generalization synecdoche (Sg) of D and A is a particularized synecdoche (Sp) of (I):

D ...Sg... (I) ...Sp... A

D ("The Absolute") → [perpetuation capacity (as matrix)] + [divine] + [comprehensible only by revelation] + etc.

Sg is obtained by omitting the semes [divine] and [comprehensible only by revelation].

Sp is obtained by adding semes to [perpetuation capacity (as matrix)]:

A ("signature") = [perpetuation capacity (as matrix)] + [human] + [(il)legible] + etc.

It is a metaphor *in absentia*, the context helps the reader identify the term D.

b) "Soul, gravel of sins, you are nothing at all and you are everything.

The wheel of stars is inside you" (Blaga, 2012, *Soul, Gravel of Sins*, p.310).<sup>1</sup> In the above example, *wheel* is a conceptual metaphor. Thus, the following elements can be identified:

*the Absolute* – target, vehicle, focus space. It is in attribute relation with the base domain.

*wheel of stars*– source, tenor, base space.

Common features / generic space / ground – the light and the idea of eternity (the round form, the circle being the symbol of eternity)

The blended space (the new emergent understanding) – Blaga creates a world in which the soul of human beings has the divine light in it, alongside with other impurities (sins). The struggle of every human being is to clean these impurities and let the light within prevail.

The source is missing from the text and the readers have to make an effort of understanding, only the target is present.

The same example can be analysed from a traditional point of view, trying to explain the metaphoric mechanism:

The reader can notice a violation of discourse logic

The reader resorts to omission; he/she looks for the third term (I), the bridge between the other two: D→(I)→A.

The Absolute→ (I) → "wheel of stars"

The common seme of the two terms is (I), namely the seme [perpetuation capacity (as matrix)]:

It is the case of conceptual metaphor (Sg+Sp)Σ.

(I) is a generalization synecdoche (Sg) of D and A is a particularized synecdoche (Sp) of (I):

D ...Sg... (I) ...Sp... A

D ("The Absolute") → [having as symbol the circle] + [illuminating] + [divine] + etc.

Sg is obtained by omitting the semes and [illuminating-figuratively] and [divine].

Sp is obtained by adding semes to [having as symbol the circle]:

A ("wheel of stars") = [having as symbol the circle] + [light] + etc.

It is a metaphor *in absentia*, the context helps the reader identify the term D.

c) "We have multiple pains, but the greatest of all

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<sup>1</sup> "Durerile noastre sunt multe, dar cea mai mare/ este – să vezi. Să vezi că (...) sfântul, preexistentul țipar/(...)/ în mâini ț se sparge" (Blaga, 2012, *Norul*, p. 274).

is – to see. To see (...) that the holy, pre-existing model

(...) breaks." (Blaga, 2012, *The Cloud*, p. 274).<sup>1</sup>

In the above example, *the holy, pre-existing model* is a conceptual metaphor. Thus, the following elements can be identified:

*the Absolute* – target, vehicle, focus space. It is in attribute relation with the base domain.

*the holy, pre-existing model*– source, tenor, base space.

Common features /generic space /ground – modelling capacity.

The blended space (the new emergent understanding) – Blaga creates a world in which people realize their incapacity of being the best possible variant. The worst failure of people is the failure to accomplish the divine model.

The same example can be analysed from a traditional point of view, trying to explain the metaphoric mechanism:

The reader can notice a violation of discourse logic

The reader resorts to omission; he/she looks for the third term (I), the bridge between the other two:  $D \rightarrow (I) \rightarrow A$ .

The Absolute  $\rightarrow (I) \rightarrow$  "model"

The common sense of the two terms is (I), namely the sense [pattern (as matrix)]:

It is the case of conceptual metaphor (Sg+Sp) $\Sigma$ .

is a generalization synecdoche (Sg) of D and A is a particularized synecdoche (Sp) of (I):

D ...Sg... (I) ...Sp... A

D ("The Absolute")  $\rightarrow$  [pattern] + [divine] + [illuminating] + etc.

Sg is obtained by omitting the semes [divine] and [illuminating].

Sp is obtained by adding semes to [pattern]:

A ("model") = [pattern] + [human] + etc.

It is a metaphor *in absentia*, the context helps the reader identify the term D.

d) "The sky sweats light" (Blaga, 2012, *The Tables of the Law*, p.313).<sup>2</sup>

In the above example, *light* is a conceptual metaphor. Thus, the following elements can be identified:

*the Absolute* – target, vehicle, focus space. It is in attribute relation with the base domain.

*light*– source, tenor, base space.

Common features /generic space /ground – illumination

The blended space (the new emergent understanding) – Blaga creates a world in which human beings have the divine guiding from birth under the form of conscience. No one is lost because all roads lead to God.

The source is missing from the text and the readers have to make an effort of understanding, only the target is present.

The same example can be analysed from a traditional point of view, trying to explain the metaphoric mechanism:

The reader can notice a violation of discourse logic

The reader resorts to omission; he/she looks for the third term (I), the bridge between the other two:  $D \rightarrow (I) \rightarrow A$ .

The Absolute  $\rightarrow (I) \rightarrow$  "light"

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<sup>1</sup> "Cerul asudă lumină" (Blaga, 2012, *The Tables of the Law*, p. 313).

<sup>2</sup> "Ceas de cumpănă. Amurg / Vai, toate către soare curg-" (Blaga, 2012, *Götterdämmerung*, p. 276).

The common sense of the two terms is (I), namely the sense [illuminating]:

It is the case of conceptual metaphor (Sg+Sp)Σ.

(I) is a generalization synecdoche (Sg) of D and A is a particularized synecdoche (Sp) of (I):

D ...Sg... (I) ...Sp... A

D ("The Absolute") → [illuminating] + [divine] + [comprehensible only by revelation] + etc.

Sg is obtained by omitting the senses [divine] and [comprehensible only by revelation].

Sp is obtained by adding senses to [illuminating]:

A ("light") = [illuminating] + [radiation] + [electromagnetic character] etc.

It is a metaphor *in absentia*, the context helps the reader identify the term D.

e) "Deadlock time. Twilight/ Alas, everything is flowing towards the Sun" (Blaga, 2012, *Götterdämmerung*, p. 276)<sup>1</sup>

In the above example, *the Sun* is a conceptual metaphor. Thus, the following elements can be identified:

*the Absolute* – target, vehicle, focus space. It is in attribute relation with the base domain.

*the Sun* – source, tenor, base space.

Common features / generic space / ground – light

The blended space (the new emergent understanding) – Blaga creates a world in which life flows towards the Absolute, no matter what. Time, people, ages, everything visible and invisible is passing and the final destination is the immersion in the divine nature.

The source is missing from the text and the readers have to make an effort of understanding, only the target is present. The same example can be analysed from a traditional point of view, trying to explain the metaphoric mechanism:

The reader can notice a violation of discourse logic

The reader resorts to omission; he/she looks for the third term (I), the bridge between the other two: D → (I) → A.

The Absolute → (I) → "the Sun".

The common sense of the two terms is (I), namely the sense [illuminating]:

It is the case of conceptual metaphor (Sg+Sp)Σ.

(I) is a generalization synecdoche (Sg) of D and A is a particularized synecdoche (Sp) of (I):

D ...Sg... (I) ...Sp... A

D ("The Absolute") → [illuminating] + [divine] + [comprehensible only by revelation] + etc.

Sg is obtained by omitting the senses [divine] and [comprehensible only by revelation]. Sp is obtained by adding senses to [illuminating]:

A ("the Sun") = [illuminating] + [celestial body] + etc.

It is a metaphor *in absentia*, the context helps the reader identify the term D.

f) "The springs-origins/ are the only things that connect us. I am not alone." (Blaga, 2012, *I Am not Alone*, p. 280)<sup>2</sup>

In the above example, *the springs-origins* is a conceptual metaphor. Thus, the following elements can be identified:

<sup>1</sup> "Obârșii-le-izvoare/ mă mai leagă. Nu sunt singur." (Blaga, 2012, *I Am not Alone*, p. 280)

<sup>2</sup> Referring to the Universal Declaration of Human Rights (1948), page 7, <http://www.un.org/en/universal-declaration-human-rights/>.

*the Absolute* – target, vehicle, focus space. It is in attribute relation with the base domain, *the springs-origins* – source, tenor, base space, common features / generic space / ground – modelling capacity.

The blended space (the new emergent understanding) – Blaga creates a world in which each human being has to become aware of the fact that he/she is never alone. Divinity is everywhere all the time. The Absolute has many faces, appearing in various disguises: flowers, clouds, hearts, eagles, water, etc.

The same example can be analysed from a traditional point of view, trying to explain the metaphoric mechanism: The reader can notice a violation of discourse logic

The reader resorts to omission; he/she looks for the third term (I), the bridge between the other two:  $D \rightarrow (I) \rightarrow A$ .

The Absolute  $\rightarrow$  (I)  $\rightarrow$  “the springs-origins”

The common sense of the two terms is (I), namely the sense [source]:

It is the case of conceptual metaphor (Sg+Sp) $\Sigma$ .

(I) is a generalization synecdoche (Sg) of D and A is a particularized synecdoche (Sp) of (I):

D ...Sg... (I) ...Sp... A

D (“The Absolute”)  $\rightarrow$  [source (of everything)] + [illuminating] + [divine] + [comprehensible only by revelation] + etc.

Sg is obtained by omitting the semes [illuminating], [divine] and [comprehensible only by revelation]. Sp is obtained by adding semes to [source (of everything)]: A (“the springs-origins”) = [source (of water)] + [earthly] + etc, it is a metaphor *in absentia*, the context helps the reader identify the term D.

## Conclusions

Blaga’s metaphors of the Absolute, which have been analysed in the present work, refer mainly to water, light and a certain model. The metaphors of the Absolute rendered by means of a certain model (*signature, the wheel of stars, the holy, pre-existing pattern*) are the ones that prevail by far. In fact, they are an illustration of his philosophical idea that people bear a virtual structure (see above 1.1.).

With the help of these metaphors, Blaga succeeds in creating a poetic universe in which his philosophical system can easily be recognized and which traces the coordinating lines. Thus, the Absolute is present but it can not be completely understood by humans because it uses the so-called transcendental censorship (see above 1.1.). Although it refuses its revelation to people, it has its divine matrix well established in everything. Human beings, being “divine differentials” (see above 1.1.), also suffer enormously because of the impossibility of achieving individual perfection. At the same time, they suffer because of their inability to obtain perfect creations.

As regards the method used to analyse metaphors, we can conclude that the traditional method of analysis, based on the rhetoric of Group  $\mu$ , is not appropriate because the Absolute is an abstract notion that can very hard be divided into semes. Therefore, at the end of our brief research, we can conclude that cognitive linguistics is more prone to analysing the metaphors of the Absolute.

Mention should also be made about the fact that, in all examples, the term Absolute is missing from the text.

Blaga used to say once about the Romanian people that “it is still sleeping its metaphysical sleep” and that there is another question that has to be put, namely whether it has to be awakened or not (2015: 431). We can expand this by saying that, nowadays, increasingly more individuals are sleeping, namely they are not aware, on alert and they should be awakened only to be made aware of the metaphysical side of existence, of the cryptic part in everything.

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## The Scents of the Child, Memory and Children's Books: Alternative Perspectives in Culture and Teaching Methodology

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### Abstract

This study reflects on theories and practices of scented/smelly books as a fact which could give new perspectives in writing for children and creating children's books. This impact can be an alternative methodological tool for children's learning at school. Smell has very high retention rate in the learning process that influences the memory of a story and the impact to children's imagination and experience in the world around. This forgotten value at school textbooks can be re-examined from specialists. Scented books as a teaching strategy and a methodological tool reveal how children can represent memories and express themselves effectively in a language class with the help of using smelly books. In our study we expected children to remember the main or essential points as a bottom-line of story plots when scents were involved between the child and the book. Perfume literacy in children's book and the e-book industry refer as theoretical components in our study and are described in detail. It is true that civilization has cost people a valuable sense. A nose alphabet could also arrange things in different perspectives for young children.

**Keywords:** The Scents of the Child Memory and Children's Books Alternative Perspectives in Culture and Teaching Methodology

### Introduction

*"Smell [...] is a highly elusive phenomenon. Odours, unlike colors, for instance, cannot be named – at least not in European languages. 'It smells like...', we have to say when describing an odour, groping to express our smell experience by means of metaphors. Nor can odours be recorded: there is no effective way of either capturing scents or storing them over time. In the realm of olfaction, we must make do with descriptions and recollections."*

(C. Classen, D. Howes & A. Synnott, *Aroma: The cultural history of smell*, UK: Routledge, 1994, p.3)

Compared with other functions people rely very little on smell. We rather limit ourselves to perceive the world with the help of vision and hearing, while we attribute to sniff a secondary role, for example, do not use to find our way, nor to identify the unmatched us. However babies recognize their mother by smell and adults are aware subconsciously from the forgotten scent that suddenly enters their nostrils can cause invoking memories and intense emotions.

Scientists have tried to decipher the alphabet of odors. The discovery of odorant receptors spurred many new investigations into the mammalian sense of smell. When educators try to put this knowledge in everyday life of school children, a lot of experimentation can occur, (Ferrero et al, 2011).

Light the secrets of smell recently dropped U.S. researchers at the Medical Institute Howard Hughes Harvard University in collaboration with Japanese colleagues of Life Electronics Research Center in Amagasaki. Investigating how the nose → which has a relatively small number of odorant receptors, ( proteins, which are found in certain cells of the epithelium of the nasal cavity and which "capture " molecules arriving there) → able to recognize and distinguish thousands of different odors , professor Linda Buck and colleagues decoded the mechanism of smell . According to an article by researchers in the journal «Cell», the sense of smell in mammals is based on a combinatorial approach to the identification and registration of odors. Instead, i.e., corresponding to an olfactory receptor in each odor, olfactory system utilizes an " alphabet" of receptors in order to create the identity of smell perceives the brain,( Buck & Axel, 1991).

As explained Mrs. Buck , "any container used again and again in order to fix an odor , just like the letters used most often to form different words . As to the language, the system utilizes our olfactory receptor combinations (combinations

correspond to words) so as to reduce the number of receptors (letters), that are needed to yield a wide range of odors,(vocabulary)".

Creating codes resulting from the combination of simpler units is not unknown in nature. Of the four 'letters' of the genetic code,(A - adenine, T - thymine, G - guanine and C - cytosine) is formed to an endless number of sequences of genes. However, this is the first time demonstrated how the nerve cells that make up the mammalian olfactory system using same approach. The input from the millions of sensory cells in the nose creates an electrical pattern in the olfactory bulbs, which act like a switching station. From there, the messages containing coded smell information are relayed to various parts of the brain. Many of the nerve pathways lead to the temporal lobe, which stores memories, while others connect with the most ancient parts of the brain that deal in the traffic of emotions, sex, appetite and survival behavior. We sense the smell of fear and other emotions. The researchers are discussing this option to identify genetic signatures in the neurons involved in fear responses. If they find unique molecular signatures for these specific neurons and if those signatures occur in humans too, such discoveries could lead to a better understanding of stress disorders, such as PTSD and depression, Buck noticed and perhaps even point to novel targets for therapeutics (2016). In future this can change all we know about the children's literacy and human knowledge and the interpretations of children's books. There is already evidence suggesting that other scents, like rose oil, can block the fear response to predator odors. Buck's research team is currently working to uncover the neurons that could suppress stress hormones and the fear response in rodents. (Kunio Kondoh, Zhonghua Lu, Xiaolan Ye, David P. Olson, Bradford B. Lowell and Linda B. Buck in *Nature*. Published online March 21 2016 doi:10.1038/nature17156).

Ethnographic data of how children learn illustrate that smell terms have detailed semantics tapping into broader cultural constructs. Contrary to the widespread view that languages cannot encode odors, the Maniq data show odor can be a coherent semantic domain, thus shedding new light on the limits of language, (Wnuka & Majida, 2014). The recognition of the existence of the alphabet enabled U.S. researchers to provide answers to practical questions. Scientists observed that molecules with similar chemical formula activate different combinations of cells in the olfactory epithelium. This explains why the octanol smells like orange, while octanoic acid smells as sweet. Correspondingly, there is also observed that increased concentrations of the same substance trigger greater variety of cells of the olfactory epithelium. As features Ms. Buck, the novelist on odour science said, "It is a matter of the alphabet." This notion inspired us to try a kind of odour alphabet for children that learn to read.

### **Creating the ABC of our nose as readers**

From the ancient time and the Greek philosopher Plato till some decades ago there has been the common belief that the experience of a smell is impossible to put into words. But the studies confirmed by observation of scientists have focused on participants from urbanized Western societies. Cross-cultural research suggests that there may be other cultures where odors play a larger role in learning as an education,(Burenhult & Majid 2013, Fendt et al., 2016, Classen et al, 1994 ).

In recent years Professor Linda Buck and colleagues posing a series of logical questions unraveled the tangle of smell, culminating in the discovery of the alphabet. According to an American researcher, their main goal was to investigate the mechanisms and strategies used by our olfactory system to stand the smells.Thanks to their efforts we can now follow the path of odor from the nose as the nerve centers of the brain: as scents entering the nose meets the olfactory epithelium, a cell line that lining the nasal cavity. It is estimated that about five million olfactory nerve cells are located in the olfactory epithelium. On the surface of each of these nerve cells is only one out of 1,000 different types of olfactory receptors. The hiring of odor receptors has therefore activation of nerve cells and their bearing signal transfer to other nerve cells in the olfactory bulb (Buck 1991, 2016, Doty & Laing, 2003).

It is a brain structure that is the focal point for the perception of odors. From there the signal travels so nervous to the cortex, which manages conscious processes and to the centers of the brain, which are associated with the creation of emotions. This explains why an odor besides an actual information, being able to wake up and emotions. For example: the smell of hot milk probably takes adults back in their childhood, ( LeDoux,2012 Datta et al, 2011). It is worth noting that the structure of the nerve cells in the different levels of the olfactory system is different. Thus, the olfactory epithelium of the nose there are four different areas, each of which are randomly olfactory nerve cells characteristically olfactory receptors. In other words, an olfactory receptor found only 25 % of the nasal epithelium, but in this zone the location is random. But then information of all the olfactory nerve cells with identical receptors concentrated in the same places in the olfactory bulb, (Brookes et al 2007).



According to Buck, the dispersion of receptors in the epithelium, preserving the sense of smell in cases where a portion of the damaged (for example, after an infection), while at the same time, the convergence of messages from thousands of olfactory cells with the same receptors in certain parts of the brain increases our sensitivity to low concentrations of odors and allows detecting odors even when they are in the environment at low concentrations. Through her research which was for many years, Buck was able to determine how the brain processed different types of smells. She made a portrait of how the brain's olfactory bulb functioned. In 2004, Buck and Axel were named co-recipients of the Nobel Prize in Physiology or Medicine "for their scientific achievements as odorant receptors and the organization of the olfactory system. In 2008 Avey Gilbert gives us a more detailed guide of information about "What the Nose Knows: The Science of Scent in Everyday Life". (Gilbert, 2008).

## Introduction

In Greek folk wisdom, the smell is associated with higher mental functions such as perceptual ability and understanding. The allegorical Greek expression "got someone or something scent" (*τον πήρε μυρωδιά, το μυρίστηκε*, *ton pire mirodia*, *to miristike*) characteristically confirms this view. The smell 'captured' by the nose is the sense organ of smell, the sense which protects the body from harmful odors, such as poisonous gases (Kratskin & Belluzzi, 2003). In Crete island in the Mediterranean area there is a weird, kind of uncommon for the rest of Greece formulaic phrase to express the verb "I smell" in the words: "I hear smells". This can involve a more detailed aspect of the way other senses such as hearing serve olfaction.

The operation, though considered simple, is based on the specialized structure to capture and transmit rapidly olfactory stimuli. Specifically, upon inhalation into the nasal cavity entering aromatic molecules of various odors are dissipated in the air. Aromatic molecules stimulate the hairy body area, which stimulates pulsed olfactory neurons. These transmit successive stimuli in the olfactory bulb from which the olfactory nerves travel to different brain centers where their identification is to determine the reactions of the organism to these (Firestein 2001).

Human memory has the ability to record a large body odor which keeps for a very long time arranging them in pleasant or unpleasant - harmful and linking them by association with incidents of everyday life, people or environments. This can make reading literature and involving scents a very personal issue. The ability to smell is a normal function (Kaiser, 2006).

Scents are a cultural component of understanding the world around us: Historical references, (Keller & Vosshall 2004, Burr 2003) emphasize the use of perfumes in antiquity for perfuming a place of worship or halls. References e.g. divination in the stifling atmosphere of incense or the Function Rooms, mysteries or symposia in which herbs from different parts of the then known world flooded the atmosphere, are the texts of many writers of antiquity. As we already noted the olfactory stimuli leaves strong and lasting impressions mnemonic. In fact, it seems that exploited and ecclesiastical environment where incense is one of the 'raw materials cults' implies how often a student may like going to the church. How can the scents of the church influence the memorization of the story plot and how much the reader liked the story? It may depend on the feelings of the reader for the implied smell in the story and the relationship of the reader with this smell in real life, (Ferrero et al 2011).

Something similar happens in all places of worship, Christian or in mosques, and temples of all religions, especially the ancient eastern where all the senses are stimulated simultaneously, immediately after the entrance to such spaces. Statues, paintings, beautiful architectural or elaborate utensils attract eyesight creating admiration. Melodic sounds delight hearing and scent of incense and offerings of flowers with intense fragrance permeate stimulating atmosphere pleasant smell. At the same time, the gloss by the sense of touch of the barefoot shoe creates feelings of hospitality, security and warmth. Finally, the sense of taste pleasantly excited as believers partake participating in an ecstatic ritual thanksgiving character, (Menashe et al, 2003).

The cultural component of ecclesiastical model freshening indoor worshipful living, bringing together for a reasonable period of several dozen believers seem to adopt today and the modern way of organizing the workplace, space habitation, commercial stores and children's books. The trend freshening area tends to spread in open shops, services etc. The long coexistence of workers in the same place inevitably creates odors. Such an atmosphere does not contribute positively to the development of a healthy communicative framework.

A "smelly" workplace e.g. discourages cooperation among employees. Something similar would happen to a home environment where guests will be looking despite the time to leave. Similarly, a commercial - economic environment, such

as a shop selling goods or a bank branch, may repel customers, possibly because they would associate with negative connotations and their unpleasant experiences, (Schilling et al, 2010).

Especially for seasoning, the premises has developed huge chemical industry with various aromatic deodorant formulations for every taste, because it has been observed that each man expresses different preference to a particular type of deodorant perfume, which of course chooses. The same applies to the choice of fragrance deal with body odors, as we saw above.

Consensus is the fact that the scent associated with something healthy, pleasant, healthy, safe and harmless to health and generally positive emotions as opposed to the stench that usually emerges from deterioration and rotting. So, by association, the smell associated with life and with the stench of death. This allusion explains why modern flavoring industry and its products worldwide are welcome and extended pouring more and more consumer goods. The sensor captures the smell pleasant odors which connects joyfully past or accept as unprecedented. Somehow, seductive scents work well; not only attracts attention to their emission sources but also affect the purchasing consumer. Commercially e.g. areas of shops flavored, while the goods themselves emit a smell. The smell of new clothes and the shoe is typical. The smells in the detergent section of stores from cleaners or deodorants for any space or object is marked as diffuse tens of perfumes at the same time, which are chemical imitation fruit, flowers or herbs for every taste. In place of the daily diet, diffuse intense natural or artificial odors as amplification products of taste, which is associated with olfaction. Bakery and pastries, coffee, tobacco, gasoline, books, newspapers, each emits a unique natural aroma, a united smell, which is certainly stronger in the sales area of each product. Could we predict a book's success in sales from its odor? This could be one of the reasons that readers like reading a storybook, especially in children's industry, (Keller et al, 2007).

Each room has its own distinctive odor depending on the items or products it contains. It is possible in our opinion that school class could affect children's willingness to read stories or does the school work at this function. Every man or every house smells differently. But how "different" is the atmosphere among butchers, fishermen, pharmacies, hospitals, schools, cafes, libraries, clubs, casinos, electrical goods stores or automotive, hairdressing, hotels, police stations, barracks, canteens, restaurants, transportation. There differentiate odors in any room or whether this occurs because of different olfactory capacity of each? Scientifically we put a number of questions that modern science of neuropsychology studies lodges more enlightening answers and education can take advantage of them or estimate this evidence in teaching methods of an unseen emotional and memorizing alphabet - language of odours.

In the education sector, have already penetrated the flavoring industry products aimed, of course, selling and profit. Erasers with varied and pleasant aromas, markers with fruit flavors with aromas of flowers, stationery etc. are some stationery items that attract the attention of children who convince their parents to buy them regardless of their usefulness or appropriateness. In the field of electrical engineering trade - attempt if not already achieved - construction televisions and computers which, apart from the image and sound will emit odors whereas in this way the viewer or the operator may be experiencing the multisensory 'virtual reality'. In the automotive industry has already tapped the 'aromatic power' in order to attract buying interest of customers for this type of car whose cabin flavored appropriate to engage the buyer's preference. This use of 'aromatic power' also utilized in the most profitable way to programs aromatherapy (aromatherapy), which "sell" fragrances for mental well-being to physical relaxation and relief from daily stress, (Roberts&Williams 1992).

We mostly followed the examples of the older scientists who had twenty-two subjects asked to visualize positive and negative phrases following exposure to either chamomile oil or placebo. Chamomile oil significantly increased the latency for all images, and shifted mood ratings and frequency judgments in a more positive direction, suggesting a possible mode of action for such oils. Also, in other cases in reading and memorizing the plot - experiments with children; subjects were exploited and fragrances were used for this purpose, (Roberts & Williams 1992, Smith, 1992). We also tried to use stories that children could be interested in and also to present them in a play-training project in reading classrooms.

### **Our Hypothesis:**

1. Normally, olfaction can help children in memorization and understanding of a story,
2. Scents can help express a detailed narration in context.
3. Fairy tales may have scents in descriptions and function characteristically in Greek Literature.

### **Our Method**

Ideas for engaging students' sense of smell as they explore the world include the *Safe Smelling Method of wafting (waving) an odor towards a nose* with the hand instead of sniffing directly from a container. This sensory method was used in order to detect nice odors for children that participated in our study. These scents were included in reading material through storytelling-and listening and reading fairy tales in two ways: Scents as a physical presence in the room/classroom and scents in the symbolic language of the book, (story heard or read).

We encouraged children to tell a story without the stimulation of scents and then with it. So as we find differences or changes in their speech (oral or written).

Another research of how smells function in typical fairy/folk tales from the Greek geographical region gave us enough teaching material for the case.

### **Duration of the Study**

Three months, (From September to December 2014) and three months for testing the memory in relation with the story for a longer period of time, (January to February 2015).

Place: Typical classroom where we used aromatherapy device in accordance with scents that children like (chocolate, vanilla, strawberry, bergamot, lemon, apple) and are known as helping tools for relaxation, concentration, memory (basil, rosemary, geranium, jasmine, rose, neroli, ylang ylang). Before each session we opened the windows for fresh air and created the scents of memory at first level and the odors of the story at second level.

### **Description of the study**

At first place there was only one vivid scent that was connected to a story. Children which were between 8-10 years old as an experimental group of 60 persons in comparison with the same number of a group at the same school seemed to recall more information with the presence of scents than without scents (short term memory). After the past of months they remembered a more detailed and rich narration of a story when the scent was present in the room which gives us a connection between verbal ability and the application of stimulating the sense of olfaction.

We also tried to see if this verbal capacity is affected in writing. This is why we asked children to write the story instead of telling us. Writing involved fewer mistakes in syntax and morphology of language and a better vocabulary. The content of the story had episodes in detailed description of pictures and persons and children tended to involve other senses in their writing (What the hero was looking like, what was heard at a moment). Especially, to children with a low assessment the results show that senses can help a better linguistic result in terms of a multisensory education by introducing smelly books to young readers and writers. Plot, persons, places, time and incidents of the story were examined in particular items of the children's language. In many ways, expressions of the children were borrowed from the stories we worked at the first three months of the experiment.

Examples of children's language at children's discourse analysis:

"The bird had the glance of the grass as it smells early in the morning moist", (Andreas 9)

The burning fly donated to the hot air a scent of freedom. When the prisoners in the cave smell it, they escaped, (Sophia 10) before they put in a tomb their chains of slavery and promised each other to live happily ever after.

"Get out of here you stink as a badger (8, Marissa)

-But I am a badger"/ Can you tell me how it smells?.. (Orestis 10)."

The sun smells like a lemon (8, Maria)

"The hawk smelled the fear of the bee and helped her find the treasure in the precious egg- looking flower". (Alexandros, 9).

### **Discussion -Conclusions**

1. From the above remarks and our experimentation with scents in class it follows conclusively that olfaction is a sensation that probably contributes to the realization of non-verbal communication. It relates both protecting the individual from biological threats and secondly by developing psychological and emotional bonds to what can be reflected to language communication whenever scented literature is involved.. It therefore appears that the smell can be availed in various communication environments and diverse circumstances. As mentioned in section to flavor space, materials and body,

already the production and use of chemical olfactory stimuli has to get well in everyday life consumer consciously contributing under the merchandising, the marketing and promoting over-consumption and therefore profit.

2.The smell is involved in trade marketing, is a fundamental component of interpersonal relations, signing agreements, politics and diplomacy, the fun, the desire of residence or stay in a certain room etcetera. It can be an educational good and an artistic clue between the child and the book at school settings.

The smell is so heuristic in its function that it could be effectively utilized for better adaptation to diverse environments and even in places where many people come together, such as public services, hospitals, asylums, etc. Could be harnessed systematically and in education either as a reinforcing agent in the context of sensory acquisition of knowledge or as a means of recruitment deodorant reasons for addressing odor which creates positive feelings and therefore attracts the children in the area of learning and education, if configured right communication environment.

3.It could finally be used more systematically and in the space of bodily hygiene, aesthetics, educational and cultural areas, in health more widely read in conjunction with the application. As we saw above, more and more research in this area highlight the psychosomatic therapeutic and intelligence effect of perfume, especially natural, this can both blow off student's stress and to create a sense of security for children in learning environments. Spearheading the new initiative as a strategic partner is experimental psychologist Professor Charles Spence (2007) who runs the Cross modal Research Laboratory at the University of Oxford. Toby Hoare, CEO of JWT Europe called sensory marketing "something different and increasingly relevant". Professor Spence worked with JWT to evaluate and develop a multitude of sensory marketing implementations, including tactile packaging design, color choice, scent and sound/music. Our opinion is that such an experimental use could be a teaching strategy of language and literature approach. Spence has consulted for Unilever, Toyota, Starbucks, VF Group, and Nestlé, on multi-sensory design, branding, and communication. Some of Spence's previous work has focused on designing foods to optimally stimulate the senses and the effect of indoor environment on people's mood, performance and well-being. He has also investigated cross-modal ideas, where sensory input is associated with an entirely different sense. For example, one of his lectures asked "Are lemons fast or slow? Is carbonated water round or angular?" Universally, people tend to answer that lemons are fast and carbonated water is angular, as they associate the taste with other sensations, (speed or shape). The Hello Kitty products, and as a scented book is only an example: An industry of books and other products for children have been produced. We find advertisements that call children to "Just touch the surface of the spine of each chunky board book to release the cherry scent". (<http://smellessence.wordpress.com>). Scratch and sniff as a hand-made book prepared from teachers is also an example. The scratch and sniff project of reading classrooms could be an experiment for many schools.

### **The Study's Sequence in 2016**

In our example we involved two groups of children of the same age (8-10) and we asked children to retell a story first, when smells in the room were not involved and after when favorite odors were used for exactly the same procedure with the same children and similar stories in vocabulary, complexity of episodes, number of characters and length of sentences. Stories were of the same difficulty and the only parameter that changed in the procedure was that of the odor involvement. Favorite odors were selected before in a process of interviewing them and children had the chance to try perfumes in order to select the three favorite ones. An otolaryngologist also checked problems of detecting smells with the group of study.

### **Study's Limitations**

Limitation of the study as well as of the experimentation was the possibility of health problems such as allergies to scents or *anosmia*, (which can be detected at the scent of Moschos/musk at 10% of population that shares the problem), a phenomenon related to human capacity to interact with scents, children having health problems temporarily with making sense of smells;(such as a common cold, a flu). Anosmia can be caused by either strong or head injury or even from virus infection (Crawford & Sounder, 1995. Gillyatt, 1997). Gender is also a factor that creates differences in olfactory ability of people. Girls are as our research has shown but and others, too more sensitive to odors and therefore exhibit greater olfactory ability which can perceive even the impending danger from natural disasters.(Ackerl et al., 2002)

The use of smells in our study turned to be an alternative advantage with children that have a physical skill in recognizing scents or they are socially aware of scents in the environment from the very first years (This can be proved from parents' interviewing of family habits in cooking, cosmetics and the importance of scents in their discussion)

### **More Results**

Children's scent awareness can prove to be an advantage for the case of using odors in reading books at school but not with children with a problem in the function of smelling temporarily or not temporarily. This means that can be used as an alternative method of learning but not as the only one at the same time. Odors and children's memory was checked a month after the first application of the experiment. It became clear that scents are important for children in order to demonstrate what happened in a story and remember person, plot, places or time incidents. Although, it is not clear how gender and children's previous engagement in scent issues influence their language communication while representing a smelly story, it is true that they prefer smelly story- books rather than non-smelly as they told us (56 from the 60 persons), and they are more involved in stories that denote or express scents in storytelling or writing for children (54 persons).

### Suggestions-Discussion

*Smell essence* is a typical leading publisher of 'scented' books for children that are fun, engaging and encourage children to read. This new and exciting technology involves children in the story, as we noticed and allows them to interact with the books on a multisensory level. Children love books that make them laugh and yet will subtly take them on a journey.

The *Fabulous Scented Books* range, using certain patented technology to engage and educate children is another suggestion of working literacy through the senses in class. Some funny stories with a character named *Theo*, the little dog which loses his family is a book example as a global teaching tool. The book "helps" the dog find his sense of smelling so as to find the family and pictures help in this procedure as an activity book for children. Hyde wrote a series of six books, beginning with *Mo Smells Red*. Her latest is *Mo Smells Pink*, in which the dog, *Mo*, smells pink grapefruit bubble bath and pink peppermint ice cream, among other pink things. She tried to use scents that would be safe and hypoallergenic for children, and she settled on essential oils. The oils are dispersed in a "Press 2 Smell" technology developed by Hyde that holds the scent until pressed. Each scent can be pressed up to 150,000 times. This example showed us that in a different culture these attempts can be used adapted to the cultural influences of the teaching strategies and environment.

In addition, to the general children's market, our study agrees with the suggestion that the books have had a great reception from learning disabled and autistic children. Research has shown that they react very positively to multi-sensory experiences and are able to learn better when more senses are used<sup>1</sup>.

Although there are no smelly books in all languages and cultures, teachers can create as teaching tools hand- made storybooks with culturally and geographically common smells or select their alphabet of which smell reminds us each letter of the alphabet.

The area which we introduce and encourage is rather a new in educational experimentation in Greek Schools and the educational tools which help children summarize or recall a story from the smell that reminds a plot or certain episodes of a sequence in a storyline. We assume that **there are probably as many alphabets of odors as the cultures and each one of us can affect in creating such a production**. Publishing for authors and teaching for educators their own *Scratch and Sniff Smelly Book* is a step away of searching what the works in children's memory when other strategies of remembering certain details of a cognitive procedure collapses as a methodology. We suppose that our world would probably be a poor world, if there were not teaching activities without a possibility of a smelling world.

Educators and language researchers can think of all the wonderful 'smells' associated with preparing, cooking and eating food. Children as students or just as explorers of language, especially the younger writers, can add scented ink to the books if they teachers are aware and willing to try what really works in learning language in multisensory terms of memory and cognition. The more senses we use the more real the experience is, as the pedagogy -father Friedrich Froebel encouraged educators since 1800 for using children's play as a freedom to learn, (Liebschner 1992). Humans have four genes for vision, whereas there are 1,000 allocated to smell, which means we have the ability to play with this opportunity and differentiate more than 10,000 combinations of smells. This information adds ideas at the process of searching for teaching methodology and applications in class. Perhaps, a children's scratch and sniff book, cookbook, holiday book, gift book, textbook, promotional book, new product announcement, wedding books, travel book, or many other creative ideas can help educators search how memory works in learning from their experience with the children. Sniff products and book creations are often designed as the most powerful of the five human senses in marketing as a home hobby of reading books and in education as a teaching methodology of sensory language items<sup>2</sup>.

<sup>1</sup> T. Hope, *Lexical borrowing in Romance languages*, Oxford, Blackwell, 1971, p. 611

<sup>2</sup> Iv an Klajn, *Influssi Inglesi nella lingua italiana*, Firenze, Olschki, 1972., p. 26

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## Analysis of ESP Courses Profile: Bridging the Gap Between ESP Challenges and 21st Century Skills

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### Abstract

English has the status of a global language and nowadays, it is “a must tool”. In order to be successful in any field of study you need to know the language that is spoken or known worldwide. Therefore, English should be included in any fields of study or disciplines. English for Specific Purposes (ESP) Courses have been offered at the public universities in Kosovo as an elective or compulsory course at many departments, at least for two semesters. Teaching English courses in higher education should be designed based on students' needs by analyzing their level of English and study disciplines, concretely, English for specific purposes courses. Even though, ESP looks as an “easy peasy” issue, in this study has been involved the challenges that ESP teachers and students come across during the complexity of teaching and learning process. In general, this paper also presents an overview of the current situation of ESP courses profile at three public universities in Kosovo. The study has been carried out using three different evaluative research instruments, concretely, has been included a quantitative questionnaire with students and ESP teachers, a qualitative questionnaire (interview) with ten ESP teachers, currently teaching English specific courses at the three universities and also a class observation at three main public universities in Kosovo (Prishtina, Peja and Prizren). Based on the findings, the course content affects directly beliefs, motivation and interests of the students. Hence, ESP courses should be designed based on students' specific language and professional needs in each discipline, while studying at Higher Educational Institutions.

**Keywords:** ESP, challenges, needs analysis, course profile, higher education.

### 1. Introduction

Linguistic strength comes from economic and political power. While the invaders of the world now are technology and commerce, the emphasis is on learning English, specifically, English for specific purposes as “a unified tool” to get across the borders. As (Hutchinson and Waters 1998, p.67) commented, “the effect was to create a whole new mass of people wanting to learn English”. Additionally, this mass of people has various language needs. As a result, based on the diverse language needs and purposes are designed ESP Courses.

An instance of this are ESP courses designed for Higher Education Programs, such as Business English, Law English, English for Tourism and Hospitality and many other specific study disciplines should be designed based on specific objectives for homogenous groups of students. Based on this issue Robinson (1991) made an important distinction between students of ESP Courses. “Some are newcomers to their field of work or study who need instruction in the concepts and practices of that field and others are already expert and experienced, but require operational ESP materials and skills, where the instruction and training are taken for granted, and where it is the ability to function in English which is being imparted.” Whereas, in Kosovo, faculties of BA (Bachelor) study program, have students that their level of English differs from beginners to advance. Hence, there are newcomers and also experienced students of General English. Facing this fact, designing an ESP course for these students need to be specific having in mind clear objectives as well as learning expectations.

Therefore, the focus of this research is on designing specific or separated courses based on the needs analysis, by analyzing students' language needs and General English knowledge, basically, particular target on learning.

### **1.1 ESP in Kosovo, history and its development**

In Kosovo, English for Specific Purposes has started to be taught in Higher Education System after 1980s, firstly, at some academic units of the University of Prishtina, at that time, the only public University in Kosovo. Since then, in many faculties English has been included as a foreign language in the study programs. In the beginning, the course content has been focused on general English, mainly grammar translation method or excessive translation.

Furthermore, several years ago, ESP teaching in Kosovo was characterized mainly by structural approach. From year to year, different students of different faculties had to use the same textbooks, resources; English courses have been made a uniformity program. Concerning the circumstances that, students come from different background knowledge, studying different fields and the rapid changes and development of the world have an impact on students' interests and needs, which are inevitable, the profile of ESP should be given a conducive approach. Moreover, regarding to development there are many discrepancies to be considered. One of the shortcomings is teaching methodology, such as old teaching theoretical methods rather than practical ones, another issue related to class activities and assignments/projects that could fit students' English interests. Therefore, as mentioned above on this paper examined the challenges of ESP course profile in Kosovo through its history comparing to the current situation and the development of such modules.

### **1.2 Course design issues, teaching resources and innovations**

Based on the analysis of the ESP situation in Kosovo, the design of ESP courses at the three public universities is mainly grammar oriented content based on various specific related topics, specifically, including the method of excessive translation of the professional texts. Also, at some faculties and departments, the course is more general English oriented using intermediate level course books such as "Headway", "Opportunities" and other GE resources. Nevertheless, ESP courses are different from General English courses in many aspects. An important question is, whether all the students have the same needs and interests towards learning English for their specific needs. Therefore, the situation should be analysed and assessed in order to design those models of courses. The Grammar Translation Method, particularly, excessive translation of specific professional textbooks and materials such as Business or Law professional texts could not be an appropriate method of teaching. Considering that English is a practical course based on many interwoven exercises and activities, students may not gain or advance their professional English only by translating texts. Furthermore, the design of ESP courses might be based on some principles such as goals, progress and practice by planning a clear course outline at first. Then, the course outline can be expanded into creating a compatible syllabus.

In order to come up with a clear course syllabus, the principles set forth might be expanded, firstly, setting some course objectives and a goal based on what knowledge and abilities the course designer plan or want students to attain. Secondly, teachers at the beginning stage might also plan how to assess students' progress, what kind of tests, assignments or projects could be a clear measurement to evaluate the course process. And the third principle is practice, hereby; practice is the key element of the course and is closely linked to learning objectives as well as learning outcomes. Thus, as English language is considered to be a practical course, it is important to plan such activities and projects that give students opportunities to practice learning and also reflect on it. Hence, activities and assessment criteria might support learning objectives.

In addition, the three public universities are dealing with nearly the same course design issues. As mentioned above on ESP courses are based on a uniformity criteria and the students' interest to attend such courses is very low comparing to the need of English. One of the reasons of this situation might be students' level of English that is predominantly elementary and none of the universities offer additional GE courses.

### **The importance of implementing a Needs Analysis**

Before starting an ESP course design, teachers of such courses might have consideration on the overall situation of target students, starting from the objective and subjective students' needs as well as their (teachers) needs, and available facilities and accommodation requirements, having in mind that ESP courses are very demanding. Particularly, ESP classes should be based on students' language requirements and also market demands or the need of English for their professional interests. Except the students' requirements, such course design would be better to be based on students' English knowledge and capacities towards successful course completion.



Needs analysis should serve as a prerequisite for many courses. Since, subject teachers mainly design their courses and plan the syllabuses, hence, the first point to be included in the course outline is students' information in order to assure a flexible syllabus rather than a general or complicated one.

Teachers are considered to be the main part, affecting the course design and its relevance by playing diverse roles. Dudley Evans describes the true ESP teacher or ESP Practitioner (Swales, 1988) in a sense that they are in capability of performing five different roles. These are: 1) Teacher, 2) Collaborator, 3) Course designer and materials provider, 4) Researcher and 5) Evaluator.

While ESP teachers play different roles, they might critically analyze and evaluate the situation of the target group who are going to work with. After that, knowing students' situation and needs it would be easier to set the course goals and objectives towards achievable learning outcomes. Particularly, they might pay attention to the students' capacities and what they could achieve or attain from the course. It cannot be organized an ESP course for intermediate and advance level of students where most of the students do not have English knowledge or only have some basic knowledge from primary and secondary education and expect the course objectives to be achievable. Even though, English is included in the teaching curriculum from the third grade (primary school), and based on the Kosovo's new curriculum from the first grade, the students' English level/knowledge at public universities is mostly at an acquaintance stage. Hence, the ESP teacher by playing diverse roles can prepare an English specific course by knowing and analyzing students' specific English situation and language interests.

#### **1.4 Raising awareness of ESP teacher training and advancing the system of ESP teaching**

The level of ESP teachers in Kosovo is still at the inception stage, even though, ESP courses has been teaching since 1980s. One of the most important challenges concerning ESP improvement in the current situation at the public Universities in Kosovo is the lack of teacher training and subject instructors. Consequently, ESP classes are more oriented to text translation and learning specific lexicon, or methods chosen by teachers' availability and appropriateness.

Nevertheless, ESP has started to be included in higher academic teaching programs in Kosovo since 1980s, less attention have been paid on ESP teacher training. In order to improve the ESP teaching process such instructors might be organized and encouraged on attending ESP training programs, workshops, seminars and conferences. Firstly, by being aware that teaching English Specific courses is fairly different from General English courses.

Secondly, interacting and cooperating with other developed foreign universities and colleagues could be a 'helping hand' related to this issue.

"ESP teachers find themselves in a situation where they are expected to produce a course that exactly matches the needs of a group of learners, but are expected to do so with no, or very limited, preparation time" (Johns, 1990, p. 91).

Whereas, (Nunan, 1987, p. 75) related to course design preparation, points out that "It seems fairly obvious that if teachers are to be the ones responsible for developing the curriculum, they need the time, the skills and the support to do so. Support may include curriculum models and guidelines and may include support from individuals acting in a curriculum advisory position. The provision of such support cannot be removed and must not be seen in isolation, from the curriculum."

Hence, a triangular including ESP teacher, curriculum advisor/expert and other ESP teachers' collaboration would bring opportunities and facilities for the teacher to come up with a clear course syllabus. Nevertheless, based on the interviews, the absence of teachers' collaboration is evident resulting in having many course design issues that need further improvement.

Considering that things are under an on-going process, changes are inevitable. Thus, teachers should be part of training programs continuously by interacting and collaborating to each-other. Everyone has unexplained queries in mind that needs support to get to the right responses.

#### **Instruments**

There were three different instruments used to collect data during the research. The first instrument was a list of interview questions for ten ESP teachers followed by a questionnaire. Also, a questionnaire distributed to three hundred students/respondents from three universities where the data has been collected, (100 students included from each

university). The sample of 100 students has been selected because there are a low number of students that attend ESP classes.

Teachers' interview questions as well as questionnaire were focused on the major course design issues and needs analysis.

Whereas, in the students' questionnaire have been involved questions that present the ESP situation, specifically, students' needs and interests towards ESP courses, why they need English in their future careers and also their language knowledge.

### Findings and results

The issues brought out from the interviews with teachers and class observation:

the status of ESP course;

the importance of attending an ESP course;

teacher training programs;

lack of innovations in ESP courses;

teachers cooperation and interactivity;

teaching methodology;

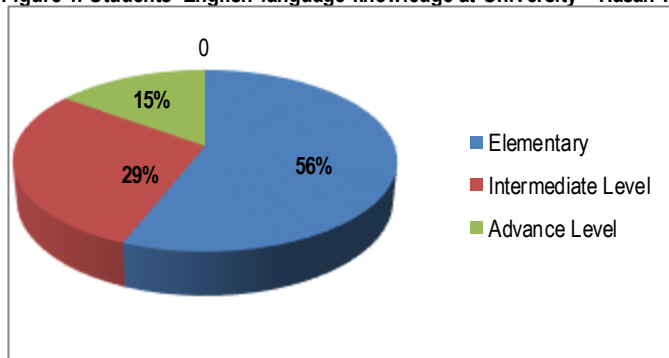
class activities;

the course length;

the number of teachers that teach ESP at university;

faculty resources and facilities for ESP classes, technology;

**Figure 1. Students' English language knowledge at University "Hasan Prishtina"**



**Figure 2. Students' English language knowledge at University of Prizren**

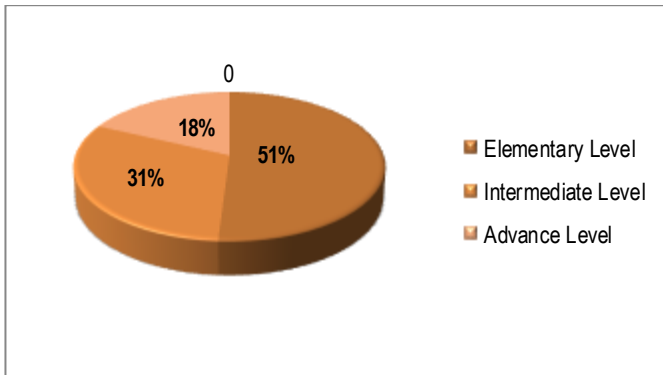


Figure 3. Students' English language knowledge at Public University "Haxhi Zeka" Peja

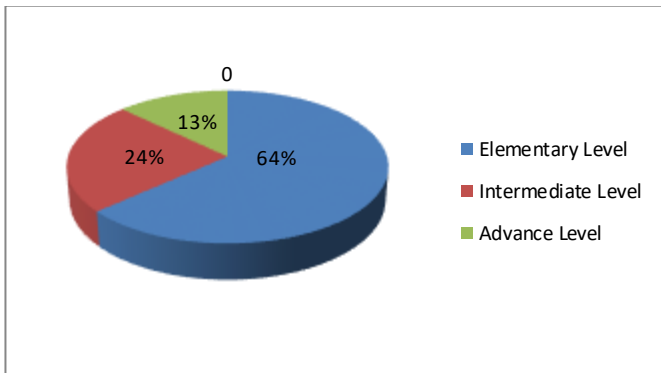


Figure 4. Are you interested in taking an ESP course?

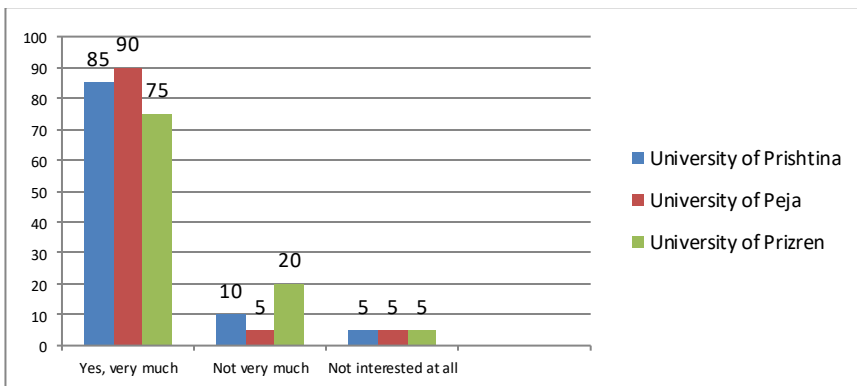
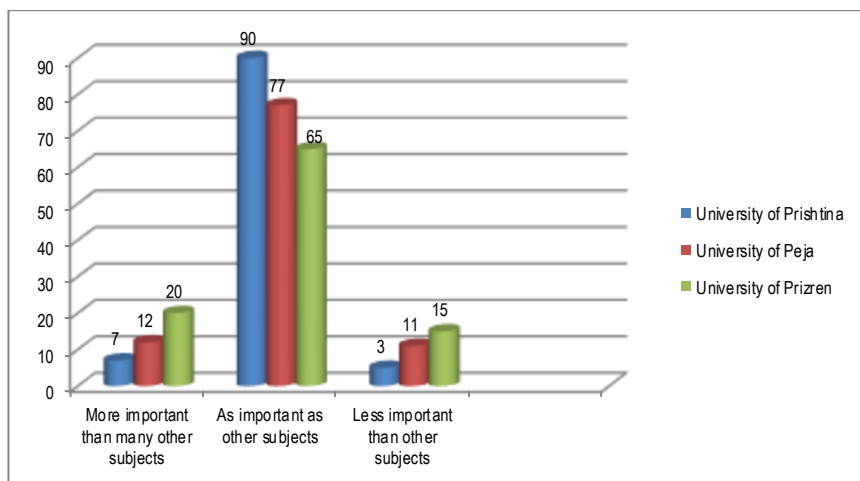
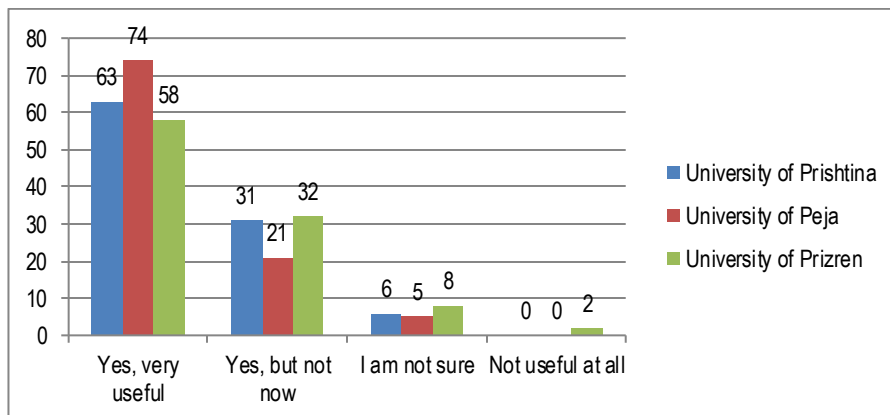


Figure 5. How important do you think ESP is in comparison with other subjects?



**Figure 6. Do you think ESP course will be useful for your future career?**



ESP courses have a great importance in the higher education programs. That is proved by the students and based on the study results, where the overwhelming majority of respondents consider ESP courses as important as other subjects. (see Figure. ) Thus, the analysis of the respondents answers offers evidence that from University of Prishtina, 90% of the students think that ESP is as important as other professional subjects, 7 % replied that ESP is more important than many other subjects and 3 % out of 100 respondents thinks that ESP course is less important than other subjects. Nearly similarly, results from University of Peja gives that evidence, 77% of respondents think that ESP courses are as important as other subjects, 12% thinks that Specific English is more important than many other subjects, whereas, 11% have seen ESP less important than other subjects. Students' beliefs and thoughts from university of Prizren have given these results towards ESP courses importance, 65% think that ESP is as important as other subjects.

### Conclusion

In general, the education system in Kosovo is undergoing major changes and is on an oscillation process, since Kosovo is a country in transition and most of the projects offered are considered as pilot projects or preliminary studies. The study of the challenges of the ESP courses in the higher education system in Kosovo and its roles in the overall education system

has become one of the major interests, since more and more English non - native speakers use English as a means for communication in their work setting.

Findings of the study revealed that participants' attitudes towards the usage of English for specific purposes vary in terms of the field of study which is discussed and whether it is important or less important as a course. Major findings indicated that the current situation of ESP course profile, learning and teaching process in the three public universities in Kosovo face many challenges that need to be further developed. Particular attention might be given to the inclusion of 21<sup>st</sup> century skills and innovations in the ESP curriculum.

In general the study revealed that

The three public universities face nearly the same challenges, even though the university of Pristina is one of the oldest higher education institution in the country;

The ESP course design, respectively applying innovations in ESP syllabuses is given insufficient attention by the universities;

The lack of a need analysis implementation hinders the ESP course improvement

Syllabuses for university students in terms of structure and content are nearly the same;

The lack of ESP teachers collaboration and ESP training programs lack may have hindered the improvement and progress;

This paper is an attempt to delineate the picture of current ESP practice in Kosovo's higher institutions. As ESP is an unavoidable trend in ELT and now has become an important composition in higher education, it is crucial to treat the actual issues and address problems arising upon the implementation of innovations in ESP courses.

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## Languages, Symbolic Power and Multidimensional Poverty in the Context of Pakistan

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### Abstract

This paper engages with the question of languages in education and language policy in the multilingual context of Pakistan, from the perspective of its impact on multidimensional poverty. Poverty is interpreted as 'capability deprivation' following Amartya Sen's capability approach, while Bourdieu's social critical theory inform the analysis. The paper is based on findings from a 3-year qualitative study, funded by Research Consortium on Educational Outcomes and Poverty (RECOUP). The methods of data collection included participant observation, documentary analysis and interview data from 16 cases of private and government school graduates, in two provinces. Each case comprised of a final-year secondary school student and his/ her same sex 5-6 year older sibling. The findings reveal that the symbolic power of English in the country, in contrast to its restricted access, and the concurrent devaluation of the local linguistic capital reinforced the structures that nest inequality and poverty. This restrained the agency and of the already socioeconomically disadvantaged government school participants to achieve valued goals as inequality was unleashed in the multiple dimensions of their lives: cognitive, social, affective, economic, and physical. The paper argues for more inclusive language policies and languages in education.

**Keywords:** Languages; Symbolic power; Education; Inequality and Poverty; Bourdieu; Capability approach

### Introduction

The question of languages in education and language policy has been a subject of much debate among policy makers and academics given the paradoxical tensions inherent in the decision, specifically in postcolonial multilingual country contexts. On the hand are the pragmatic concerns of efficiency that favour continued the use of colonial language; On the other hand are the political exigencies of emphasizing national identity, or addressing ethnic rivalries. This is not to mention the complexity such decisions carry because of its juxtaposition between meeting local vs. global communication needs.

Language not only mediates education, as a medium of subject study and the appropriation of knowledge as emphasized by sociocultural theory (Lantolf, 2001) but delimits wider access and participation. The choice of languages to be taught in schools and language related practices are charged with social, cultural and historical context 'intimately related to the distribution of social power and hierarchical structures in society' (Gee, 1989: 20; Bourdieu, 1991). As such, language can act as a subtle yet potent means of exclusion both within education and in wider social context (ibid.).

The core of this issue resides in the configuration of economic and political power, which maintains the dominance of the privileged through language policy and planning (Nyati-Ramahobo, 2004). It is important then that languages in education and language policies are analyzed with reference to the wider sociopolitical, ideological, and linguistic hierarchical structures that exist in the society' (Devine, 1994: 231).

The construct of poverty is linked with the concept of development, as the latter is based on an understanding of the former. If poverty is conceptualized as multidimensional, and as constraint on one's choices or 'capabilities' to achieve valued choices, then moving towards development would mean freedom from 'control,' and freedom to 'achieve,' an enhancement of 'a person's ability to do or be what one values' (Sen, 1999: 68). This notion of freedom captures a strengthened ideal of a person, as an 'active' agent rather than a 'passive' recipient of aid (Sen, 1990: 44). From this point of view, development is about 'removing the obstacles to what a person can do in life, such as illiteracy, ill health, lack of access to resources, or lack of civil and political freedom' (Fakuda-Parr, 2003: 303).

The link between language policy and development is emphasized by Kaplan and Baldauf, (1997), who argue that language policies are intimately linked to human resource development. If not based on principles of equity and justice, language policies can marginalize certain groups, constrict their agency, affect their identity and reinforce if not aggravate issues of poverty. Language policies can bring people to centre stage or reduce them to the periphery of development and limit their participation in the state affairs (Markee, 2002). If development is to be a step towards 'self actualization', as envisaged by the capability approach, what is needed then is to ensure a 'two-way communication' and participation rather than a 'top-down intervention,' accepting the potential of culture (Dubbeldam, 1984 in Robinson, 1996:45).

Robinson's (1996) research found language acted as a tool of gender and ethnic exclusion from processes of socioeconomic development (Robinson, 1996), that led him to question why the poorest populations also tended to be linguistically most marginalized (Ibid.). Other sociolinguistic studies (Tollefson, 1991; Skutnabb Kangas, 1998; Rahman, 2006) also highlighted the marginalizing impact of post colonial languages. However, the interlink between languages in education, as embedded within the macro national language policy and narrowly defined poverty as experienced by those involved remains largely neglected.

This paper based on the key findings of a wider 3-year study explores the question: What is the role of languages in education and language policy in addressing poverty in the multilingual context of Pakistan? The construct of poverty is conceptualized as relative and evaluated as 'capabilities' or expansion of effective choices to achieve valued beings and doings i.e. 'functionings' (Sen, 1990). The study uses a qualitative multiple case study design and Pierre Bourdieu's social critical theory with specific reference to his work on symbolic power to analyse the findings. The results of the study are limited owing to its design. Nevertheless, the paper offers in depth insights into the processes of inequality in multiple dimensions of participants' lives through a comparison of the experiences of private and government school graduates affected by their learning of languages.

The next section briefly discusses the theoretical framework, followed by an overview of the context of the study and then its methodology. After this findings are discussed and then the paper is concluded.

### **Theoretical Framework: Bourdieu and Symbolic Power**

Bourdieu emphasizes that 'the social world presents itself, objectively as a symbolic system which is organized according to the logic of difference, of differential distance' (Bourdieu, 1989, p. 132). The key to understand this symbolic system, which comprises objective realities of the given context and the intersubjective meanings assigned to them by agents is the notion of capitals. It is the structure and volume of capitals (potential or actual resources): economic, social and cultural and symbolic, accumulated over time, that position individuals differentially in a hierarchical social space of relative power, shared with others similarly positioned (Bourdieu, 1986). The value assigned to capitals, however, is an arbitrary act, though misrecognized as natural and common sense. This misrecognition makes it not only difficult to question the valuation but also enables certain capitals to acquire a 'symbolic power.' Hence they become a tacit source of cultural and social domination without the conscious realization of the dominated. The basis of symbolic power, then lies firmly in the 'misrecognition' or 'symbolic violence' that the rules of the game or the valuation system of the capitals are natural and absolute (Bourdieu, 1991). The valuation of capitals lies at the core of 'symbolic struggle' for distinction. As the agents engage in the symbolic struggle the dominated begin with the major set back that their capitals are poorly valued, while the dominant are privileged to succeed because they have more of the symbolic capital that counts in this struggle, they acquire the power to impose their world view (Bourdieu, 1986).

The dialectic between the objective and subjective realities is crystallized in Bourdieu's (1984) concept of habitus. The socialized self that internalizes the rules of the game so well that external limitations become limitations of the self and perceptions of what is possible (ibid.). Hence, individual habitus generates practices that align with the social group displaying 'a sense of one's place' or the distances to be maintained (Bourdieu, 1984: 471). Hence, habitus becomes a tool of continuity of the given social order, yet paradoxically it is also the tool of change, since it evolves over time from exposure to different fields (ibid.). Similarly, social structures though relatively stable over time are vulnerable to change every time they are re-produced through symbolic struggles. Likewise, habitus is not a cultural static but becomes prone to change as it engages in these symbolic struggles. Hence, group positioning and memberships are not given once and for all. They have to be constantly maintained by establishing its distinction, and guarding its boundaries. Each member then assumes the dual role of representing the group as a whole and as a custodian of its boundaries, keeping others out

(Blunden, 2011: 3). Bourdieu argues that to change the given social structures, one does not need a 'perfect fit' (Cunningham, 1993) but reflexive thinking and understanding of the tools of symbolic dominance (ibid.)

Educational institutions are conceptualized as major sites of symbolic struggles and often vehicles of social reproduction (Bourdieu and Passeron, 1977 b). Schools not only privilege the cultural capital of the dominant as a norm, against which the dominated always appear deficient as their capitals are devalued. Different educational institutions tend to cluster children with specific cultural capital, and then differentially distribute the valued cultural capitals, for example language, in a way that the dominant, who already have a highly valued capitals, gain more of the symbolic capital. The power of the institutional authority triggers symbolic violence, i.e. a misrecognition that this valuation system is fair and natural, against which the failure of the dominated is only a result of their own lack of talent, forcing them to self-deselect from educational opportunity, or higher career aspirations. The mass education, Bourdieu (1977 b) argues only delays the elimination of the dominated from education when they are finally convinced that they do not have the natural ability to compete against those with superior intellect (Bourdieu, 1989). It is the habitus that allows everyone to adjust to the given order of valuation, even when it works against them and later accept the harm done to them as deserved (Cunningham, 1993). It is the art of common sense i.e. the symbolic violence that forces the dominated to first to engage in a game in which they are bound to lose and become complicit in their domination, with the increasing symbolic power of the dominant.

Language can be a major source of discrimination both within education and in wider sociocultural context, as a subset of cultural capital. Linguistic exchanges for Bourdieu (1991) are 'situated encounters between agents, within social structures resulting from differential distribution of capitals (p. 2). As such language as a semiotic tool in interaction not only reflects traces of social structure of the context within which it is embedded, it re-enacts them and becomes implicit in re-establishing the symbolic system of differences. Hence, it itself becomes a site of symbolic struggle.

### Methodology

The current study utilized a multiple case study design for in-depth insights into issues of multidimensional relative poverty in real life contexts, as experienced by the participants. The 16 cases were pairs of siblings of same gender educated from seven public and private schools in two different provinces in Pakistan. The main purpose for using siblings as participants was to understand the language teaching and learning experiences fresh in the minds of younger siblings and the impact of language learning on wider access and participation, as experienced by the older siblings. In addition, this provided insights into time related processes. The methods of data collection included: a) in-depth interviews, b) participant observation and c) documentary evidence. This paper mainly focuses on the interview data.

The cases were selected through purposive snowball sampling because of access issues at a time of political unrest when the data was being collected. The focus was to gather typical cases<sup>1</sup> from private and government schools in two metropolitan areas. The two different regions in Pakistan were selected as case study sites with two different languages in education policy. In Karachi, (in the province of Sindh) all those appearing in the secondary school examination had to appear in a Sindhi language paper; while in Lahore (in Punjab) there was no such compulsion. All the schools were selected from urban areas.

The data analysis was a cyclical rather than a linear process, which can be roughly divided into two phases. In the first phase each interview was transcribed and analyzed individually and in the second phase data within and across the cases were analysed to look for emerging patterns and themes. The constant comparative method of the grounded approach to analyse data was adopted and themes were allowed to emerge from the data itself rather than imposing preconceived categories on it (Strauss & Corbin, 1998). The process began with line-by-line coding of the transcribed interviews to get first impressions comprising mainly of the key words used by the participants, while taking notes or posting memos<sup>2</sup> as some concepts seemed to develop. These codes were revisited more closely leading to the merging of the initial codes into more abstract categories. In the second phase the data across the cases was analyzed within specific domains. Later

<sup>1</sup> This meant that these schools almost exemplified the majority of these school systems available to people in an Urban area, leaving out schools that were either too small or impoverished or those only for elites.

<sup>2</sup> Memos are defined as 'the researcher's record of analysis, thoughts, interpretations, questions, and directions for further data collection' (Strauss and Corbin, 1998: 110)



axial coding was used to identify recurring themes. These were finalized by more selective coding<sup>1</sup> of the data at a higher degree of abstraction (Ibid.).

### The Context

Pakistan, a postcolonial multilingual country, has at least 25 major languages with Urdu as the national and English as the official language. Hardly any role has been ascribed to regional languages, and it is left to the provinces to develop them as long as these are not in competition with the national language. The official status of English was always meant to be a temporary arrangement as also stated in the constitution of 1973, until Urdu could replace it.

However, English, the language of the colonial masters has not only firmly retained its position in the domains of power. It is the language of higher education, higher judiciary, businesses of large organizations, health sector and almost all the functionings of the government, where although Urdu might be spoken informally, yet English is the language of formal communication and documentation. Hence, the significance given to it by all for coveted jobs and upward social mobility is hardly surprising, despite the fact that it is Urdu mother language to 7 % of the population that is the national lingua franca. The main source of the learning of Urdu and English are schools and regional languages are homes. However, there is exposure to Urdu in urban areas and to English also in correspondence with the socioeconomic background.

The two major educational systems in Pakistan (government and private) use languages differently in education. Government schools for the masses, offer free education in Urdu or in a vernacular in lower grades, except in Sindh where the option of Sindhi medium education is available in higher grades also. Here, English is offered as a subject. The private schools mainly offer English as the medium of instruction, Urdu as a subject, and Sindhi in Sindh. Another main difference between the two schooling systems, private and government was the well-documented poor teaching/learning of the English language in government schools (Rahman, 2003),

To address the inequality created by the growing significance of English and the poor learning of the language in the government schools catering to the relatively poor, in 2009, all the government schools switched from Urdu to English as a medium of instruction (EMI) from class I in Punjab. Later, the bar for EMI was raised to Grade III, because of the disastrous learning outcomes, owing to the low English language proficiency of the government teachers, and the home school linguistic disconnect for the low income children which populated these schools. The higher education remains mainly in the English language, with some selective subjects, at lower level offered in Urdu.

### Findings

The private school participants (PSPs) had educated parents and belonged to a higher socioeconomic status than the government school participants (GSPs), a majority of whom had uneducated parents and they all belonged to low socioeconomic strata. In contrast to the use of English in the country, all GSPs reported having learnt minimal English language skills at the end of secondary school. None of the final year government school students could speak or understand English, apart from a few common words or phrases. Hamid (GSP) declared 'I can read fluently in English' only to add 'but I don't know what it means.' While all of them could speak Urdu, fluently, and a majority of them were confident in their Urdu, six of the sixteen participants all belonging to the lowest economic strata felt they could not write in the language and had difficulty reading in it also after spending 10 years in secondary school. The private school graduates expressed confidence in varying degrees in the English language, while all of them felt they had 'poor' Urdu, even when they could speak it fluently. None of the two groups in Sindh felt they had learnt Sindhi, except one from Sindhi family (her elder sister felt she did not know Sindhi) although they were all taught the language at school for at least 3-4 years.

This paper concerns itself only with the cross cutting themes emerging from the discourse of two groups: government school participants (GSPs and private school participants (PSPs). It does not address the differences across gender, between siblings or intragroup variation in individual responses. The four themes of impact of languages in education experienced in schools within the wider language policy emerged across dimensions: cognitive; social; affective and physical. This division is only theoretical and I acknowledge the overlapping of themes across these dimensions.

### Cognitive dimension: participation in higher education

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<sup>1</sup> The process of integrating and refining the theory

As the medium of education changed from Urdu and English at sites of higher education, even the brightest of the GSPs found themselves struggling. Hasnat (GSP) explained:

For one thing English was there all of a sudden. In the beginning...[I] could not understand at all. Could understand nothing at all...first look up the meaning of each word and then learn. Then [we] had to learn the whole chapter...all was in English. At school there was a small book [of English]. Now there were so many thick books (Source Interview GSP, Lahore, Tamim, 2014, p. 290).

GSPs reported that even the concepts they knew well at school were difficult to connect with at college, as the terminology changed from Urdu to English. Asif (GSP) commented that when the lectures were delivered exclusively in English (often in English language classes), they could 'understand nothing at all.' Naz recalled when their group from government schools, which formed 60 % of her public sector college requested the teacher use Urdu, she simply told them off, 'we had a lot of problem... we would say miss explain just a little in Urdu but she would say now you are at stage that you have to work with English.' Instead of feeling a part of the community of learning, Ayesha like all other GSPs described a strong sense of isolation in classrooms as if they were 'invisible' to the teacher, never participating. 'If we do not understand anything, how do we ask questions,' commented Sameen.

English as a medium of instruction (EMI) at higher levels also forced some GSPs to drop out of colleges. Farheen (GSP) had been studying from home because of the sociocultural constraints that made travelling alone to college difficult. She attended the college only occasionally to take exams and do assignments. Nasir (GSP) also juggled work with higher education because of the pressure to eke out a living. Both of them had to forgo their aspirations for further study, when the subjects of their choice were offered in English, as in the case of latter and when the English text book at BA level (notoriously more demanding) became too difficult for self-study. Hence, their cognitive agency for autonomous learning crippled when the text was encoded in a language they did not know. . Hence, it comes as little surprise that of the GSPs aiming at certain academic careers, only one could succeed. Others like Hasan, Akram and Aslam scored much lower at the entry point examination of their chosen academic fields, despite being among the best students at school.

In strong contrast, the PSPs continued unobtrusively in the English medium of instruction (EMI) they were accustomed with. To their delight, they now realized the symbolic power and value of the linguistic capital of English. Participating in classrooms, they strongly felt a strong cognitive advantage in terms of processing information over those from government schools. Midrah (PSP) commented that the 'Urdu medium girls' in her college class 'simply used to copy' her assignments and later after the class was over, they would come over and request her to explain the lecture to them.

The symbolic struggle for access to the cultural capital of education is evident in the discourse of the two groups at sites of higher education. The PSPs are clearly advantaged as they already possess the linguistic capital valued at higher education and this allows them to accumulate more of the cultural capital of education that can later be transformed into economic capital. Hence, the capitals that have enabled the PSPs to acquire a higher position in the social structure are multiplied. On the other hand by the devaluation of the linguistic capital of the PSPs at higher education and the increase of the significance of a language that their schools failed to equip them, the educational institutions become complicit in reinforcing the existing inequality. As the degree of academic language proficiency [English in this case] they develop in school is a crucial intervening variable in mediating their academic progress' (Cummins, 2000: 99), the PSPs either fall out of their chosen fields or drop out of education altogether. The English language becomes the tool of subtle exclusion of the dominated group (Bourdieu, 1991), and eventually their 'delayed elimination' from higher education, as it becomes a formidable and veritable force, a symbolic power too difficult to contend with (ibid.).

### **Social Dimension: English and Gate Keeping**

There is this language barrier', Rehana reiterated 'between those who know English and those who do not' She explained the simple rule of her group 'anyone who does not know English is out.' She clarified what her own English symbolized for her, 'I can speak English, I have a good family, a good car so I can be in any group.' Unais (PSP) emphasized that Urdu medium were uncouth, 'ill mannered' and 'uncivilized.' Although he said he never had had a chance to be in the same class with the Urdu mediums, he insisted that 'Urdu mediums had bad language which was not tolerated in good institutions.'

On the other hand, Naz (GSP) explained 'we would like to be with them [those who know English] but they don't like it. They think it is kind of lower, to be friends with us.' Fahad (GSP) a good looking young man felt hesitant to come over to an elite university, at a convenient distance for an interview for this research. Later, he explained later that his hesitance

was from the anticipation of being spoken to in English and his own inability to respond in the same language. Maria (GSG) quietly described 'I used to be silent ... when she [my friend] used to speak in English. 'I could understand to some extent', Maria said 'but I could not answer her in English ... so I would be silent.'

The symbolic power of English language as a tool for gatekeeping emerges in the discourse here, as English becomes the criteria for group memberships at the nexus of economic and cultural capitals. Hence, class based boundaries become more prominent with the tool of English. This is accompanied with 'othering, stereotyping and essentializing' (Kubota 2004: 39), almost a 'colonial dichotomy between the Self and the Other' obvious in the language based differences accentuated in 'we' and 'they' as suggested by Unais and Naz. The one wielding the symbolic capital of English emerges as cultured and superior while the other as 'uncivilized' and inferior (ibid.).

The symbolic value of English also appeared to invest everyone with 'a sense of limits', and distances to be kept 'uniting and separating people as surely as explicit prohibitions and barriers' (Bourdieu, 1991: 123). Group membership has to be performed through the ritual of a certain language use, which accounts for the distinction of the group from others and Rehana, faithful to her group can be seen guarding the boundaries of her group with the tool of English. Given, the significance of social networks and social capital in development, this is an important dimension of inequality for the GSPs who fail to develop new powerful social networks that may lift them out of deprivation.

### **Affective Dimension:**

Hira (PSP) explained the impact of acquiring the valued linguistic capital, 'When English is spoken others get intimidated. If only you know how to speak English it makes you feel superior. It is not about you are in studies.' A sense of owning the valued linguistic capital of English tremendously boosted the confidence of the PSPs, and infused them with a sense of superiority and power. Rehana (PSP) emphasized 'English is to command [...] tell them what to do,' discussing how she used her lesser proficient class fellows to do what she wanted. Hira (PSP) revelled in the way she used her English skills to 'manipulate' her class fellows 'for getting things done her way', 'stand out in the crowd' and 'gain attention' from those around. Midrah (PSP) reported the case of her very talented class fellow in the last year of National Arts College University:

He says [...] because I have studied in Urdu medium I don't have so much confidence. He admits it himself like it is in him. I have studied Urdu so perhaps I don't have so much idea. I am like lower than English medium. (Interview PSp, Karachi).

Faiz (PSP) disclosed that he deliberately faked an American accent to impress his class fellows and teachers. He explained that he felt delighted when his class fellows 'simply go blank' when he used difficult English vocabulary and when he used his American accent when making a presentation in his class, the students and teachers seemed to be thinking 'where is he from?' Nael (PSP) said that he was able to 'silence' others when he spoke in English. Faiza (PSP) narrated an incident when her friend was able to win a heated argument and silence a senior girl as she spoke to her in English. The crowd gathered around them started laughing at her opponent as she attempted to argue back in her broken English.

At the other end of the pole GSPs suffered from low self-esteem and losing confidence as their linguistic capital was devalued. Sameen explained:

I tell you [I] felt nothing [about being educated in Urdu medium] but when we had our English class I felt very ashamed that they (PSGs) are speaking English so well... we used to feel so guilty that if our English had been equally good the teacher would have paid attention to us... What do we do if we are from Urdu medium and English is not our language (Source: Interview GSP, Karachi)?

Kamran (GSP) explained that 'English becomes his limitation,' and 'his guilt' in classroom interaction, because he can see that he does not have what others do and it is valued. Nazia (PSP) expolated, 'if someone talks in English and we cannot answer in English, then it is like we are lower... our level is lower.' Lack of confidence, low self esteem and sense of inferiority was a major recurring theme in all GSG interviews directly linked to their limited English and devaluation of their languages at higher education institution but also in the wider social context.

It is ironic that it is at the site of higher education that GSGs first realized their own inferior position Phrases used by Sameen were echoed in the discourse of almost all GSGs 'guilty and 'ashamed' 'embarrassed' accompanied by a deep sense of powerlessness 'What do we do if we are from Urdu medium and English is not our language' said Fauzia (GSP). Cummins (2000) explains the sense of shame felt by GSPs:

In the vacuum created by the absence of any proactive validation of their linguistic talents and accomplishments, bilingual students' identities become infested with shame. (Cummins, 2000:13).

English language, the valued linguistic capital differentially distributed by educational institutions, rationed along class-based lines, allow the PSPs to inflate their ego and deliberately attempt to divest others of their 'right to speak' or 'be heard,' is a manifestation of symbolic power (Bourdieu, 1991). Bourdieu (1991) emphasizes that 'power in symbolic form' gains 'legitimacy' through misrecognition, of arbitrary structures as absolute and is always based on a 'shared belief':

In such a way that even those who benefit least from the exercise of power participate, to some extent, in their own subjection. They recognize or tacitly acknowledge the legitimacy of power or of the hierarchical relations of power in which they are embedded; and hence they fail to see that hierarchy is, after all, an arbitrary social construction, which serves the interests of some groups more than others (Bourdieu, 1991:23).

GSPs never question the given linguistic hierarchy or the devaluation of their language because it all seems 'common sense.' Hence, they grant legitimacy to the symbolic power exercised over them, accepting the rules of the game (Bourdieu, 1991). Their silence perpetuated by the symbolic violence perpetuated by the language policy and mediated through educational institutions that concealed the arbitrariness of the social structure and anticipated academic judgements (Bourdieu and Passeron, 1977). Hence, the 'legitimizing regimes' in which GSPs accept to be 'stigmatized' and 'marginalized' (Bourdieu, 1989 in Heller, 2008: 65).

#### **Economic dimension:**

All the participants clearly acknowledged the significance and value of English in getting access to coveted jobs, expanding businesses and all the domains of power. Against this perspective, the more the participants were at ease with their English language skills, the more confident they were in their about the success of their careers. The PSPs felt they had a strong edge over those from government schools because of their better English. Faiz declared confidently, 'I can get any job I choose...work wherever I like' because he felt there was nothing to stop him. Akram (PSP), he has always been selected for internships easily because of his English. The moment some position is announced, the class just names him 'just like that,' even when he has not even applied for it. Similarly other PSPs were quite confident that they would be preferred over someone from government schools. Midrah (PSP) in the last year of her BA in Architecture explained how during their internship placements those with good English were placed in the front offices, while others were put in back offices only.

The GSPs worried deeply. 'You need English even for a waiter's job at Pizza Hut,' commented Nazir. Atif (GSP) described how he crammed up some answers to some basic anticipated questions for his job interview. The interview, he reported was in English at the beginning but when he could not respond properly, they shifted to Urdu. Although he got the job, embarrassed by his failure in not being able to respond in the official language, he did not even ask about his salary. Now, a month into the job, he did not know what he would be paid.

The GSPs felt that even if they landed a good job they would still be haunted by the adverse effects of their poor English at workplace, which would hinder their upward mobility and their visibility in the organization. Hussein (GSP) explained 'you know it [the work] but you cannot make a presentation in Urdu... that has to be in English.' Imran (GSP) emphasized 'the boss would never take with him anyone who does not even know how to speak [in English]'. Khalid (GSP) only a low paid blue-collar worker in a factory, described his embarrassment when his supervisor used an English phrase asking him to hand something over. He laughed, as he could not understand. Later he asked his friend and was more prepared. Ali (GSP) detailed his career aspiration was to be a banker rather than join his father in skilled labour, only later to add that he probably would not do that unless his English improved because he did not want to lose face and not know the official language.

Poor proficiency in English particularly affected the females GSPs, who were mainly in teaching jobs, forced to accept very low salaries between PKR 1200-1500 (\$ 100-150). This was at a time when ordinary uneducated domestic help in urban homes were being paid around PKR 10000-15000 (\$ 1000-15000). Khalid (GSP) after working for 4 years at a salary of PKR 1000 (\$ 9000) that her employer would not increase, left her teaching job to start her own business of embellishing laces. This was possible with her linguistic capital of the national lingua franca Urdu and different local languages that she had picked up from the collage of communities around her home enabled her to bring work to the local women who had restricted mobility because of certain ethnic norms they followed, and spoke the little understood ethnic language. Though without any economic capital, she engaged with the market and brought work to these women at home. Her work was

flourishing and she was making enough to pay for the school fees of her younger brother, while saving for her dowry. An act of agency and self-reliance that was possible because of the repertoire of local linguistic capital.

Bruthiaux (2002) emphasizes that if the aim is to transform the perception of the poor about their 'economic potential', it is the first language rather than 'a potentially unfamiliar language of wider communication' that can assist in this regard (p. 275). Khalida (GSP) was only able to find her way out of adversity and help others to do the same by being able to connect with those around her with her linguistic capital. Had she not known the local languages, the other community women would have felt off the radar and neither would she have been able to unleash her own potential. Bourdieu's (1984) argument that all capitals are interlinked with economic capital and also convertible into it and back is validated. The GSPs beginning with lower economic capital have lesser access to the symbolic capital of English and in turn have lesser access to economic capital into which their linguistic capital is convertible. Hence, they feel that their linguistic capital has lower exchange value in the market. In contrast, PSPs, with higher economic capital can be seen to multiply it with the use of the symbolic capital of English.

One can observe the inscription of the social order on the perceptions of the GSPs, with the marginalizing symbolic power of English language. 'Objective limits [of not being able to access the linguistic capital of English] become a sense of limits [things that can be done or not done], forcing self-deselection from valued career choices (Bourdieu, 1986). However, the possibility of alternate discourse becomes available, when one side steps the given norms- not play the game. Hence, we find that by giving up the chase of the symbolic capital of English. Faiza makes the best of what she has, her local linguistic capitals and fares much better in the economic dimension.

### Physical Health

The findings revealed the linguistic capital of English, also gave an advantage to the PSPs in their health management, while subtly marginalizing the GSPs. Although the main language spoken was Urdu at the hospitals, almost all written documentation was in English. There was hardly any role for the regional languages, although the participants explained that they felt a bonding with the doctor, if he/ she used their regional language. Faiza (PSP) explained that her understanding of dengue fever that had taken on epidemic magnitude at the given time was substantially improved when she attended a health Seminar hosted by a leading hospital in the city. These health seminars by medical colleges were held occasionally for public awareness. These were free of charge, with the purpose to raise public awareness about an important health issue. The only caveat was that it was almost always in English. This meant an implicit exclusion of those who did not know English, though these were most probably also the most vulnerable.

Amjad (PSP) argued that because of his command of English, he was able to research his father's ailment over the internet and discuss it in detail with the doctor. Faiz (PSP) shared that once he started to speak in English with the doctor during a consultation session for his father, the doctor started to explain everything to him in detail, ignoring his Uncle and father, who were also in the room. Hira (PSP), a final year medical student explained that because the doctors have studied everything in English, it is much easier for them to discuss the health problem in English. Pointing to another aspect of the problem, she highlighted a major problem for the doctors in communicating with patients, when the latter they came from remote rural areas did not speak Urdu. 'We are just desperately trying to find someone who can understand the patient,' she commented. She also argued that the problem remained otherwise also with urban patients who did not speak English, as the doctors tended to constantly code switch into English 'Any word of English that slips through you is not there for them as good as never spoken', Hira stressed.

Although the GSPs felt that knowing Urdu resolved their problem of accessing health based information, they inadvertently shared a vague sense of vulnerability. 'Even a disposable syringe has English on it,' commented Khalid. Shafia pointed out the medical literature in English, which accompanied most of the medicines. Even when information in Urdu was given at times, the information in the latter was selective and much less. Similarly, the information on off the shelf medicines or cosmetics etc. being in English gave the PSPs a much broader range of choices than that offered to those who did not have the valued linguistic capital.

These findings support the results of the systematic review of studies by Timmins (2000), published in biomedical journals from 1990-2000, exploring language barriers in terms of access to health care, quality of care, and health status outcomes that revealed a strong evidence of language barrier affecting access of care in 55% of the studies; while 86% of the studies

suggested 'a significant detrimental effect of language barriers' on quality of care (Timmins, 2000: 1). In addition every two out of three studies found 'language to be a risk factor for adverse outcomes' in terms of health (Ibid.).

The symbolic power of English language in the given context can be seen perpetuating marginalization of the GSPs in the dimension of health also. Its power to activate world vision/ ideologies, working on the objective structures is evident. The doctor talks to young Faiz, perceiving him to be more 'educated' because of his English, or because of his own inability to explain himself in the local language, or not understand an ailing patient because of the language barrier, the given structures or the given hierarchy of languages is never argued. It is English not the local language knowledge that is symbolically desired, not practically required. Bourdieu argues that the symbolic power of language:

Inclines some people to maintain their rank and distance and others to know their place and be happy with what they are, to be what they have to be, thus depriving them of the very sense of deprivation. (Ibid.)

## Conclusion

The paper explored the impact of differentially distributed languages in education in institutions within the national language policy. Poverty was conceptualized as multidimensional, relative and in the space of 'capabilities,' (Sen, 1990). The findings reveal that the symbolic power of the linguistic capital of English, derived from its unequal distribution, its scarcity and the misrecognition of its importance as natural and common sense, marginalized the already disadvantaged government school participants in multiple dimensions: economic, social, affective and physical. In contrast, private school participants benefited from the given structure in all the above. While the PSPs were able to multiply their capitals because they already had the valued linguistic capital of English, which itself was a stake in symbolic struggle for distinction, the GSPs suffer from relative poverty because of two main reasons: a) they do not have the symbolic capital of English and b) the symbolic power of English, and its legitimization by educational institutions and the wider language policy working through all other institutions make it difficult for the GSPs to question the given order.

The answer however is more complex than providing everyone English, as this would not resolve the problem of the patient whose doctor does not understand his/ her language and risks misdiagnosis. Neither does it resolve the issue at the level of small businesses, where it is not English but local languages that are more in use. The answer lies in accepting the linguistic diversity of the context, legitimizing them through not only educational institutions but also the wider institutions of the government, while also equipping everyone with the international lingua franca. Hence, thereby challenging the symbolic power of English.

From a development perspective, the study matches the results of Robinson's (1996), study that showed the local language use was decisive in involving people and shifting the 'locus of power' to them (p. 4). The exclusion of local languages makes it difficult for people to draw local resources and knowledge. For instance, change of terminology made it difficult for the GSPs to reintegrate concepts that they had already learnt at school at higher education. The study showed that unless the linguistic and cultural capital is 'concordant' with existing structures, participation is bound to be limited (Bourdieu, 1991). And it is precisely 'the question of what capital is at stake and how it is valued which is constantly at issue in social interactions' (Grenfell et al., 1998: 25).

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## Law Students' Essay Writing Performance and their Writing Difficulties

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### Abstract

In this study, the researcher used a 5 scale scoring rubric employed by McCann (1989) and Nussbaum and Kardash (2005) as a tool to gauge the overall quality of 60 first year students' writing tasks. The researcher also used a questionnaire to measure the level of students' writing anxiety. Moreover, a semi structure interview is used to investigate the writing difficulties encountered by Thai EFL law students. The results of students' writing tasks provided the valuable understandings that would assist Thai EFL teachers to understand their students' weaknesses. Such valuable description can be used to help Thai EFL teachers improve their teaching activities to meet the demands of their students to develop their writing competences (Flower & Hayes, 1981; Leighton & Gierl; 2007). Knowledge about university students' difficulties with writing is not sufficiently descriptive to effectively identify the right features of students' problems with writing. There is a critical need to know more about the difficulties experienced by Law students, when they compose essays, in order to assess the overall quality of the Law students' writing essays. A 5 scale scoring rubric employed by McCann (1989) and Nussbaum and Kardash (2005) was adopted to gauge the overall quality in this research study. Findings revealed that Law students' writing tasks had weaknesses on various aspects, which lead to ineffective writing. Moreover, Law students experienced the high level of writing anxiety which prevent writing essays effectively.

**Keywords:** Writing difficulties, Writing essays, Law students

### Introduction

Many researchers (Ferretti, Andrews-Weckerly & Lewis, 2007; Neff-van Aertselaer & Dafouz-Milne, 2008) have approved that writing is the hardest model in writing. Unfortunately, both ESL and EFL students at the tertiary level often experience difficulties in the use of both generic structure and detail of subject knowledge required in composing writing. Consequently, by means of the pitfalls in language teaching methods of the past, particularly in the writing skill, a number of research studies (Lertpreedakorn, 2009; Promwinai, 2010) have sought to explore and illustrate how writing can be developed by using effective methods to assess the weaknesses of Thai EFL students' writing ability. There is a need to know more about the specific problems students' experience when composing writing essays. Unfortunately, there is a lack of research on writing difficulties that have predominantly focused on the holistic problems in writing essays. Hence, there is a critical need to investigate the effective practice in order to develop students' writing competence. However, the awareness of teaching writing essays has not been changed into effective practice for assessment and instruction of university students. Moreover, research studies on writing difficulties in Thailand are meagre resulting in a shortfall of insights about the problems that Thai EFL students encounter with writing tasks. Furthermore, the results of this study would put forward some recommendations and suggestions for Thai EFL lecturers in selected public universities in Thailand to gain further insights into the weaknesses of their learners' language variants as these insights can be used to develop their teaching programmes and instructions to more effectively support students' writing development.

### Review of Literature

#### Teaching Writing in ESL/ EFL Contexts

In the area of Second and Foreign Language Instruction, teaching writing has not been changed into an effective way in order to develop students' writing competence. Although, there are a number of teaching strategies for writing in English



as a Second Language (ESL hereafter) or English as a Foreign Language (EFL hereafter) contexts, not many ESL/EFL writing teachers have a clear understanding on writing approaches. Therefore, much of teaching writing still focuses on a traditional approach that is mainly concentrated on the knowledge about the structure of language and writing improvement as the result of the imitation of input, in the form of texts provided by the instructors. ESL/EFL writing is a hard, complicated and demanding procedure. This difficulty and complexity in ESL/EFL writing arises from the reality that writing accounts for searching out a thesis, fostering support for the claim, formulating, modifying, and finally editing the thesis to ensure an effective, error free writing product. Additionally, ESL/EFL writing is one of the most pivotal genres of language teaching. As claimed by Coffin. (2004, p.3), "students' academic writing continue to be at the centre of teaching and learning in higher education, but it is often an invisible dimension of the curriculum; that is, the rules or conventions governing what counts as academic writing are often assumed to be part of 'common sense' knowledge students have, and are thus not explicitly taught within disciplinary course." To provide an effective ESL/EFL writing instruction is the main responsibility for instructors, researchers, textbook writers and programme coordinators in the area of foreign language teaching, but producing a textbook for most ESL/EFL students is a laborious task because the writing process needs an extensive range of cognitive and linguistic methods of which ESL/EFL students are largely limited. Moreover, research about ESL/EFL writing has developed dramatically over the last 40 years, specifically between the late 1980s and the early 1990s. Generally, there are three main types of ESL/EFL writing strategies including product approach (Silva, 1990; Brown, 2001), process approach (Silva, 1983) and genre-based approach (Hyland, 2003a; Hyland, 2003b).

### **The Difficulties of Writing Essays**

Writing an essay is one of the most prevalent types of assignments set in Thai universities. This genre of writing needs students to generate a well organised essay. Most students at tertiary level have difficulty with generating ideas for writing, planning what to write, organising thoughts, setting goals for effective writing, self-motoring performance and revising for content and mechanics. To write a good piece of writing is often difficult for planning, composing, and revising skills required for effective writing.

Written expression is more effective in social cognitive instances of communication than oral expression. Unlike speaking, writing enables students to convey a message independent of time and space (Hughes, 1996). It is considered man's best academic achievement based on skills or components like mechanics, production, conventions, linguistics and cognition. The act of writing is independent of time and place; the writer has to depend upon formal features to convey the intended meanings. Failure to take advantage of these features correctly causes frustration for the writer (Leisak, 1989). English is the foreign and official language in Thailand as well as an easy language to work with and learn science and technology at higher levels. It is taught as a compulsory subject in schools; however the majority of Thai EFL students cannot communicate properly in English and perceive it as a very difficult subject. Many of the students from the Arts and Humanities areas cannot meet the requirements of the examination in English. The purpose of the study was to explore the difficulties in writing English language. It specifically aimed to know difficulties in writing English language related to grammar, punctuation, L1 interference, vocabulary, and spellings for students with English as a second language. Based on the many research studies, Thai EFL students spend little time in critical writing processes and tend to focus on low-level transcription skills such as handwriting, spelling, capitalization, and punctuation (Graham, 2006; Ka-kan-dee and Kaur, 2015). They are unable to express ideas or demonstrate knowledge in their writing tasks. Additionally, they often struggle with the planning, composing, and revising skills needed for effective writing.

### **Assessment of Writing Performance Issues of reliability and validity in the assessment of writing performance**

According to Weigle (2002), any writing test associated with certain writing, as opposed to completing a selected response or confined production items, can be regarded for performance evaluation. McNamara (1996) recommended that performance evaluation was differentiated in a strong and weak sense. In writing tests English as a foreign language (EFL) and English as a second language (ESL) in the strong sense, the test task will express a real-world task like making an official request, and performance will mainly be judged on real-world criteria as well. The spotlight of performance evaluation is on the thriving of the task completion, and not on the language use in the writing task performance. Messick (1994) stated that the EFL writing is only a medium of the performance and an insufficient circumstance for success. In fact, if aspects of EFL writing ability are highlighted, a larger set of criteria is used to reflect EFL writing ability. Performance of the task itself is the target of the evaluation. On the other hand, in the weak sense of performance evaluation, the centre of the assessment is on the language used. Albeit the task used to make out writing may be similar to real-world tasks, the aim is to bring to light an exposure of writing ability. McNamara (1996) suggested that most language performance tests are

weak in this sense. The difference between the strong and weak form of performance assessment is a crucial conceptual attentiveness. For example, as an EFL writing test in the weak sense is established to draw out a performance of the test-takers EFL writing ability, the scoring criteria are required to clearly express the definitions of the construct of writing competence. Most importantly, raters need to be trained to interpret these criteria in language-related terms. Otherwise, test scores can reflect construct-irrelevant variability such as creativity and neatness. In other words, it is unable to describe the inferences from the task performance to make interpretation in any non-test situation. It is believed that validity of the relevance of test tasks to the expected score representation is considered as the heart of the performance test (Kenyon, 1998).

Messick (1989, p.13) described validity as “an integrated evaluative judgment of the degree to which empirical evidence and theoretical rationales support the adequacy and appropriateness of inferences and actions based on test scores”. To ensure the relevance and validity of a test, test designers are required to regard all features of the testing setting that considerably influence test performance, including the designation of the formulate domain in terms of the knowledge in topic, test requirements, administration circumstances, and criteria for scoring. Such requirements illustrate what features of the test process are prone to affect test scores and need to be controlled (Messick, 1994). Weigle (2002) introduced one valuable means to form a concept that is required for test construction. In regard to this concept, it can be connected to the three stages in Bachman and Palmer’s (1996) framework of test evolution: the design stage, the operationalisation stage, and the administration stage. To insure the validity of the test at the design stage, McNamara (1996) proposed sampling test content from the communicative tasks experiencing the test-takers in the target language utilise setting to insure content validity. The recommended steps comprise consulting with expert counsellors, investigating available sources on the communicative requirements of the target language situation, exploring and classifying communicative tasks in the target language setting, gathering and investigating texts from the target language setting, and deciding on an extensive test procedure.

In the operationalisation stage, data from the design stage is employed to generate test requirements or detailed process for test writers to comply with the directions. According to Douglas (2000), test requirements consisted of a description of the test detail, the criteria for accuracy and sample tasks. To ensure validity at this stage, it is imperative to draw out the components of writing task that are contained in the proper definition of the construct we want to test. For an EFL writing task to draw out the constituents that accurately define the construct, it is recommended that the writing prompt is necessary to be sufficiently clear and peculiar in order to confine possible interpretations (Horowitz, 1991). In addition, scoring rubric that did not precisely reflect the construct being assessed may influence the validity of interpretations made on the underpinning of test results (McNamara, 1996). The rubrics should thus comprise a precise and unambiguous statement of the constituents of the construct that are being measured. Brown and Bailey (1984); Hamp-Lyons (1991) advised that it is crucial to consider rubrics with a greater number of subscales similar to analytic rubrics. It can be said that they are commonly seen as preferred in providing an outstanding overall consistency of scoring.

Construct validation at design and operationalisation stages roughly concurs with what Weir (1988, as cited in McNamara, 1990) categorised as the construction validity *a priori* and *a posteriori*. *A priori* construct validation referred to as *a priori* construct validation in which test content is relied on a precise theory of language and language use. On the other hand, a *posteriori* construct validation, associates with the empirical and statistical validation of the constructs regarded at the earlier stages using test performance information. This second type of construct validation correlates with the third and final stage in Bachman & Palmer’s (1996) test development process, the administration stage. At this stage, we are concerned with gaining evidence that the test scores actually reflect the elements of the construct represented in the design of the test by distinguishing and elucidating construct-irrelevant aspects in the test setting. Therefore, the evaluation of the performance poses a unique set of challenges. However, with reference to the EFL writing evaluation context, indirect procedures of evaluation are more favourable. Following this reasoning, performance tests need a test-taker to illustrate both language knowledge and the use of that knowledge skill in real performance in communicative settings. It thus provides an outstanding predictive validity. Moreover, it yields interpretation that can be made about test-takers’ future performance in real-world situations depended on test performance. This leads to an effective form of evaluation that demonstrates sample facets of language knowledge differently. It did not yield information about real performance in a particular test context or in contexts in the real world. It is unfavourable that most lecturers experience the problem how to define the real world, and attempt to grab that in the test. This reason leads to the problem of how to score the limited sample that is able to be collected in the test; hence the score gives meaning for the target domain. It is suitable to any instructional situations that equip learners to become proficient communicators. Currently, there is an urgent requirement for distinctive sort of scoring

in ESL and EFL writing evaluation contexts is to help insure that scores reflects remarkable aspects of writing in a balanced method. In order to achieve a rational balance among all those components of good writing, readers are required to pay attentive attention to all those components. It is believed that readers are needed to pay attention to the multidimensionality of ESL and EFL writing in particular for a detailed scoring process. An attentively constructed writing proficiency test or diagnostic test with detailed score reporting is not only of great use for large scale proficiency evaluation of writing but is also useful for the program evaluation application of evaluating change in writing. It also gives the possibility for providing useful data that can be employed in language teaching programs for making exquisite initial placements.

It can be concluded that to validate test score interference is to back up the feasibility of the undifferentiating interpretive argument with proper evidence. Therefore, the argument-based approach to validation is regarded in order to adopt the interpretive argument as the framework for gathering and illustrating validity evidence and to give convincing evidence for its interpretations and assumptions, in particularly its most questionable inferences. Therefore, Kane (1992, p. 527-535) suggested that "to validate a test score one (a) decides on the statements and decisions to be based on test scores, (b) specifies the inferences and assumptions leading from the test scores to these statements and decisions, (c) identifies potential competing interpretations, and (d) seeks evidence supporting the inferences and assumptions in the proposed interpretive argument and refuting potential counterarguments".

### **A holistic scoring rubric for English essays**

With reference to evaluating the overall quality of the participants' written argumentative essays, a 5 scale scoring rubric employed by McCann (1989) and Nussbaum and Kardash (2005) was adopted to rate the overall quality in this research study. This scoring rubric gave rise to a clear cut statement of organization and language use in McCann's (1989) rubric and the detailed description of the effectiveness of argument in Nussbaum and Kardash's (2005) rubric. Peculiarly, this holistic rubric consisted of the following three aspects: the overall effectiveness of argument containing the presence or absence of the potential opposing views, overall organization, and language use. The procedure of validating the holistic rubric required several rounds. In the first round, two raters who are adept English writing instructors teaching English for Academic Purposes 2, individually score 16 writing essays randomly chosen from the information, employing the holistic scoring rubric. With reference to the interrater reliability, the value of coefficient alpha is .82 before negotiation. While rating the essays, the two raters will be cautioned to pay heed to the explicit criteria described in the rubric. Then the researcher will talk over what dimensions of the rubric figure in the scores the raters provide. In the second round, regarding to the feedback from the two raters, the rubric will be improved to ascertain that the descriptions are peculiar and valid. It is imperative that each aspect of the rubric is proper and delineated in the participants' written argumentative essays. In the third round, utilising the improved rubric, the two raters were asked to solely rate another 20 randomly chosen participants' written essays. They were required to note down the criteria for yielding true scores. With reference to the interrater reliability, coefficient alpha value is .88 before negotiation. Then the raters' feedback on the improved rubric is drawn out, and some minor alterations were made. Finally, the researcher and one of the two raters rate all the participants' writing essays employing the final version of the rubric. The score for each participant's essay is the average of two scores from the raters. Therefore, the two raters were needed to discuss and negotiate their scoring until they achieve an agreement.

It should be mentioned that the rubric does not focus on the use of the Toulmin model. The three aspects of the quality of participants' argumentative essays are reflected in the rubric hinged on common criteria for effective essays, as represented in previous research (e.g., McCann, 1989; Nussbaum and Kardash, 2005). In regard to the raters training, exclusive attention is mainly concerned with not displaying bias toward any of the three aspects. In other words, the raters were not guided to any of the three aspects when rating the participants' writing essays.

### **Methodology Research Design**

This research employs a mixed method to investigate the level of writing anxiety of 60 law students by using a questionnaires and a semi structured interview to find out the factors that affect their performances.

The researcher used a 5 scale scoring rubric employed by McCann (1989) and Nussbaum and Kardash (2005) to assess the overall quality of students' writing performance and identify the students' weaknesses in writing essays.

### **Participants**

Data were gathered from 60 first year law students who were enrolled in English for Academic Purposes 2 from a selected public university in Thailand for the academic year 2016. Ethical considerations were adhered to in this study as students' names were not kept anonymous for all data collection procedures and student consent letters were submitted to the students before they decided to participate in the study.

### Research Questions

1. What are the writing difficulties encountered by Thai EFL law students?
2. What are the overall quality of law students' writing performance?
3. What is the level of law students' writing anxiety?

### Research Instruments

Qualitative data were also collected by employing a semi-structured interview to assess the difficulties encountered by 60 law students.

Quantitative data were collected by administering two sets of writing assignments to the students. These writing prompts were taken from the assignments in the English Academic Purposes 2. These two essay topics were considered as suitable topics for the students to express their ideas. The students were required to choose one topic to write an essay between 250 and 265 words on the topic. The students were given one hour to complete this writing task. Additionally, the researcher also employed a questionnaire to gauge the level of law students' writing anxiety.

### Data Analysis

The quantitative data from the questionnaires were analysed using SPSS to determine the students' level of oral presentation anxiety. A Likert's scale was employed to gauge the level of law students' writing anxiety when they were writing their essays.

The 60 written argumentative essays were gathered from a group of English major students at two selected public universities in Thailand. The written essays were assessed by using a 5 scale rubric scoring to evaluate students' writing assignment. The researcher employed the holistic rubric developed by McCann (1989) and Nussbaum and Kardash (2005) because it provided the clarity to assess the writing submissions and had a high degree of reliability and accuracy. This holistic rubric comprised three dimensions: the overall effectiveness of argument including presence or absence of the possible opposing views, overall organisation and language in general. These three dimensions were chosen to illustrate the quality of an essay relied on general criteria for an effective writing essay.

The two essay topics were distributed to the participants and they were asked to select only one topic to answer the writing prompt. The 60 participants were given one hour to work on this writing task. The two essay topics were given to the participants after the researcher had briefed them about the objectives of the study. This research study aimed to assess law students' writing performance and their weaknesses in writing. Therefore, a total of 60 essays were gathered from law students. The written essays were then systematically rearranged to allow the researcher to trace the written essays back to the participants and to the raters that included two experienced EFL teachers who would be rating all the written essays. The two raters were EFL lecturers from Khon Kaen University, Nong Khai Campus who were proficient in teaching writing.

A semi-structured interview was employed to investigate the writing difficulties when students compose argumentative essays. The purpose of this study was to assess their writing and investigate the weaknesses in their writing essays. The researcher interviewed 60 students and analysed the data by using NVivo 10, a Computer Assisted Qualitative Data Analysis Software (CAQDAS hereafter) to obtain the main barriers in composing writing essays. The researchers used NVivo10 to analyse the data after completing the data transcription. Initially, the researchers constructed the project and the entire transcription document's file was imported into the project. After that the analysing process began:

1. the researcher read the content many times in order to obtain the main themes,
2. the selected themes were used to be coded into NVivo10,

3. another researcher was asked to code the same project,
4. the coding comparison was conducted in order to check inter coder reliability. In this stage, the researchers figured out the agreement level, whether there was agreement or disagreement on each theme or not. If there was no agreement on that theme, the researcher excluded it to keep only the accepted Kappa results above 0.70. Kappa coefficient is employed to measure a proportion of corresponding codes to indicate inter coder reliability.

$$K = (TA - \sum EF) \div (TU - \sum EF)$$

TA= total units of agreement between two users

$\sum EF$  = the expected frequency of agreement occurring by chance

TU = total unit within the sources

### Findings Results the level of law students' writing Anxiety

Level	No.	Percentage
High ( 93 -110 )	45	75.00
Moderate ( 85-92 )	12	20.00
Low ( 34 -84 )	3	5.00
Total	60	100

According to Table 1 shows law students experienced anxiety at the high level (75%) while they were writing essays. Law students with low levels of proficiency are likely to avoid tough and challenging tasks, which they recognise as a personal constraint. These law students have low aspirations and sense of obligation make less effort and may not have, or may quickly lose their confidence to write their essays. In contrast students with a strong sense of capability can build up personal achievement in various ways. They undertake difficult tasks as challenges to be proficient and to provide opportunities for them to demonstrate their strong sense of obligation an endeavour to control the circumstances. Only 5% of the respondents reported to feel low level of writing anxiety, but they believed that their anxiety or worry negatively affected their writing.

### Results of Students' Writing Performance

Sekaran and Bougie (2010) asserted that the Cronbach's alpha coefficient reliability index is acceptable for value above 0.80 and Hair et al. (2010) and Pallant (2010) confirmed the value above 0.70 is satisfying. Table 2 below illustrates the Alpha reliability estimate for interater's reliability in rating students' writing performance. With 0.90, it confirms that the interater's reliability score scale given by the two raters possess a high internal consistency. The scale used in this study was observed as reliable and acceptable for assessing students' writing essays.

Table 2

#### *Interrater's reliability analysis*

Number of students	Number of Scale	Cronbach's coefficient Alpha
60	5	.90

Table 3: below illustrates the frequency and percentage of students' writing task:

Scale Score	Frequency	Percentage
Scale 1	13	21.67%
Scale 2	15	25%
Scale 3	20	33.33%

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Scale 4	11	18.33%
Scale 5	1	1.67%

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Table 3: Frequency and Percentage of Students' writing task

As shown in Table 3, 33.33% of students were rated in scale 3. There were 25 % of students were evaluated in scale 2. There were very few students were rated in scale 4 and 5. Only 1.67 % was rated in scale 5 and 18.33 % in scale 4.

According to the results, it can be concluded that students' writing task have 8 main weaknesses as follows:

1. unfamiliarity with writing rhetorical features
2. insufficient grammar knowledge
3. insufficient in academic vocabulary
4. inability to generate well organised ideas
5. inability to write effective conclusions
6. lack of awareness of the audience's expectation and motivational elements
7. lack of awareness of the planning process of writing
8. inability to think creatively

The findings indicated that Thai EFL students' writing tasks had weaknesses on word choice, grammar and mechanical errors and well-organised structure. These weaknesses were the main barriers which lead to ineffective writing. It was observed that Thai EFL students cannot create persuasive arguments because they used only personal opinions to back up the thesis statement.

In the semi-structured interviews, students were asked whether they liked writing or not. Most students said they did not like writing as evidenced in the excerpts below.

*"I do not like writing at all" Chery*

*"I hate writing" Metha*

*"I am unskilled for writing because I have no ideas to write" Nancy*

In answering the second question as to whether they like writing. Most students said they do not like to give oral presentations as a tourist guide because they lack confidence in giving oral presentations due to their lack of oral presentation skill which require memorization of the content. The students made the following comments:

*"I do not like writing. I am not confident to express my ideas." Chery*

*"I am unskilled in writing therefore I hate writing." Nancy*

*"I hate writing because I cannot write a good essay" Metha*

Some students said they like writing but they need to practice writing in order to build up confidence in writing. One of the students stated:

*"Personally, I like writing but I need time to plan for my writing" Bomb*

Students were asked to describe the experience of their previous writing assignment. Most students had anxiety about their writing. Students were very excited which caused them to forget the content. They were not able to write their essays effectively because they lacked training in writing preparation as evidenced in the excerpts below.

*"I had an anxiety about writing an essay because we did not have enough practice before writing." Sai*

*"I worried a lot of while writing an essay. I felt pressured because I could not finish my writing on time." Noah*

*"I am very excited. I have to lessen my own emotional excitement but I cannot control it. Then I forget what I prepared to write" Oil*

Some students can only control their excitement by practice writing every day. One male respondent said that he had to practice writing at home every day to build up confidence in writing. He stated that

*"I have some excitement but I can control while I am writing an essay but I have to practice writing every day to build up my confidence." Pat*

### **Implication for the Development of Writing Essays**

The aim of this study was to assess the overall quality of law students' writing performance and identify the writing difficulties that students encountered when they compose writing essays. It was noted that researchers, educators and policymakers have been aware of that there is a critical need to settle greater attention to the development of writing teaching for university students. The way to improve writing instruction is to develop insights into the diagnostic evaluation of writing. This type of evaluation provides valuable data about students' weaknesses in writing. Moreover, it is helpful for EFL lecturers in selected public universities in Thailand to gain further insights into the weaknesses of their students' language variants that can be used to improve their teaching programmes and instructions to more effectively serve students' writing development.

Additionally, it can also be employed as directions for students to develop their writing. The findings of this study can also equip useful recommendations to curriculum planners and material writers and designers to embody components that focus on writing to understand the range of difficulties students experience when they compose writing essays. Such stakeholders can then provide appropriate teaching strategies to develop students' writing competence in the Thai EFL context.

### **Writing Difficulties**

The goal of this study was to examine the difficulties that law students experienced when writing essays. The findings of the study revealed that the main difficulties faced by law students were vocabulary, grammar structure, interpreting the question, fulfilling task demand, evaluation, rhetorical features, awareness of audience's expectation and motivational elements, topic choice, understanding the question, organised ideas, L1 transfer and translating, generating ideas, planning process, specific supporting details, effective conclusion and creative thinking ability. It has to be pointed out that law students are incompetent in their knowledge of vocabulary and grammar structure. In addition, the students encountered various difficulties ranging from planning the process to generating ideas. These difficulties were crucial barriers in writing essays in the Thai context. The results of this study were similar to the study carried out by Lertpreedakorn (2009) and Kakan-dee and Kaur (2015) whereby they stated that Thai EFL students are incompetent in areas ranging from grammar structure to putting together organised ideas. Similarly, Bennui (2008) reported that most Thai EFL university students are incompetent in their writing skill because of their lack of preparation of English writing and this problem arose due to inadequate performance in their classroom practice. Future research should examine the relationship between different types of writing performance among students.

The description and perspective of the difficulties drawn out by the writing performance promotes the idea that this research approach can be used feasibly as a diagnostic tool to gain valuable comprehension into students' weaknesses. The overall quality of students' writing performance supported understanding about the difficulties that Law students encountered with writing. In addition, the findings highlighted weaknesses in students' ability about writing essays. With the reference to what was revealed by the students' writing performance, this diagnostic tool has the potential to provide lecturers with useful information on how to make interpretations about their students' ability writing.

### **Conclusion**

The aim of this research study was to gauge the overall quality of students' writing performance and identify the difficulties that Thai EFL English major students faced when writing argumentative writing. The findings showed that providing helpful information about learners' weaknesses in their writing task can raise awareness among EFL instructors and learners. This assessment can also be combined with other appropriate teaching approaches toward making significant contributions in having a detailed profile of students' weaknesses in writing argumentative essays. Such valued descriptions would be beneficial for EFL instructors to design and develop their writing programmes and teach effectively to further support learners' writing development.

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## Technical Terms Generated upon Meaning of Words Indicating Kitchenware or Utensils

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### Abstract

The process of generating the general lexicon into terms, also named process of terminology, relates to the semantic source of the word. This process enriches terminology not only on the level of the form, by embedding in a specified terminological system, but, mainly in that of the content/substance, supplementing it with concepts that maintain links with its base meaning (with the general language). *The word thus appears as a bridge between the general and the terminological lexicon*, such as: *knife*, *sieve* (common words) and terms: *knife*<sub>1</sub> (filet carver) (mechanic); *knife*<sub>2</sub> (engraver) (mechanic); *sieve*<sub>1</sub> (vibratory) (construction, mechanic), *sieve*<sub>2</sub> (mortar) (construction). *Terminology as a special lexical subsystem in itself enters into a relationship with the layers of the general language lexicon and exchanges with them, by borrowing some of them and by utilizing it for its needs. This lexicon, deriving from outside of the terminology, consists of lexical units that enter into it in an invariable form, but with modified content; by meeting the needs of the terminological systems with terms. In this paper, we present groups of terms formed on the basis of the meanings of common words, presented in the 1980 Glossary and related to different elements of ordinary life, such as tools and kitchen appliances.*

**Keywords:** common words, technical terms, kitchen appliances, terminology.

### Introduction

The process of *generating the general lexicon* in terms, also named the process of terminology, relates to the semantic source of the word. This process enriches terminology not only on the level of the form, by embedding in a specified terminological system, but, mainly in that of the content/substance, supplementing it with concepts that maintain links with its base meaning (with the general language). The word thus appears as a bridge between the general and the terminological lexicon, such as: *fork*<sub>1</sub> (*cardan shaft*)(*mech.*), *fork*<sub>2</sub> (*jointer*)(*mech.*), *fork*<sub>3</sub> (*instructional*) (*mech. constr.*) etc. On the other hand, these units, passing from one field of knowledge to another, enrich them with different conceptual content, following to an anew terminology process of the unit, such as: *plate*<sub>1</sub> (*wavy* (mech.), *plate*<sub>2</sub> (*cutter*) (mech.), *plate*<sub>3</sub> (*scales pan*) (mech.).

Although as far as the form concerns, the terminological systems get overloaded with the same form in term of content, the units subject of terminology process increase the common conceptual basis of words and terms, thus reinforcing the interaction ability of the terms between each other concerning the various fields of knowledge. E. Vyster (Eugen Wüster)<sup>1</sup>, concerning the occurrence, points out: *"The expression with one sign of the meanings of the different facilitates their connection with each other and alleviates the collaboration of the specialists of the fields close to each other"*, for instance room: *room* (*of gases*)(construction, mechanic, military); *rrënjë*<sub>1</sub> (bot., math., chem., mech., med.) etc..

### The process of terminology

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<sup>1</sup> E. Wüster, *"Einführung in die allgemeine Terminologielehre und terminologische Lexikographie"*, 3. Auflage. Romanistischer Verlag, Bonn, 1991

A numerous elaborations were written in regard of the process of terminology, by elaborating about the location and role of common words of multiple meaning such as *point, tooth, head, foot, pocket* etc., for formation of the terminology. Elaborating the matter the formation of new terminology, A. Duro in the project "*Entrance and issuance of the terms in a language*"<sup>1</sup>, underlines that the term enters easier in use, *when becoming a term from a common word, and used in its specialized meaning in a certain field of knowledge or human activity*. The author demonstrates examples the words generated in terms such as *head* (bolt head), *tooth* (wheel), *krah* (lever), *window* (of evacuation): etc. In the field of linguistics Sh. Rrokaj and V. Bello<sup>2</sup>, apart from elaboration of general problems of linguistic terminology, in addition of the general problems addressing of linguistic terminology, the attention is paid as well to the matter of terminology process, noting out that "*the linguistic terminology system built in this way relies on the Albanian language texture, facilitating its formation*."

*The terminology process*, as a process of creating a terminology macro-system based on the entry of words into this microsystem, functioning as terms, as well as glossology, as a word-raising process in the term, both together can be considered within general framework of the semantic development of the word, where the word consists the basis, from this point of view always *comes primarily before the term*. Particular importance is given to the functioning of these processes in the semantic structure of the word, which is reflected in glossology, terminology, extermination, and all the complex processes of semantic development of each word of the language. This is very important when studying the semantics of term in the light of the meaningful development of words.

Thereby, we can provide as examples *dish* and *sieve*, and the word "*dish*" is of a special terminological character: **DISHE-S, ~ n. 1.** Curved line container of clay, glass, metallic, plastic etc, with raised edges of different sizes and shapes, used for keeping liquids and other substances as powdered or grains etc. *Lab dishes. Communication dishes. phys.chem. Dish drainer. Clay (soil) dishes. Copper (zinc, aluminum) dishes. Porcelain dishes. Plastic dishes. Kitchen dishes. Household dishes. Dishes shelf. Dishes store. Wash up the dishes.* the word "*sieve*" is of special terminological character but connected in a disaggregated form with a series of terminological concepts, presented by relevant word-combination terms: **SIEVE, ~ n. 1.** A tool consisting of a thin silk fabric, or densely metallic net attached to a wooden circle used to separate bran from flour or the substance. *Silk sieve (wire). Sieve with frequent holes (impenetrable, penetrable).* **2. Tech. Metallic sheet or netting with frequent holes used to separate something in equipment or mechanism; metal netting through which the sand pass through, mortar etc. to get cleaned.** *Sieves of threshing machine. The sieve of mortar. The coffee machine sieve. Take off (change) the sieve. Clean the sieves.*

Given that they are common words generated in terms, for the words it is much easier to widely enter in language use and approaching to the general lexicology of the language. The characteristic of the Albanian language is that these terms, upon entering the terminology lexicon, have the capability to get in the wider sense of the word formation.

### Extracts of terminology process displayed in philological dictionary

The meanings of terms generating from the meanings of common words are reflected in the explanatory dictionaries of Albanian language in the semantic structures of their words. The study of these words meanings, when appearing as terms such as *foot* (word) and *foot* (term), which are singled out as such during their use in the relevant field of knowledge, gives the opportunity to consider this lexical mediation in relation to the general lexicon, with other terminology lexicon groups, as well as with cases of functioning in the discourse practice of each field<sup>3</sup>.

The elaboration that has been conducted to the various groups of terms in the explanatory dictionaries, it is noted that the terminology of the technical terminology lexicon with the general language from one vocabulary to the other, starting from the vocabulary of 1954 until the one of 1980, in terms of semantic-lexical progress is becoming more complex, however, from time to time even better distinguished between each other. The phenomena of complexity is related to the addition of new terminological concepts (concepts), linked upon a sign, which is related to the terminology process phenomena, where the latter also emerges its negative side (the concepts are increased, though the signs remain the same one), as well as

<sup>1</sup> A. Duro, "*Lindja dhe përhapja e termave në gjuhë*", në "GJUHA JONË", nr. 2, Tiranë, 1981, f. 40-50.

<sup>2</sup> Sh. Rrokaj, V. Bello, "*Mbi domosdoshmërinë e një fjaloit të termave të gjuhësisë në gjuhën tonë*", Konferencë shkencore "GJENDJA DHE ZHVILLIMI I TERMINOLOGJISË SHQIPE-PROBLEME DHE DETYRA", Tiranë, 2009. f. 168-178.

<sup>3</sup> A. Duro, "*Terminologjia si sistem*", Panteon, Tiranë, 2001, f. 21.

with the increase of the new terms created through term-formation phase, where signs are added concurrently with concepts, in which occasion the signs actually enrich terminology systems.

Words indicating kitchenware or utensils used **with specialized meaning**

In the same manner words indicating kitchenware or utensils are being used in relation to their specialized meaning to indicate parts of mechanics, construction and electricity. More precisely let's check closely as to how these words that indicate kitchenware or utensils arise in specialized terms in the field of mechanics, construction and electricity.



For example, in case of the **fork** meaning (1) A small utensil with long handle consisting of several prongs like a pitchfork used when eating to pick up pieces of meat, cheese, fruits etc. *Plated fork, small forks (for desserts, for appetizers). Fork's prongs. Pick up (eat, take) with fork. Stir the fork.* (2) Part of bicycle or motorcycle consisting of two side arms, at the bottom of which the front wheel is fastened.

Find below examples of common words indicating kitchenware, which through the process of terminology generate into words with of specialized meaning.

In the dictionary of 1980 <sup>1</sup>	In terminological dictionaries
<p><b>FORK</b>, ~ n. 1. A small utensil with long handle consisting of several prongs like a pitchfork used when eating to pick up pieces of meat, cheese, fruits etc. <i>Plated fork, small forks (for desserts, for appetizers). Fork's prongs. Pick up (eat, take) with fork. Stir the fork.</i></p> <p>2. Part of bicycle or motorcycle consisting of two side arms, at the bottom of which the front wheel is fastened.</p>	<p>fork<sub>1</sub> (Cardan shaft) (mech.) fork<sub>2</sub> (jointer) (mech.) fork<sub>3</sub> (instructional) (mech. constr.)</p>
<p><b>SPOON</b>, ~ n. 1. A metallic or wooden gadget, consisting of a small bowl of oval shape and with a long handle used for eating dish or other foods especially liquids; quantity of food or other substance such gadget may contain. <i>Big spoon ladle, dipper. Aluminum (wooden) spoon.</i></p> <p>Usually a metallic utensil, with a part like a bowl or spatula with a handle or extension which is used to pick up something, to stir various substances etc. <i>Spoon for coal (ember) fire shovel. Mortar spoon, trowel.</i></p>	<p>spoon<sub>1</sub> (mortar) (constr.) trowel spoon<sub>2</sub> (excavator) (mech.) excavator bucket spoon<sub>3</sub> (formation) (met.)</p>

<sup>1</sup> *Fjalor i gjuhës së sotme shqipe*, Tiranë, 1980.

<p>KNIFE-knives, ~ n. 1. A small utensils with a long metallic cutting edge with a wooden or another material used for cutting bread, meat, fruits, vegetables, used in medicine etc. <i>Sharp knife. Bread knife. Tobacco knife. Surgical knife. Knife with a tip. Double cutting edge knife. Serrated edge knife.</i> Metallic and sharp part of a gadget, utensil etc. which is used for cutting or to mince something, for polishing or smoothing a surface of something. <i>Round knife. Cutting (chopping) knife. Carpentry knife. Tornos knife. Plow knife/bladder. Knife/bladder of grinding machine.</i></p>	<p>knife<sub>1</sub> (filet carver) (mech.) knife<sub>2</sub> (engraver) (mech.)</p>
<p>DISH-S, ~ n. 1. Curved line container of clay, glass, metallic, plastic etc, with raised edges of different sizes and shapes, used for keeping liquids and other substances as powdered or grains etc. Lab dishes. Communication dishes. phys.chem. Dish drainer. Clay (soil) dishes. Copper (zinc, aluminum) dishes. Porcelain dishes. Plastic dishes. Kitchen dishes. Household dishes. Dishes shelf. Dishes stare. Wash up the dishes.</p>	<p>dish<sub>1</sub> (drainer) (agric.) dish<sub>2</sub> (condenser) (mech.)</p>
<p>PLATE, ~ n. 1. Small container made of porcelain, zinc, aluminum etc. round in shape, deep or shallow curved line, of flattened bottom, used to set in it the food we eat etc.; an amount of food such a plate may hold. <i>Deep plates (shallow, flat). Food plate.</i> 2. Flat round plate as a part of something and serves for various tasks. <i>Scales pans. The plate of a cutter.</i></p>	<p>plate<sub>1</sub> (wavy) (mech.) plate<sub>2</sub> (cutter) (mech.) plate<sub>3</sub> (scales pan) (mech.)</p>
<p>GLASS, ~ n. 1. Deep container made from glass, crystal etc, mainly of cylindrical shape with no handle, used for drinking water, wine etc.; a similar small container, often with a stem, used for various strong beverages (for brandy, cognac etc); as to the amount of water or beverages the glass contains. Small (large) glass. <i>Glasses made from glass (crystal). Water (wine, brandy, beer) glass.</i></p>	<p>glass<sub>1</sub> (filter) (mech., constr.) glass<sub>2</sub> (piston) (mech.) glass<sub>3</sub> (tube) (constr. mech.)</p>
<p>FUNNEL, ~ n. 1. A small cone-shaped container with a thin long tube at the apex, used for pouring liquid through it into another bottle or other containers with narrow neck. Funnel of tin (glass, immeasurable). Funnel for brandy (oil). Pouring through funnel. Funnel in shape. 2. Part of a machinery or a mechanism, cone-shaped used for cleaning the oils or for pouring something into another container; a cone-shaped item used for different purposes. <i>Separating funnel. Grinder's mill funnel. Funnel of multiplication, a cone-shape tin filled with soil placed on the branches of some fruit-bearing trees to emerge roots.</i></p>	<p>funnel<sub>1</sub> (pouring) (mech.) funnel<sub>2</sub> (loading) (mech. constr.)</p>
<p>LID, COVER ~n, 1. The upper part that covers a container, a box etc.; protective cover from metal, wood etc. Steel (wooden) lid. <i>The lid of well. The lid of container (pot). The jars lids.</i> 5. Stone tile used for paving the yard, dooryard etc. Yard (dooryard) with covers/lids. 6. Each of the two graved woods placed on the front and back part of the cart's bed.</p>	<p>lid/cov er<sub>1</sub> (bearing) (mech.) lid/cov er<sub>2</sub> (wells) (constr.)</p>
<p>CAULDRON/BOILER, ~n, 1. A large round metallic container with two handles (usually made from copper), used for boiling water, washing laundry, cooking etc. 2. tech. Part of furnace, locomotive etc., consisting of a locked metallic container producing water steam or processing something in high temperature. <i>Locomotive's boiler. Vulcanization (distilling) boiler.</i></p>	<p>cauldron/boiler<sub>1</sub> (steam) (mech.) cauldron/boiler<sub>2</sub> (mortar) (constr.)</p>
<p>SIEVE, ~ n, 1. A tool consisting of a thin silk fabric, or densely metallic net attached to a wooden circle used to separate bran from flour or the substance. Silk sieve (wire). Sieve with frequent holes (impenetrable, penetrable). 2. Tech. Metallic sheet or netting with frequent holes used to separate something in equipment or mechanism; metal netting through which the sand pass through, mortar etc. to get cleaned. <i>Sieves of threshing machine. The sieve of mortar, The coffee machine sieve. Take off (change) the sieve. Clean the sieves.</i></p>	<p>sieve<sub>1</sub> (threshing) (constr. mech.) sieve<sub>2</sub> (mortar) (constr.)</p>
<p>SIFT, ~ n. 1. A tool consisting usually made from a piece of tin or holey perforated leather attached to a wooden circle used to separate cereals from bagasse and other dirtiness. <i>Deep sift. Mechanic sift (rotary, vibrating sift). Cylindrical sift. Wheat (corn) sifts. The circle of the sift.</i></p>	<p>sift<sub>1</sub> (vibrating) (mech.) sift<sub>2</sub> (w heat) (agric.)</p>

For instance, in case of word **plate**, with meaning (1) "small container made of porcelain, zinc, aluminum etc. round in shape, deep or shallow curved line, of flattened bottom, used to set in it the food we eat" etc.; as to amount of food such a plate may hold. *Deep plates (shallow, flat). Food plate.* (2) Flat round plate as a part of something and serves for various tasks. *Scales pans. The plate of a cutter, etc.*

## Conclusion

The meanings of terms generating from the meanings of common words are presented in the explanatory dictionaries of the Albanian language in the semantic structures of their words, elaborated further by the terminology dictionaries and terminology lecture, written and spoken. The study of these meanings of words when appearing as terms, which are singled out as such during use in the relevant field of knowledge, provides an opportunity to examine this lexical mediation in relation to the general lexicon, with other terminology lexicons, As well as cases of functioning in the teaching practice of each field.

Elaborating further according the Albanian dictionary (1980), the meanings of words that serve as the basis for terms other new meanings can be evidenced (discovered) compared with the meanings that appear in the semantic structure of the word.

Further elaboration of word groups, the meanings of which serve to create terms in the various fields of knowledge, helps in the work of compiling both terminology dictionaries and the explanatory language dictionaries. Explicitly, this helps for a better analytical differentiation of meanings, as well as for the determination of the fairer and more motivated boundaries between one-word terms and word-combination, whereby the latter ones, as the basis have elaboration of multiple meaning of, as pointed out above the words such *knife, dish, plate* etc.

Given that they are common words generated in terms, for the words it is much easier to widely enter in language use and approaching to the general lexicology of the language. The characteristic of the Albanian language is that these terms, upon entering the terminology lexicon, have the capability to get in the wider sense of the word formation.

Words indicating kitchenware or utensils are widely spread during the process of transformation from words of common meaning in words with specialized use in various fields of science and technology. The concepts these words indicate fall into the system of concepts of the certain field, extending and enriching further the links between them.

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## The Journey to the Centre of Uncertainty: Narrative Styles in Nabokov's *Pnin*

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### Abstract

Such a devoted lepidopterist was Vladimir Nabokov that he transferred his passion onto his narrative principles as well, changing the literary devices in his works the same way a butterfly flies from one flower to another. This is especially evident in *Pnin*, a novel comprised of a number of vignettes and viewpoints. According to Paunović<sup>1</sup>, those styles include the omniscient narrator, the first person narrator and the third kind of a narrator – the one who is neither the protagonist nor the author. He also claims that the shifting perspective is deliberate and that it aims to show that the reality is not such a sure and undeniable category – *Pnin* has his own version of it, as well as the narrator, and it is up to the reader to choose the one he likes best, or even better, to create his own.

**Keywords:** Nabokov, *Pnin*, narration, narrative styles, lepidopterist

### Introduction

Anyone who took it upon themselves to portray Nabokov's life and art in mere words would soon realise what a daunting, Herculean task that was. A person living in five countries for four approximately twenty-year-long periods<sup>2</sup>, fluently speaking three languages while simultaneously being a citizen of two countries, does, indeed, elude every classification. Nabokov himself, did not, however, dwell on his nationality that much, believing that "the writer's art is his real passport" and he thought of himself as "An American writer who had once been a Russian one" (as in Cohen, 1983, p. 57). When it comes to Nabokov, however, at least one thing is absolutely certain – butterflies. In his collection of essays *Stalking Nabokov* (2011) Boyd claimed that Nabokov "made butterflies his lifelong personal mark" (p. 74) and that he invited readers to discover things for themselves. It was a source of "a love of both detail and design and (...) intricate, concealed patterns" (p. 87) so it is right to notice that butterflies heavily influenced not only his life but also his art. Nabokov changed the literary devices in his novels in the same way a butterfly flies from one flower to another. In this way he adheres to his own principle that "a major writer combines these three: storyteller, a teacher and an enchanter

(as in Boyd in Conolly, 2005, p. 31). According to the same author, Nabokov respects individual experiences as primary and his stories are unique in their focus on one character while he "uses detail with a naturalist's, a painter's and a poet's eye" (p. 33). Nabokov's passionate love for butterflies was not a surprise since he came from a well-to-do, scientific family; it is a fact which just goes to show that inspiration can be found even in the most unexpected of places.

### Labelling *Pnin*-The Question of Genre

Nabokov's fourth English novel *Pnin* came out in *The New Yorker* between November 1953 and November 1955 and almost got rejected because it was "not really congealing into a novel" (Barabtarlo in Alexandrov, 1995, p. 600). Critics seemed to have different opinions about its genre so Rampton (2012) saw it as a comic novel, a humorous account of campus politics and cultural clashes of post-war America, a walking commentary on the twentieth century history and its events. Cohen (1983), on the other hand, viewed it as "the experience of exile from the land of birth and alienation from the country of adoption" (p. 57). Similarly, Toker (1989) concluded it was "the debt that Nabokov pays to Russian emigration" (p. 21). Lastly, Garret-Goodyear (1986) said that in *Pnin*, Nabokov explored the problem of "the overly arrogant

<sup>1</sup> All quotations from Prof. Paunović's book and other references to it have been self-translated from Serbian into English with the author's permission. Prof. Paunović is a Full Professor of English Literature at the Faculty of Philology, University of Belgrade and the Faculty of Philosophy, University of Novi Sad. Prof. Paunović defended his PhD Thesis on Nabokov in 1995.

<sup>2</sup> Critics usually divide Nabokov's life into four different periods based on the countries he lived in: the Russian years, the European years (Germany and France), the American years and European years (Switzerland).



artist, too infatuated with the magic of his art to be fully responsive to life" (p. 196) and it proved that "all fiction is elegant deception" (p. 195). Maxim D Shroyer<sup>1</sup> also suggested that the novel dealt with one sensitive topic – the Holocaust. "Nabokov was one of the very first American writers to write extensively about the Shoah<sup>2</sup> in a work of fiction. (...) it is astounding how far ahead of his literary contemporaries Nabokov was in his thinking about the Shoah and how it might be remembered and memorialised". The harrowing experience of the Shoah is embodied in Mira Belockin's death – the death of an innocent, angel-like creature who used to be Pnin's love interest before his wife Liza's appearance obliterated all other women from his life. It is thus wrong to assume that Pnin is a mere comic novel, in the same way it is wrong to judge *Lolita* as a pornographic/paedophilic novel since it also represents an in-depth study of the American culture and all its characteristics, such as obsessive-compulsive shopping habits, hoarding, the roles of malls in the modern society, its discordance with the European values and the analysis of the nation's culinary habits. Though *Pnin* is not autobiographical, it offers some striking similarities between the protagonist and his creator that might make us follow that train of thought, so Cohen (1983) mentions their age, familial background, mutual exodus and degrees from European universities. A few others can also be noticed, such as the fact that both Nabokov and Pnin came to their respective foreign countries by ship-Nabokov to England at the time he began his studies of ichthyology at the University of Cambridge and Pnin to America, to teach at Weindell. Even some of Pnin's health concerns were similar to Nabokov's, given the fact that the latter got the idea for his best-known novel, *Lolita* as he suffered from intercostal neuralgia, during which he would be completely bed-ridden while Pnin learnt the principles of car-wheeling from a manual while he was experiencing back pain.<sup>3</sup> The episode of his embarking on a ship is one he pays special attention to when retelling it to his students, given the fact that he had to spend two whole weeks at Ellis island, one of the most famous immigrant inspection stations due to his love for discussion and the extremities of his curiosity-because he took the customs clerk's questions too much to heart, as when, asked whether he was a supporter of anarchism, Pnin requested a more precise definition of the term. When he spoke about the past, Pnin would soon become so engulfed with his memories that "pear-shaped tears trickled down his tanned cheeks" (Nabokov, 1989, p. 12). Barabtarlo (in Clancey, 1984) suggested that the spontaneity and richness of his character were compared with the sterility of the German Department and the College in general. When it comes to its topics Boyd (1991) saw things on a much more general level, however, claiming that Pnin summed up all human mishaps and misfortunes. The most important features of this novel, according to Barabtarlo (in Alexandrov, 1995) include a vast number of characters, continuous flashbacks, the management of time and the fact that this is his only novel in which no one dies on stage. In terms of its structure, Toker (1989) rightly noticed that it resembled Nabokov's short story from 1935 called *Recruiting*.

*Pnin* is not a sole example of Nabokov rewriting, expanding or translating his previous works. *Laughter in the dark*, for example, deals with the same topic as *Lolita*, though in a somewhat milder way. The heroine of that novel, Margot Peters is also a minor but the portrayals of the two differ significantly. Margot is much more assertive and she slyly uses her middle-aged partner Albinus' handicap, blindness acquired after a car accident, to provide herself and her lover, Alex Rex with a life of luxury by forging his signature. The depths of *Lolita's* suffering because of her relationship with Humbert Humbert are clearly visible when he visits her, a now pregnant Mrs. Schiller two years later. It is those circumstances that could make the reader feel compassion towards her. Margot, on the other hand, deserves no such treatment, given the fact that she mocked Albinus and left him almost destitute, without being punished for her evil deeds, since it is Albinus, not Margot who dies in the end.

### The Narrator

The figure of the narrator indeed is "the most elusive in the novel" (Barabtarlo in Alexandrov, 1995, p. 604) and though Pnin has not, in comparison with other Nabokov's novels, been looked into so much by the critics, when it does get mentioned, however, this matter certainly is the central one and it represents one of the biggest riddles in the history of literary criticism. Paunović (1997) agreed with Hyde that this novel followed the pattern from Russian folklore, the form called *skaz*. As Paunović explained further, this form was chiefly explored by the Russian formalist school during the 1920s and the term itself is similar to the word *skaska* which denotes a folk tale whose essence lies in its ability to change and the fact that the

<sup>1</sup> The websites used in this paper are given in the Reference List

<sup>2</sup> Shoah is a Jewish word for the Holocaust.

<sup>3</sup> As Boyd suggested in his *American Years* (1991), during one of his personal numerous hospital stays Nabokov thought out in detail an additional chapter he could insert between chapters 4 and 5 of *Pnin*: "Pnin recovering in the hospital from a sprained back teaches himself to drive a car in bed by studying a 1935 manual of automobilism found in the hospital library and manipulating the levers of his cot. . ." (191) It seems he abandoned the idea, but in the novel, Pnin indeed partly learnt to drive from a car manual.

relationship between the narrator and his audience is not fixed. The same author claims that this constant redefining makes the reader/the listener a necessary and active participant in the creation and the deciphering of the story. The trouble with *skaz*, however, says Paunović is that, when *skaz* is turned into a written form, it gives the impression of distinct spontaneity and, consequently, occasional erraticism and imbalance between the important and the less important parts of the story.

The opening scene of the novel shows our 52-year-old protagonist, the owner of a somewhat disproportioned body and mismatched clothes, who thought it was inappropriate to appear in front of the ladies without a tie, as equally embarrassing as to show them his long underwear commonly worn in those days, sitting in an almost empty coach, unaware of the fact that he is travelling on the wrong train. This mistake was a consequence of the fact that his timetable, which he “took especial pride in puzzling out” (Nabokov, 1989:10) was five years old. We learn that he is travelling to Cremona to give a lecture to the Women’s Club. In his book, *Nabokov: The American Years* (1991), Boyd noted that Nabokov also spoke at women’s clubs in order to augment his income, and that in March 1997 in Boston he spoke about a wrong topic, because he failed to jot down the title of the chosen one due to an illness. The wrong train was “the metaphor of Pnin’s position in the world he found himself in” (Paunović, 1997, pp. 165-166) and according to the same author, the novel started in a way completely atypical for Nabokov, the conventional third-person narration, from the viewpoint of an omniscient narrator who “sees and knows everything” (p. 164). Things, however, are not so simple, as the same author elaborates, given the fact that a “third man” will soon appear, one who is neither the author nor the protagonist, though connected to both of them. What links him to the author is the fact that he “abolishes” the category of omniscience. His relationship with the protagonist, according to Paunović is based on the fact that, as *skaska* demands it, this “third man” also takes part in the events of the novel.

Another essential information we are told almost immediately is that one of Pnin’s key features is his extremely bad command of the English language and that, though he “stubbornly sat down to the task of learning the language of Fenimore Cooper, Edgar Poe, Edison and 31 presidents (...) by 1950 his English was still full of flaws.” (Nabokov, 1989, p.13). Even his lectures, according to the novel, had to be translated from Russian, revised by the Chief of the Department, Hagen’s secretary and only then used by him, after he deleted all the difficult passages. Unlike Pnin, Nabokov did not have trouble with the English language and spoke it almost impeccably, though he did mourn the fact he had to switch from one language to another, as he himself noted in his afterword to *Lolita*. While Pnin was getting off the bus in a place named Whitchurch “a tingle of reality overpowered him completely” (Nabokov, 1989, p. 16) and it was revealed that Pnin had been suffering from a mysterious disease since the age of eleven, of certain chills that went up his spine and affected his vision, making it blurry. Paunović (1997) claimed that these episodes confirmed Nabokov’s theory of time—the fact that the past, the present and the future are all equally present in every moment of our existence, and that the ability to make all three of them available depends on the individual and the concrete moment. He further explains that these epiphanies are used by Nabokov for travelling through space and time, resembling similar principles that Joyce applies in his works. Time in general, as Rampton (2012) points out, constitutes a fluid medium in realistic novels, as opposed to a calendrical straitjacket, a fact supported by Tolstoy’s *Anna Karenina* as the most famous example, given the fact that at one moment in the plotline four years have passed in Anna’s life, and only three in Kitty and Lyovin’s life. It is thanks to the flexibility of these conventions that Pnin has become “timeless and placeless” (Cohen, 1983, p. 66). The plot then moves on to the episode of Pnin’s marriage to a then 20 year-old student of medicine, Liza Bogolepov whom he met in Paris. She was recovering from a suicide attempt, having been saved by her English neighbours who had seen that she had spilt the deep red ink she used for writing poetry while trying to take some pills and end her life. All of her friends advised her to marry Pnin immediately. Pnin, for his part, was aware of his shortcomings: “I am not handsome. I am not interesting. I am not talented. I am not rich”-but he has one major virtue - he loves her selflessly-“I offer you everything I have, to the last blood corpuscle, to the last tear, everything” (Nabokov, 1989, p. 119). Though he may never be happy himself, he will do everything within his powers to make her happy. Liza left him for Dr. Eric Wind, came back when she learnt that she was seven months pregnant, making those days “the happiest in Pnin’s life” and filling them with “weighty, painful felicity” (Nabokov, 1989, p. 34). In the end she embarked on a ship to the United States with Pnin, the same one which Wind was travelling by, and used her ex-husband to enter the country so she could marry her chosen one there. They were all (Pnin, Wind and Liza) naturalised on the same day and Pnin continued to occasionally meet her by chance in New York for the next five years. This act of hers is probably the reason why Rampton (2012) saw her as a “distinctly repugnant character” (p. 138). Other authors, such as Paunović (1997) believed that Liza was an example of Nabokov’s fatal woman and explained that this fatality was always related to the imaginary, the way the character saw her, which has little resemblance to the actual model. Furthermore, the same author also stated that in this part of the novel it stopped resembling a light, almost comic novel, in the same way Pnin was no longer a well-meaning eccentric, but a character who turned his own

child-like innocence and kindness into an almost tragic victimisation. The last of Liza's visits, when she asked him to pay for Victor's education<sup>1</sup> had such a deep impact on him that he suddenly became fully aware of the emptiness of his own life and asked his landlady, Joan Clements for "the viscous and sawdust" (Nabokov, 1989, p. 42). His misery reached its peak when Joan showed him the pictures of mermaids, which instantly made him think of Liza, whom he deemed a *limpid mermaid* "perfectly charming in her black jumper and tailor-made skirt" (Nabokov, 1989, p. 32). The proof of Pnin's love and selflessness is that he laboriously prepares for Victor's arrival. He buys him presents (though not really suitable), makes the bed and even changes the light bulb in his desk lamp. The two of them spend some father-and-son time, eating veal cutlet, which Pnin sees as his own "concession to America, my new country wonderful America which sometimes surprises me but always provokes respect" (Nabokov, 1989, p. 71). Victor was an extremely talented and weird child, who could "differentiate between the colours of the shadows (Nabokov, 1989, p. 61). Liza was worried because he was not problematic in the least, he did not even pick his nose or bite his nails. The depth of Pnin's love for Liza is also proven by the fact that, upon seeing Victor yawn, Pnin immediately recalls Liza's behaviour after going to parties with him. Paunović (1997) suggested that in his relationship with Victor, Pnin fruitlessly tried to move away from what his essence is and become an archetype of a father as he imagined it- as an authoritarian, competent citizen of the world, who is equally knowledgeable about literature and wolf-hunting.

As Barabtarlo (in Clancey, 1984) suggested, In *Pnin*, the author deliberately and self-consciously entered the narrative, first of all by making personal appearances, and second of all, via the narrative, in order to remind the reader that the world created by a work of art is an imagined world, the imperfect refraction of a reality too fluid and elastic for the created world to seize and hold. The narrator, however, occupies a much more important position, although he starts to intrude into the foreground of the novel only fairly late, before that he has constantly reminded us of his presence by the insertion of key points throughout the tale in the first person pronoun, or by blandly dropping some revealing remark about himself. Barabtarlo also believes that there are two ways of confronting experience- to be as open and vulnerable as Pnin- to be most human and also most hurt or to be as coldly analytical as the narrator. The same author further explains that this is what Nabokov wants to show- the difference between the kind of qualities that make up a decent human being and the very different qualities necessary to become a creative artist. In the next, fifth chapter, Pnin goes to a gathering of philosophers, feminists, social workers, etc. There is no mockery at this point in the novel, as Paunović (1997) points out, only compassion for people who are trying to keep themselves connected to their homeland, and it is in this chapter that the relationship between the protagonist and the narrator completely changes. Surrounded by his compatriots, as the same author further explains, Pnin is no longer a comic individual. He becomes an eloquent, well-behaved, confident male. He becomes a dignified character in the reader's eyes, not only without any help from the narrator, but also despite his attempts to make a different impression. There is no irony or maliciousness and with a different Pnin comes a different narrator as well. The narration is much more literature-like, with a bigger concern for style, structure and layout, though this is not a lasting change. In this part of the novel we get a picture of Pnin as a driver. His blue sedan of "uncertain age and in mediocre condition" (Nabokov, 1989, p. 71) was bought from a pupil who was getting married, for 100 dollars. In his usual, masterful manner, Nabokov implies that Pnin cannot put his theoretical knowledge of driving into practice- he cannot seem to relate the car he was driving in his mind with the one he was driving on the road. Another important topic in this chapter is the clash of cultures, embodied in the descendants of that generation of émigrés, who are "perfectly uninterested in their parent's stories" (Nabokov, 1989, p. 180). Indeed, they prefer canned goods to the marvellous Russian food, they turn the radio on and wander off to their rooms. They only come to these gatherings when they know there will be some boys or girls they have a romantic interest in, as is the case with Victor and Olga Poroshin. In the next chapter the narrator tries to go back to the mildly ironic, malicious tone which (...) starts to seem a bit unsuitable while the retelling of anecdotes looks like a waste of time. (Paunović, 1997). Having seen that throughout the novel Pnin puts his heart and soul in all of his numerous roles even though he is constantly a laughing stock, or precisely in spite of that fact, we cannot but empathise with him and put all those mean comments aside. The narrator which appears in the last parts of the novel "suggests a good measure of snobbishness of bearing, callousness of heart, vanity of mind and a general lack of charity" and (...) "they cannot coexist on the same plane" (pp. 605;606). Near the end of the novel Pnin gives a housewarming party "battered and stunned by thirty-five years of hopelessness" (Nabokov, 1989, p. 95) and he finally earns the right to enjoy silence after various cacophonies. It is at this moment that Hagen, the chair of the Department, reveals the current state of affairs at the University to Pnin, saying that Russian courses have ceased to attract Russians because "political interests in America discourage interests in things Russian (Nabokov, 1989, p. 111). He advised him to try working under the famous colleague

<sup>1</sup> In *American Years* (1991) Boyd noted that Victor's school is based on his son Dmitri's St. Mark's

of his but Pnin flatly rejected, though the said professor (the man who was, in fact, responsible for Liza's suicide attempt, as it would be revealed later on) asked Pnin "in the most cordial terms I could muster to assist me in any way and to any extent he desired (Nabokov, 1989, p. 121). After Hagen left Pnin was washing the dishes when the nutcracker fell "like a man from a roof" (Nabokov, 1989, p. 113) onto a bowl Victor gave him. It did not break the bowl, however, just a goblet. Cohen (1983) suggested that the narrator threatens his (Pnin's) discreetness and new-found home-feeling. He is guilty of a crass insensitivity of Pnin's suffering and insidious infringement of his autonomy. However, Paunović (1997) claims that among the shatters of his, for various reasons completely broken life, there is also something unbreakable which makes him live on despite everything. He further explains that the relationship between Pnin and the narrator is easily explained by psychological reasons and is the consequence of his strong feeling of inferiority towards Pnin.

The famous adage says that there are two sides to every story. In the case of Pnin, however, there is a multiplicity of sides and as Paunović (1997) points out, the exact number of existing truths depends on the number of the narrators. Both the protagonist and the one who tells the story have their own version of events, claimed the same author further on, while the reader is presented with a chance to create his own "truth" if he is so keen on it. The novel ends with Victor being in Rome with his mother, who is married to an Italian art dealer. Pnin, on the other hand "escapes from the inhibiting frame of his biography (...) and the cocooned pupa is transformed into a rare butterfly" (Cohen, 1983, p. 70). "The author, the reader and the subject of the novel can", as Garret-Goodyear (1986) suggested, "all escape the construct, but the narrator has to remain trapped" (192).

### Conclusion

Nabokov's fourth English novel not only combines a wide range of genres, including a humorous novel, a campus novel and a quasi-autobiographical novel, but also deals with a variety of universal topics such as the experience of exile, the magic of artistic creation and the arrogance of the artists, as well as some more sensitive ones, i. e. the Holocaust which was an extremely bold move, given the fact that the novel was first printed during the period immediate to the end of the World War II. It's biggest riddle up to this day, however, remains the narrator, though Nabokov uses a number of viewpoints in this novel, starting with the omniscient narrator, continuing with the first-person one and ending with a third kind-one that enables the first two to remain closely connected. By interweaving these threads, Nabokov creates an ingenious, often underrated work of art, based on the Russian tradition of folk tales so close to his heart, and simultaneously provides the reader with an open-end novel, a material which asks for full engagement and offers a vast number of possibilities at the same time, signifying its readiness to be moulded according to the idiosyncrasies of each and every member of the wider reader's audience.

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## DDP EFL Student Teachers' Perceptions About the Qualities of a Professional Teacher

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### Abstract

This study explores how EFL student teachers of an undergraduate dual diploma program describe the qualities of a professional teacher after spending a year in their partner university in the United States, and after experiencing international and local practice teaching contexts. As a case study, the data were obtained through in-depth interviews, student teachers' observation journals, and a survey. The interviews were audio-recorded and transcribed verbatim. In addition, student teachers' observation journals were gathered on a weekly basis. As a supplementary tool, International Survey (TALIS) was administered to all participants. The collected data suggested that study abroad and international short-term fieldwork experience made contributions to their perceptions about the ideal teacher thanks to broadening their worldviews about multiculturalism and diversity, and improving their personal skills, including human relation and communication skills. As a result of these experiences, the prospective teachers re-shaped their perceptions and attributed new features indicating interpersonal skills to the image of a professional teacher. The study also revealed that after returning to Turkey and completing Practice Teaching course in one of the cooperating schools, their perceptions were re-shaped again under the influence of experiencing a real teaching context with the same students for a long time. They indicated that while international fieldwork and study abroad experience showed them being fluent in English, patient, eager to raise human beings, and being able to address individual differences in a classroom, thanks to local practice teaching experience, they added new features to them, including love of teaching, motivating students for life-long learning, being a facilitator to help them find their own path, attending to the learner, getting along with students within the framework of respect, kindness and temperateness, dealing with disruptive behaviors and accomplishing classroom management by developing techniques to create a safe and pleasant learning environment for students.

**Keywords:** professional teacher, practicum, study abroad, EFL student teachers, dual diploma program

### 1. Introduction

As the dominance of English increased the demand for English teaching professionals, it is a prominent issue to have qualified professionals in learning and teaching field. Even though English language teaching is a huge field with its a great number of graduates and professionals, "it seems to fall far short of meeting the needs generated from the countries' rapid developments in the economy, science, and technology, and from increasing contact with the outside world" (Qin, 1999, p. 24). To this end, the importance of increased need for qualified English teaching professionals cannot be overemphasized. Within a realistic approach, theoretically and practically, no teacher is 'ideal'. To this end, the concept of ideal teacher may refer to the teacher who achieves a level of perfection in his/her job. In line with this claim, Harris & Sass (2009) define three main categories of teachers: 1) teachers those that have natural talent, 2) teachers those who fulfill vocational requirements but do not have the professional skills, and 3) teachers those that are not appropriate for this profession, but choose and sustain this job because of various reasons. For educational research, these categories may serve as the starting point of for studying teachers' affective, cognitive and behavioral differences, since teachers' personal beliefs and teaching acts shape their way of integrating to the teaching profession. From this perspective, it is beyond a doubt that teachers' actions influence their students, since they construct intellectual and emotional affinity. To this end, the quality of teachers has a larger impact on students than the quality of the curriculum, the teaching methods, the school building or the role of parents (Hattie, 2009). In order to identify specific qualities, which are connected to the teaching profession, the term 'educational professional' is used to "indicate and emphasize the prestige and status of the teacher" (Snoek, 2009, p.2). As a result of this attempt, in the past century, the concepts of 'professional teacher' and 'professionalism in teaching'

have been used to shift perspectives in the field (Evetts, 2006). Since teachers start to shape or re-shape their perceptions about the teaching profession during the practicum by experiencing educational contexts and their realities (Ten Dam & Blom, 2006), practice teaching plays a key role in helping student teachers and in-service teachers while developing and improving their teaching practices. In a similar vein, the contribution of study abroad programs to teachers' professional development and their understanding of professionalism have been covered within the scope of increasing cultural awareness and interpersonal skills, improving teaching skills, and minimizing the personal barriers. To this end, it is clear that student teachers' practice teaching and study abroad experiences are worthy of being studied in order to gain an in-depth understanding of student teachers' perceptions about the qualities of a professional teacher, who have study abroad experiences and attend to practice teaching as future teachers.

## 2. Literature Review

Barr (1995) conducted a study with six teachers from University of Waikato, New Zealand, who took part in an international student teacher exchange program in the United States. The researcher conducted interviews with the participants in order to learn their perceptions about the United States education system and whether or not their educational perspectives had been changed after attending to this program. While three of the participants were senior year students, the rest of them were graduates and working as teachers. The study revealed two important results. Firstly, they indicated that exchange would have been more effective if they had had more teaching practice experiences in New Zealand, since these experiences provide student teachers to integrate theory into practice. Secondly, the study reveals that opportunity to travel to the United States attracted students to enroll in the program, since all of the participants indicated that they aimed to experience two different education systems, go overseas and take the chance to live in a multi-cultural environment, which they found a big opportunity to develop awareness about individual differences, diversity and multiculturalism. From the advantages of international practicum perspective, Sahin (2008) conducted an exploratory study exploring the impact of international teaching experience on the personal and professional development of student teachers in Turkey. With the help of a survey for mentor teachers and student teachers and an interview conducted with only student teachers, the researcher found that the main contributions of international experience were personal and professional development along with increasing self-confidence, the opportunity to live in different cultures, and compare the U.S. and Turkey education systems. In terms of student teachers' personal development, it was found that thanks to these experiences, participants improved their interpersonal skills and perceptions of responsibility. Another contribution of these experiences was that they gained great insights into multiculturalism, which facilitated cultural awareness and respect to diversity. It was also revealed that student teachers made progress in the development of their self-motivation, self-confidence, and interaction with other individuals. Another similar study conducted by Ozek (2009) in a Turkish context in order to shed light on how international teaching experiences made an impact on five student teachers in terms of educational philosophies and their expectations from the profession. The researcher administered two questionnaires before and after their practicum and collected their journals. The study found that the student teachers became more aware of cultural and global aspects during the overseas teaching experience. This experience also helped them improve their self-confidence. Moreover, their international experiences re-shaped their perspectives about the integration of diverse teaching approaches and utilizing the technology in classrooms and using authentic classroom materials. In a similar vein, a study was carried out by Pence & Macgillivray (2008) in order to examine the effect of international fieldwork experience on student teachers' personal and professional development. They collected the relevant data by making use of students' journals, focus group interviews with supervisors, keeping observation notes, students' reflections at the end of the experience, and employing a questionnaire. It was found that all student teachers reported personal and professional changes emerging from the short-term international experience. The study also revealed that these experiences helped them improve their self-confidence, provided them an opportunity to see language differences and teaching for diversity.

A similar study conducted by Kabilan (2013) in order to explore six Malaysian student teachers' overseas fieldwork experience in Maldives. The data were collected through questionnaires and reflective journals. The study revealed that student teachers benefitted from the program in terms of increasing confidence in communication skills, improving interpersonal skills, and gaining a new perspective about education and culture. Examining 168 Kenyan and 189 American pre-service teachers through a cross-sectional survey research design, Gibson & Dembo (1984) found that the participants ended up with higher self-efficacy, motivation, and tendency to praise students more. Similarly, Cushner & Mahon (2002) investigated 50 American pre-service teachers who had study abroad and fieldwork experience running from 8 to 15 weeks in Australia, Ireland, and New Zealand. The data were collected through five types of open-ended questions. The study revealed that overseas experience helped them develop personal, professional and global perspectives through increased

sense of cultural awareness, global-mindedness and acceptance of cultural diversity. From the perspective of preparing culturally responsive teachers, Marx & Moss (2011) conducted a case study with one pre-service teacher, who was enrolled in a teacher education study abroad program. Data were collected through observations and five in-depth interviews. The first one was conducted prior to her departure, while three of them were conducted periodically. The last one was conducted after completing the program. The results revealed that participation in the program positively influenced her intercultural development and interpersonal skills, which were found very crucial for professional life in terms of working with students coming from different backgrounds and developing consciousness about individual differences.

As practicum is of vital importance for student teachers, Zeichner (2010) draws attention to the fact that practicum plays a crucial role in terms of enabling prospective teachers observe their mentor teachers' performances and rethink their own perceptions of professionalism. Similar to these explanations, Yazan (2015) explored five ESOL teacher candidates' professional learning experiences during practicum and the effects on their professional understanding. Data were collected through in-depth interviews and the results revealed that practicum re-shaped their insights about the teaching profession and school culture, which provided them 'professional acclimatization'. In addition, the study also found that mentor teachers' and supervisors' support allowed them to scaffold their professional learning. In Turkish context, Şimşek (2014) examined twenty-six English language pre-service teachers' professional perceptions before and after practicum. This qualitative study made use of metaphor analysis as a data collection tool. It was found that participants' conventional teacher images decreased, while modern, humanistic and participatory view of language teaching was enhanced. The study put forward that they initially regarded an ideal teacher as the 'authority' who taught subject knowledge and monitored students. After the practicum, they believed that discipline and behavior problems could only be prevented through understanding individual differences and establishing a good relationship with students.

Similar to Şimşek's (2014) study, Yuan & Lee (2014) conducted a research in order to examine three student teachers' perception changes during their practicum. The data were collected twice, i.e. pre-practicum and post-practicum in China. This study made use of interviews, observations and students' reflective journals as data collection tools. The results revealed that participants' perceptions were re-shaped during practicum. Previously they perceived the teacher as the 'authority' in the class. On the other hand, at the end of the practicum, they mentioned that they questioned their pre-perceptions and noticed that a teacher is not all knowing and should criticize him/herself rather than hiding his/her imperfections. Likewise, Oruç (2013) concentrated on a teacher trainee during her teaching practicum. The researcher collected the relevant data through interviews and reflective journals. The study revealed that her perceptions about classroom discipline and disruptive behaviors have changed during the practicum as a result of observing a professional teacher and developing strategies to cope with them. In addition, she reported that after sharing the same environment with her 'future colleagues', she began to feel like she is one of them, which helped her involve in a real professional group and re-shape her perceptions about the profession.

According to Fischl & Sagy (2005), there are two main elements that might shape or re-shape student teachers' images of a professional teacher. While the first one is past teachers who are seen as 'role models', the second one is the student teachers' 'self-images' as learners. Thus, before attending to teacher education programs, student teachers' perceptions about the teaching profession and the ideal teacher have been already shaped, but they are updated especially under the influence of their experiences lived during the practicum. From this perspective, Seymen (2012) conducted a qualitative study with six student teachers. The data were collected through interviews and in-class observations before and after the participants' practice teaching in order to identify the impact of this experience on their perceptions about the ideal teacher. The study revealed that participants defined the required qualities of an ideal teacher in the first interview as facilitator, controller, resource of information and a guide for students to help them discover themselves. The second interview showed that the qualities of an ideal teacher, which were mentioned during the first interviews, did not change after the practicum. According to the participants, the underlying reason for this situation was the participants' belief that their perceptions could change only with experience. Besides, the study revealed that student teachers expected to have good relationships with students, which implied that they cared about their communication with their students. Similarly, Rusu et al. (2011) conducted a study conducted a case study with a group of 77 students from two faculties in order to obtain their perceptions about the ideal teacher. The researchers made use of students' essays as a data collection tool. According to the participants, the features of an ideal teacher can be listed from most important to least important as follows: human relation skills, fair assessment, subject matter knowledge, facilitator of students' intellectual development, respectful, dynamic lecturer, and good listener. Examining the qualities of an ideal teacher, Telli et al. (2008) conducted a study with 21 teachers and 276 students by making use of an open-ended questionnaire and interviews. The aim of the study was describing the

characteristics of an ideal teacher from an interpersonal point of view. The researchers found that students and teachers described the ideal teacher as a person who guides students, motivates and encourages them, gives confidence, has a tendency to build positive relationships with them, and earns respect from students with the help of good communication skills.

Devine et al. (2013) conducted a mixed methodological study in order to examine teacher beliefs and practices about their teaching within the framework of the concept of good teaching. The study made use of observations, a survey and interviews to collect the data from both students and teachers. The study revealed that the good teacher has a passion for teaching and learning, and should be socially and morally aware in terms of being responsible of raising children and young people. In addition, the study put forward that an ideal teacher is a person who is an active learner and has higher-order thinking skills, which can be summarized as being a reflective practitioner. Besides, the participants defined an ideal teacher as a good manager of the classroom. Finally, according to the study, an ideal teacher has a love for children and young people, which provide him/her a genuine desire to pursue teaching as a career. In a similar vein, examining both students' and teachers' perceptions about the characteristics of a good teacher by making use of questionnaires and open-ended questions, Bullock (2015) found that students associated a good teacher with the following characteristics: technological skills, content knowledge, and attending to learners. Apart from these skills, they also pointed out the personality traits of a good teacher as follows: helpful, kind, funny and positive. Moreover, according to students, a good teacher is a person who has good relationships with his/her students with the help of creating a peaceful environment, listening to them, praising them, being available to listen to them when they need him/her, being respectful and responsible, and trusting his/her students that they will do their best in exams/tests. On the other hand, according to teachers, a good teacher is a person who is always punctual, prepared, organized, and flexible with changes, knowledgeable about the content and a life-long learner. Apart from that, they defined a good teacher as creative, be open to try new things, cheerful, and be able to make his/her students willing to learn more.

### **3. The Context of the Study**

This study was conducted in a dual diploma program (DDP), which is an undergraduate program in which students spend one or two years of their undergraduate education at a campus of the State University of New York (SUNY), USA and spend the rest in partner Turkish universities. Middle East Technical University Department of Foreign Language Education in collaboration with the State University of New York at New Paltz is offering a dual diploma undergraduate program in Teaching English as a Foreign Language (TEFL) and Liberal Studies. The four-year program in TEFL- Liberal Studies includes full-time enrolment for six semesters at METU, and two semesters and two summer terms at SUNY-New Paltz. While students spend their first, second and fourth years at METU, third year students study at SUNY-New Paltz campus, where they also attend two summer sessions. In SUNY-New Paltz, TEFL students take Field Experience Course offered by School of Education. After returning to Turkey, senior year students take Practice Teaching Course which offers students an opportunity to involve in planning lessons, adapting and developing materials, utilizing their lesson plans and materials, and having teaching experiences in a real classroom.

### **4. Aim of the Study**

This study may reveal important results regarding DDP student teachers' perception changes about the qualities of a professional teacher after experiencing study abroad and practice teaching experiences. In addition, this study offers an investigation of DDP EFL student teachers' perceptions about the essential qualities of a professional teacher under the influence of their study abroad and practice teaching experiences. Finally, the implications of this study may raise the awareness of the teacher educators who are responsible for training prospective teachers as language professionals. To achieve these aims, this study attempts to find answers to the following research questions: 1. What is the role of study abroad experience in shaping EFL student teachers' perceptions about the qualities of a professional teacher?, 2. How does practice teaching experience make an impact on EFL student teachers' pre-existing perceptions of the qualities of a professional teacher?

### **5. Methodology**

#### **5.1 Participants**

Five senior year students studying in the METU-SUNY New Paltz Dual Diploma Program in Liberal Studies and English Language Teaching were the participants in this study. These five students were regular students of the program, which



means they went to the USA at the end of their second year and spent one year at New Paltz campus experiencing Fieldwork at a state school in the United States. Then, they returned to Turkey to complete the program as senior students and enrolled Practice Teaching course in their final semester at METU.

## 5.2 Data Collection Tools

In this study, the relevant data were collected through semi-structured interviews, document review and a survey. The participants were asked questions from various aspects of their perceptions about the teaching profession, future plans, practicum experiences and their opinions about the qualities of a professional teacher. The first interview was conducted at the very beginning of the semester in order to have an understanding about participants' pre-existing beliefs on the teaching profession and the qualities of a professional teacher. The second interview was conducted at the end of the semester after the participants completing Practice Teaching course. The aim of the second interview was gaining insights into effect of practicum experience on their perceptions about the teaching profession and qualities of a professional teacher. The first and the second interviews are mostly comprised of the same questions in order to see whether practice teaching experience had an impact on their pre-existing beliefs about the teaching profession and the idea of professionalism. After conducting these two interviews, the researcher organized the third individual meeting with the participants in order to ask them the underlying reasons for changing or not changing their answers in the second interview. As a supplementary data collection tool, the study benefitted from participants' observation journals. They were not specifically produced for this research study, but all of them were written in the scope of Practice Teaching course on a weekly basis. Additionally, The OECD Teaching and Learning International Survey (TALIS) was administered to all participants. Since the survey is designed for in-service teachers, the researcher made use of only its two sections, which are related to teachers' personal beliefs on teaching and learning, and professional development needs.

## 5.3 Data Analysis

In this study, for the analysis of semi-structured interviews, the analysis method suggested by Miles & Huberman (1994) was used. Firstly, the audio-recorded semi-structured interviews were transcribed verbatim. After highlighting the important statements in order to eliminate the mass of unconnected data, the researcher developed a system to retrieve codes and themes from the raw data, which were early labels of data, including little inferences and interpretations of the researcher. This stage enabled the researcher to group similar kinds of information to form the categories. For the analysis of participants' observation journals, the researcher read and re-read reports in order to mark the significant statements. Finally, the data obtained from the survey were analyzed through SPSS program and descriptive statistics, including means and standard deviation were indicated.

## 6. Results and Discussion

The purpose of the first question was to investigate the perceptions of DDP EFL student teachers holding about the qualities of a professional teacher before taking the practicum in Turkey. During the first interviews, all participants appreciate to a teacher as the most significant quality the human relation skills. According to them, teachers' positive traits are of vital importance to be a professional. The positive traits mentioned during the first interviews can be summarized as being establishing a transparent relation with students, leaving your personal life at the door, taking the responsibility of students' way of being, friendly, sympathetic, and knowing the students' psychology in order to address individual differences and diversity. The study also reveals that being patient and temperate are the other significant personal traits that attributed to a professional teacher. In this study, as the personality traits, including communication competencies and human relation skills, were mentioned to define the professional teacher, these results are aligned with Bullock's (2015) and Telli et al.'s (2008) studies, which emphasized that an ideal teacher guides students, motivates and encourages them, gives confidence with the help of building positive relationships with them, and earns respect from students by making use of good communication skills.

As it is extracted from the participants' statements, student teachers began to shape their perceptions about professionalism under the influence of their studentship memories and apprenticeship of observation experiences in the United States. According to the participants, living and studying in multicultural environment for a time might increase awareness for appreciating individual differences and help them develop required abilities for addressing all types of students in the classroom. The similar results were reported in Ozek's (2009) and Sahin's (2008) studies, which emphasized the contribution of study abroad experiences to student teachers' awareness of cultural and global aspects of teaching. In

addition, Pence & Macgillivray's (2008) study yielded the similar result, which indicated study abroad and international fieldwork experiences helped teachers improve their self-confidence, provided them an opportunity to see language differences and teaching for diversity. Since Barr's (1999) study revealed that experiencing two different education systems, going overseas and taking the chance to live in a multi-cultural environment were big opportunities to develop awareness about individual differences, diversity and multiculturalism.

As the participants implied that living in an English-speaking country for fourteen months made great contributions to them about communication skills, engagement in American culture, fluency, and the importance of student-centered education system, it is in line with Kabilan's (2013) study which found the advantages of study abroad experiences for prospective teachers as having new worldviews, increasing confidence in communication skills, improving interpersonal skills, and gaining a new perspective about education and culture. In line with this study, Marx & Moss (2011), Gibson & Dembo (1984) and Cushner & Mahon (2002) yielded similar results emphasizing the significance of study abroad and international fieldwork programs to train culturally responsive teachers. Overall, these results show that as the participants of this study were dual diploma students, they experienced two different educational contexts, had an opportunity to study and make observations in multicultural classes. In that sense, these experiences might have an impact of their perceptions about the qualities of a professional teacher, which they implied mostly personal traits and their experiences lived during their study abroad education. Additionally, the first interviews revealed that student teachers' images of an ideal teacher were initially shaped during their primary and high school years. This result is in line with Fischl & Sagy's (2005) claims.

In the middle of the semester, while the participants' of this study was continuing their practice teaching course in Turkey, a survey was administrated in order to check whether their perceptions about the qualities of a professional teacher changed or not. The survey indicated that all participants agreed upon the following qualities that a teacher must have: deciding on the most effective activities, facilitating students' own inquiry, helping students find their own paths, providing clear and correct instruction for students' achievements. As it is clearly drawn that after involving in a real teaching environment with real students for a long time, participants' perceptions about the required qualities were slightly changed. They began to mention being able to provide efficient instruction, being facilitator for students' personal and academic developments and course design. These results are in line with Seymen's (2012) results, which emphasized that student teachers perceive a professional teacher who is facilitator, controller, resource of information and a guide for students to help them discover themselves. Similarly, as Oruç's (2013) and Yuan & Lee's (2014) indicate that practicum experiences play a crucial role in re-shaping student teachers' perceptions, these studies put similar results with the current study. Interestingly, the survey showed that according to participants, student assessment practices is not of vital importance for professional development needs. This result is not in line with Rusu et al.'s (2011) findings emphasizing the fact that student teachers attributed the ability to employ fair assessment to the ideal teacher. Moreover, the participants did not mention even a sentence about student assessment during the interviews and their observation reports. This result might derived from the fact that they had very limited or no assessment experience during their fieldwork and practice teaching course, which is not enough to make any claims about this issue.

During the Spring semester, participants' observation reports, which were written in the scope of Practice Teaching course, were collected and read to find an answer for the second research question. According to these reports, after experiencing teaching practice and observing mentor teachers for a long time, the participants realized that teachers should praise and encourage students by providing them constructive feedback. In addition, they mentioned that their perceptions have changed about the role of the teacher in the classroom. Participants stated that teachers should not be seen as an authority figure, but a guide to help students find their paths and a manager to provide students a safe and pleasant learning environment. They also indicated that using communication skills is the best way in order to deal with students' disruptive behaviors during the lesson. In addition, participants indicated that teachers should be aware of students' individual differences while trying to enhance their involvement in the lesson and try to motivate them by praising their strengths while finding solutions for their weaknesses. These results are in line with Gibson & Dembo's (1984) findings. It is crystal clear that student teachers' perceptions about the qualities of a professional teacher changed after experiencing practicum in Turkey. After completing their teaching practice, a second interview was conducted with them. These interviews showed that after being involved in a real teaching community and a lively classroom environment in the cooperating school, participants mentioned that a professional teacher should facilitate students' intellectual development. According to participants, a professional teacher is the one who knows how to transfer his/her knowledge to the students in order to stimulate their intellectual development. This result is in line with Rusu et al.'s (2011) one of the findings, which emphasizes that the role of the ideal teacher is enhancing students' intellectual profundity. In addition, the participants mentioned that

besides subject matter knowledge, material development and getting along with the students are the features of a professional teacher. Besides, according to their after teaching practice opinions, an ideal teacher should love his/her job and being open to innovations in order to find the necessary motivation to develop himself/herself professionally. This result aligns with Devine et al.'s (2013) findings, which states that an ideal teacher has a love for children and young people, which provide him/her a genuine desire to pursue teaching as a career. The underlying changes of participants' perceptions might derived from the fact that practicum is a process to have opportunities for being involved in a real teaching community and observing real classroom facts, having a real teaching experience and getting in touch with the same students for a long time in a real learning context. The participants indicated that thanks to practicum, they learnt to take students' desires and expectations from them to forefront and re-shaped their perceptions about the teaching profession and teacher images. In line with these results, Yazan (2015) and Zeichner (2010) put the similar results in their studies in terms of implying the fact that practicum plays a crucial role in terms of enabling prospective teachers observe their mentor teachers' performances and rethink their own perceptions of professionalism.

## 7. Conclusion

This qualitative case study explored DDP EFL student teachers' perceptions about the qualities of a professional teacher and the effects of study abroad and local practice teaching experiences on shaping or re-shaping their perceptions. This study may provide important results for student teachers and teacher educators. Firstly, as teaching practicum is a critical period of prospective teachers' life in terms of shaping their decisions about their career path and reshaping their perceptions about teaching profession, providing them an efficient practice teaching experience to is of vital importance. These experiences help student teachers enter the profession more confident and well prepared. Secondly, this study also indicates that study abroad and especially international fieldwork experience play a key role in training culturally responsive teachers for English language teaching field. In that sense, more attention should be attached to fieldwork in terms of increasing the duration of this experience, which may provide them to spend more time in a multicultural environment and have more teaching experiences in a diverse classroom. It is clear that these experiences may make great contributions to prospective teachers' for addressing to individual differences and being able to design courses for different student profiles.

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## The Cultural History of the Corset and Gendered Body in Social and Literary Landscapes

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### Abstract

This study centers on the significance, uses and changes of the corset in the Western culture and literature through a study of body politics, culture and fashion. The emplacement of corsetry in the West as an undergarment goes back to 1600s. Research shows that the study of corsetry is important as the corset has been a permanent, pervasive, popular object preferred mostly by women from different classes, sometimes by men and even children since the Middle Ages. Moreover, it is important to notice how the corset has gone beyond its use value and has become first a symbol of rank and elegance, then of female oppression and victimization and finally a symbol of sexual empowerment and feminine rebellion in contemporary time. Popular critics of the field state that the corset today is far beyond its earlier restrictive usages and negative meanings as the garment today has become a favored item in fashion industry and preferred by celebrity icons all around the world. The corset at present is an outerwear, art object and ideological construct. So, what makes the corset so popular and everlasting? The study on corsetry yields to a critique of Western culture from socio-political perspective as well as through body politics and gender studies. In that respect, this work aims to explore how corsetry in past and contemporary time exists as an essential part of patriarchal ideology, influencing social and literary landscapes and borrowing from the beauty aesthetics, thus creating the idealized feminine of each century.

**Keywords:** Corset, body, gender, fashion, culture, ideology.

### 1. Introduction

As Elizabeth Wilson (2003) claims, clothes represent the mood of each succeeding age and what we do with our bodies express the *Zeitgeist* (47). In a similar way, Roland Barthes talking about the dynamic relationship between dress, body and culture, argues in *Language of Fashion* (2013) that fashion is a social text to be read and the fashioned body has its signs in certain rhetoric. In that respect, corsetry can be claimed as one of the popular garments of a social condition and the prevailing sign of a specific fashion. Additionally, this study centers on the significance, uses and changes of the corset in the Western culture and literature from its early usages up to contemporary time through the politics of body and fashion. In that way, the study of corsetry is aimed to unveil the ways ideology co-operates with fashion to define the beauty standards and help create the idealized (female) image as a cultural construct in Western society.

The corset has been a permanent item of clothing since the Middle Ages. It has been used as an undergarment, outerwear, fetish object and eventually has become an art object at present time. The corset, a construction of steel, whale bone and silk, was used mostly by women, sometimes by men and even by little children in order to discipline the (female) body, improve physical appearances, correct physical deformations and help enhance social status in society while restricting, silencing and punishing the body from childhood to old age. Despite the negative effects of the garment, women continued to wear corsets. The reason for the popularity of the corset perhaps owes to the symbolic meaning it represents. Corsetry points at the dichotomy between power and restraint ideologically enacted upon the female body. That is why it stands between elegance and repression, empowerment and victimization. The positive and negative connotations of corsetry in the history of Western culture and fashion are put forward in the exemplary theoretical books by Valerie Steele, the chief curator and acting director of The Museum at the Fashion Institute of Technology, New York. In her books, *The Corset, A Cultural History* (2001) and *Fetish: Fashion, Sex and Power* (1996) Steele argues that the corset is probably the most controversial garment in the history of fashion. Throughout its history, corsetry is believed to have functioned as a coercive apparatus through which patriarchal society controlled women and exploited their sexuality (Steele, 2001, p.1-2); however, as Steele argues corsetry is far beyond these narrow frames as the popularity of the apparatus is long-standing and

remarkable owing to its positive connotations such as beauty, youth, social status, etc. Going back to an earlier reference point, American economist and sociologist Thorstein Veblen has argued in his famous work *The Theory of the Leisure Class* (1899) that the corset in economic theory is a mutilation for the purpose of lowering the subject's vitality and rendering her permanently unfit for work. The corset impairs the personal attractions of the wearer, but the loss suffered on that score is balanced by the gain which comes of her visibly increased expensiveness and weakness. Likewise, the historian, curator and author Leigh Summers in her work, *Bound to Please* (2001) asserts that the garment's longevity depends on the role of corsetry in paradoxically sexualizing the female body, while working to contain and constrain it.

However, the corset did not always implicate commodified female sexuality and restricted gender roles. Women were not always helpless victims in their corseted bodies, but were agents in the construction of their own sexual subjectivity [...]. Corsetry empowered women to behave within existing social constructions of femininity and enabled them to manipulate/change those constructions to their own social advantage (Summers, 2001, p.5, 126).

Especially in the late nineteenth century, tight-lacing indicated status and privilege; the women were regarded as purer, well mannered and more pious as much as they were tightly-corseted. Due to Victorian codes of morality that viewed women as submissive, fragile and chaste, stricter forms of corsetry were preferred by upper-middle class women because looser forms of dress meant loose woman, who was considered to be improper and immoral however, it was also popular among working-class women who had to prefer a "loose" corset that would not hinder them from hard work.

The depiction of woman through dress was also reflected in numerous nineteenth and early twentieth century literary works, in which corseted body existed as a sign of feminine beauty, fragility and entrapment. This study aims to include particularly American examples such as Henry James' *The Portrait of a Lady* (1881), Edith Wharton's *The House of Mirth* (1905) and *The Age of Innocence* (1920); Amy Lowell's *Patterns* (1917) and Margaret Mitchell's *Gone with the Wind* (1936), to name only a few. All these works, among many other sub-plots they handle, make emphasis on dress codes and represent the corseted body both in restricting and liberating contexts that help women construct their identity and position in society.

Construction of femininity via dress varied from one decade to another. And so did the shape of the corset. New forms of corsetry were used to reflect the idealized female image different in decade such as the divine Virgin Queen, the loose Marie Antoinette, the chaste Victorian woman, the Southern Belle, the Bloomer, the New Woman, the Gibson Girl, the Flapper and etc. For instance, the sixteenth century corsetry was a strict V shaped one whereas the late eighteenth century favored a looser one known as the Empire Silhouette. The nineteenth century corset represented the hourglass body figure contrary with the S shape corset of the Edwardian period popular with the idealized feminine images like the New Woman and the Gibson Girl; and eventually more liberating dress codes with looser forms of corsetry emerged with the Flapper type of woman in the 1920s. However, in the Post WWII period, stricter forms were favored again with emphasis on the tiny waist, leading to no corsetry at all in the next decade of the 1960s. This change was closely linked with transformations in the Western society in terms of economic and cultural formations such as the development of capitalism and emergence of woman suffrage movement, to name only a few.

**When corsetry is observed in today's Western world, it is true to say that the garment has surpassed its earlier usages both in meaning and style. Thanks to iconic fashion designers Vivienne Westwood, Jean Paul Gaultier, Thierry Mugler and Alexander McQueen to name a few, corsets are still used in their original forms but have been applied to contemporary fashion in extraordinary contexts. As stated in *The Corset in Late 20th-Century Fashion*:**

The result was both as artistic and theatrical; corsets would become armor for a late 20th-century cyber-woman out of a science-fiction cartoon. The corset had become an 'objet d'art', with a new meaning, it was no longer the symbol of women's oppression, the corset had become a symbol of sexual empowerment [...] The corset, still being a historical garment, probably gives the wearer the feeling of timelessness and freedom felt when wearing fancy dress. It lets her adopt a role, a character, maybe a powerful seductress, which is not allowed during daily life. It is also a reminder of an idealized past, pictured in Toulouse-Lautrec's paintings and in the movie *Moulin Rouge* (2016, Victoria and Albert Museum Archives).

In this light, this work is intended to discuss the significance of the corset in a variety of contexts from social life to literary landscapes in a diachronic way. The study is a dynamic body of work as the nature of corsetry is shaped by changing cultural trends, ideological enforcements and consumerist practices in Western culture. The corset, once a killing machine designed to discipline the body, then a symbol of rank, female elegance and chastity, sometimes a symbol of eroticism and sexual empowerment, lately an art object, has become a flexible medium appealing to a wide range of audiences regardless

of age, gender, race and class. Thus, the study aims to examine the interaction between body, culture and fashion through the lens of cultural studies practices.

## 2. Historical Background

The origins of the corset are unknown; but it is often argued that corsetry began in the ancient world such as Greece or Minoan Crete. Alternatively, the first corset making its appearance in the Western world belongs to a particular European aristocrat, Catherine de Medici (Steele, 2001, p.2) who was believed to wear corsets made of metal, "a tortuous device of steel" in the sixteenth century. The corset, in general terms, stressing on "slender or tiny waist line" controlled and restricted the female body for centuries. It was mainly used to reduce the waist line to 17-20 inches (43-50 cm). According to Pauline W Thomas (2001-2014), the corset was first made of iron, whalebone and then of other fabrics; it shaped the body conically with rigid backs and flattened breasts or rounded hourglasses with curved shoulder.

Tight-lacing had several pitfalls such as pregnancy complications due to compression of the womb, miscarriages during pregnancy, deformed childbirth, indigestion and constipation, liver and lung diseases such as pneumonia and tuberculosis, headache and poor appetite, cold hands and feet and even red noses, fainting at the balls, inability to breathe, move and walk comfortably (Kiter 2016; Summers 2001, p.89-90, 116). As reflected by Summers (2001), despite these negative claims made by doctors and feminist critics on the dangers of tight-lacing, women continued to wear corsets because,

The fading female with red lips and pale skin was a popular target of marriage. It was also a sign for tuberculosis which made females more fragile, weak and thus more feminine. For that reason, tuberculosis was considered as a good or beautiful death which resulted in the romanticizing of the condition (Summers 2001, p.19-20, qtd from Showalter 1985).

However, according to Kiter (2016), as the nineteenth century progressed, a number of manufacturers began offering "Health Corsets", "Sporting Corsets" and even "Pregnancy Corsets" as alternatives to the unforgiving "stays." These less restrictive garments were designed with elastic panels, cotton netting and ventilation for more comfort and freedom of movement (Kiter, 2016). Corsetry was not restricted to females only; it was a popular garment of clothing for males and children as well. For female children corsetry started at the age of 9 or 10 to have a perfect body when they grow up. The mission according to Summers (2001) was to achieve sexual desirability in young girls and at the same time deny or repress sexual desire in the bodies. Males, though rare, used corsetry for reflecting a fashionable style and proper posture in a stronger, stricter body (p.80-81).

In the Western world, mostly in the sixteenth and early seventeenth century Elizabethan society, corseted body was a sign of divine power and strength. A stiffed V shaped model was used on top of the dress, hiding women's feminine appearance and focusing more on the divine implication of the female body. This was largely because of the Virgin Queen Elizabeth I's common perception among her people: God-like authority, power and strength rather than feminine beauty and female fragility (Thomas, 2001-2014).

However, in the early eighteenth century, women were portrayed within highly decorative dress codes underlining luxury and ornamentation as the Enlightenment rationality was rather a masculine domain. Female body was hidden under layers of heavy clothing and restrictive corsetry (Thomas, 2001-2014). Early eighteenth century corsetry added a decorative platform that made hips look larger enough to carry a tea tray on them. That was why the corset shape was called the "Tea Tray Corset." The image emphasized on rectangular shapes in parallelism with the era's interest in geometric shapes. It was almost impossible for woman to walk and sit properly in these corseted forms. As the corsets expanded in a horizontal way, women were restricted to great extent; the only way for women to go through the door was to go sideways (Glasscock, 2004; Victoria&Albert Website, 2016). Catherine Spooner (2004) argues that in the late eighteenth century (1790s) women fashion in Europe was revolutionized by the sudden decline of corset as Marie Antoinette introduced the "Chemise Dress" for her daywear. It was a loose long undergarment usually worn as underwear; however, she wore it as outside dress without any corsetry. Chemise dress symbolized the queen's rebellion against traditional political and gender roles. Thus, the loose chemise dress reflected Marie Antoinette as a political threat. This was seen as a sign of decadent aristocracy and soon the chemise dress, along with the "Empire Silhouette" would be somehow completely overthrown (Werlin, 2010-2017).

The nineteenth century was mainly remembered and thus named after Queen Victoria and her 70 years reign in Britain (Johnstone, 2016). The cult of domesticity was the popular discourse of the era; modesty, piety, passivity, fragility were the expected feminine features. Victorian Era was the period when subjection of women was obvious as women were quite

restricted; they were able to express themselves mostly in private spaces and through their corseted bodies. Thus, mid-nineteenth century (1830-50s) corsetry emphasized on the "Hourglass Figure"; tiny waist, exaggerated shoulders and hips, pointing to the "ideal" feminine figure known as the "Southern Belle" with the use of crinolines and caged corsets (Thomas, 2001-2014, Johnstone, 2005). In short, Victorian corsetry working together with Victorian morality, repressed the female body and feminine identity both in and outside home. In other words, nineteenth century hourglass figure underlined the division between public and domestic spheres of life (Bordo, 1993). However, in the 1850s, the American Southern Belle had to confront with the "Bloomer", a reformist type of dressing style and that of female identity related to the American feminist and activist Amelia Jenks Bloomer who was a leading figure in woman's liberation at Seneca Falls. Amelia Bloomer along with Elizabeth Cady Stanton and Susan B Anthony started wearing these radical trousers under their dresses in a new liberated fashion, which was not long-lived but at least allowed space for women in public platforms and no corsets were needed.

Moreover, with the emergence of a new type of female identity known as the "New Woman" in the late nineteenth century, tight-lacing was reduced to some extent. The term, "New Woman" was first used by the feminist activist and writer Sarah Grand in her article "The New Aspect of the Woman Question" (1894) in which she tried to handle womanhood issue at a time of great social change in the fin de siècle British society. Later on the term was popularized by the American writer Henry James in most of his fiction. As explained by Roberts (2017):

New Women were feminist, educated, independent career females in Europe and the United States. Independence was not simply a matter of the mind. It also involved physical changes in activity and dress, as activities such as bicycling, tennis, horse-riding expanded women's ability to engage with a broader more active world. They also paved the way for the militant Suffragettes of the 1900s. The 1870 Education Act allowed women both to vote and to work (Roberts, 2017).

The New Woman helped transform woman's perception of corsetry from rigid forms to a more liberating design yet it was not able to confront with the Victorian legacy completely and was still shaped by the patriarchal sensibilities of its time. The forth-coming decade, known as The Gilded Age (1870s-1900s) in America/ the Edwardian Age (1900s) in England was a period of optimism and prosperity. So, the period emphasized on the "S figure corset", stressing the once romantic Empire Silhouette that was missing. Contrary with the New Woman corsetry, females in the 1900s were corseted as tightly as they had never been before (Thomas, 2001-2014). It is said that one reason for the restriction of female body through the use of corsetry might be that women liberation movements had peaked so now that women were getting stronger politically, they had to be restricted physically. This idea in a similar way is better explained by the contemporary feminist critic Naomi Wolf (2002) who argues that the more legal and material difficulties women have broken through, the stricter and cruel images of female beauty have come to force women. As women released themselves from the cult of domesticity, the beauty myth took over either with new practices or through the struggle to create a nostalgic past of good old days when women were treated merely as objects (2002, p.10). The "Gibson Girl" was one of those beauty myths focusing on the idealized female identity popular between 1890-1910. Originally a caricature created by the American artist Charles Dana Gibson, the "Gibson Girl" was used to satirize the New Woman who was sportive, emancipated and strong (Thomas 2001-2014). On the other hand, the Gibson Girl was every man's dream girl, attractive, slender, respectable, perfectly dressed and tightly corseted.

War had an ambiguous effect on tight-lacing. In Post WWII period, women almost stopped using corsetry on the other hand; post WWII saw the rise of corsetry once again. The 1920s introduced the "Flapper" type, young, rebellious, free, middle-class women who partially got rid of their corsets. Now that women got the right to vote, they also broke free of the restricted codes of clothing (Thomas, 2001-2014). Yet, this did not last long. Again restricted codes of femininity were forced upon females through the myth of domesticity in the Post WWII period which was a period of recovery from the war. The era stressed on stability and family. Emphasis on the corseted feminine figure was a sign that women should give up labour which they had undertaken from their husbands when males were at war. The effort was to re-structure the sweet household that belonged to women. In order to achieve the ideal family life, an ideal female was needed and it was reshaped by the clothing devices that constructed female identity (Bland, 1983). This change in social structure and clothing explains the feminist critic N Wolf's argument who claims that beauty is a currency system like politics and the beauty myth is not about women at all. It is about men's institutions and power (Wolf, 2002, p.13). Additionally, Dior's New Look defined the Post WWII Fashion with its popular corsetry, known as the waspie (Victoria&Albert Museum Archives, 2017).

The 1960s were the times when women, triggered by feminist activists of the counter-culture movement, burned their bras. It was the first time when women stopped using corsets. However, in the mid-1970s, corsets became popular again. As



stated in *The Corset in Late 20<sup>th</sup> Century Fashion*, fashion designer Vivienne Westwood used corsets in their original forms but applied them to contemporary fashion. J.P. Gaultier's corsets became iconic when Madonna wore one during her world-tour in 1990. This was the first time corsetry was used outside its usual context. The corset thus became an art object, with a new meaning; it was no longer the symbol of women's oppression, but a symbol of sexual empowerment, sometimes a fetish object or sign of subculture attitude (Victoria&Albert Museum Archives 2016). The 2000s were eclectic times when corsets appeared in myriad ways and with numerous definitions. Corsetry prevailed both in theory and practice all around the world. Although it was not a necessity of woman's clothing any more, the garment made widespread appearance in the Western world. Blogs on wearing/making/selling corsetry, corsetry conferences and symposiums, catwalks with corset themes and streets with corseted celebrity bodies were noticed everywhere. However, the corset in its contemporary meaning has gone beyond its traditional usages. Firstly, it is not a necessity. Secondly, rather than stressing on the subjection of female sexuality and victimization, the corset emphasizes on female empowerment, authenticity or sub-culture behavior as the garment is now practiced in radical ways; for example, in the form of body tattooing or as a part of subculture fashion such as gothic Lolita fashion, etc. Thirdly, the corset has been demystified; it has been taken out of its traditional context and put into consumerist practices via the haute couture touch of contemporary fashion designers. In a way, the corset itself has mainly become an art object to be sold and purchased unlike its earlier usage that stressed on the commodification of female body. In short, this shows the final stage in the corset's transformation from its early usages up to contemporary time in the West.

### 3. Theoretical Background

The corset, on a critical base, is related to body politics which in turn borrows from feminism, fashion politics and cultural studies. For this reason, in this section the corset will be studied through the lens of some feminist critics, fashion theorists and cultural studies practices.

We have said in the opening section that there is a multi-dimensional relationship between body, fashion and culture. According to Entwistle (2001), the body and dress operate dialectically: dress works on the body, imbuing it with social meaning while the body is a dynamic field which gives life and fullness to dress (Entwistle, 2001, p.43; qtd from Entwistle and Wilson, 1998). In that respect, the corset has worked as a necessary part of woman's fashion borrowing from culture and ideology in order to shape the body. As Summers argues, the corset disciplined and contained the "Western" body and acted as a symbol of civilization and order as opposed to the disorder of the primitive naked bodies (Summers, 2001, p.19). As for the "female" body, the corset and its related devices such as the crinoline, the bustle, the girdle, the pannier and the push-up bra have been life-long companions for women all around the world (Summers, 2001, p.4). According to Young (1980), this is because of the changes in social and political life, cultural trends, ideological enforcements and consumerist practices in Western culture which determines the uses and shapes of the corset leading to restrictions (Young, 1980, p.150-151). That is why different types of corsetry have been used to define the idealized female image popular in each decade.

Marion Young claims that women's empowerment and disempowerment are socially constructed. Similarly, David Kunzle in his *Fashion and Fetishism* (1982), argues that female sexuality is a socially manipulative, subversive force and it has been severely repressed by male authority. Likewise, Irigaray in her *Speculum of the Other Woman* (1985) concerns how Western culture expresses a masculine desire in silencing the female. Furthermore, feminist critic Iris Marion Young (1980) asserts that, female body is often considered as docile, "manageable", useful and normal (p.136). In a similar way, Foucault in *Discipline and Punish* (1975) argues that individuals are under constant surveillance and regulation in ways that are often invisible, leading to normalization and acceptance of such systems. Docile body shows how individuals in their bodies/environments are subject to regulations, transformations, and improvements. In this context, body is regarded as the site of regulation and target of power. In hegemonic masculine social-space, corsetry is a significant device of clothing reinforcing this idea. Throughout its history, the corset is believed to have functioned as a coercive apparatus through which patriarchal society controlled the female body and exploited women's sexuality, but at present time, the corset has moved far beyond these narrow claims (Steele, 2003, p.1). The corset did not always implicate commodified female sexuality and restricted gender roles. Women were not always helpless victims in their corseted bodies, but were "agents in the construction of their own sexual subjectivity" (Summers, 2001, p. 5). Corsetry empowered women to behave within existing social constructions of femininity and enabled them to manipulate/change those constructions to their own social advantage (Summers, 2001, p.126). So while the corset is seen by some feminists (Roberts, 1977) as a garment setting out to discipline the female body and make her docile and subservient, an exquisite slave, Kunzle (1982) has argued

in relation to female tight lacers that these women were not passive or masochistic victims of patriarchy, but socially and sexually assertive (Kunzle, 1982). In a similar way, Summers indicated that corsetry operated as a powerful and multi-faceted signifier of both transgressive and normative femininity in different contexts (Summers, 2001, p.7). For instance, middle-class women wore corset to strengthen and protect their class hegemony while working class women corseted to escape their class origins with the hope of entering the world of their betters (Summers, 2001, p.10).

The use of corsetry at present time can be explained in terms of post-feminist ideas borrowing from the contemporary feminist critic Naomi Wolf (2002) who claims that the corset now is replaced by the new control devices of patriarchal culture such as plastic surgery, diet and extreme physical exercise. This shows that Western patriarchal culture still has a lot to shape and correct, deciding what is beautiful, proper and accepted and what is not. This is an example of how cultural "representations homogenize" and how "these homogenized images normalize" women (Bordo 1993, p.166). However, as the contemporary use of corsetry is more dynamic and eclectic than it has been before, I argue that the device helps create varied subject positions in a certain "habitus" where dress exists as a lived practice, freed and at the same time determined by oppressive forces (Entwistle, 2001). From that angle, the body goes beyond a passive one and the corset rather than a tool for surveillance, participates in creating subject positions, subversive or not. As Entwistle (2001) quotes from P Bourdieu in her work, "habitus yields a more dynamic theory of embodiment. Bourdieu provides an account of subjectivity which is both embodied, unlike Foucault's passive body and his technologies of the self and which is active in its adaptation of the habitus. As such, it enables an account of dress which does not fall into voluntarism and assume that one is free to self-fashion autonomously" (Entwistle, 2001, p.57-58).

#### 4. Literary Depiction of Woman through Dress

Looking at dress, I argue that the generational categorizations of the idealized female image such as the Victorian Woman, Southern Belle, Bloomer, New Woman, Gibson Girl and the Flapper help us understand the changing socio-political dynamics that determine how one culture views woman. Through these labels, it is interesting to see how fashion cooperates with ideology to determine what is to be ideal, true and perfect for the female in each decade and how standardization relies on stereotypical gender norms cultivated by fashion. Thus, this section aims to look at the depiction of the idealized female image in American society with examples from American literary tradition such as Henry James' *The Portrait of a Lady* (1881), Edith Wharton's *The House of Mirth* (1905) and *The Age of Innocence* (1920), Amy Lowell's "Patterns" (1917), F Scott Fitzgerald's *The Great Gatsby* (1925) and Margaret Mitchell's *Gone with the Wind* (1936).

American writer Henry James's famous novel, *The Portrait of a Lady* (1881) focuses on the life of a young woman, Isabel Archer who is torn in-between her wrong choices and her expectations in life. Inheriting a large amount of money and not knowing what to do with it, she falls victim to her suitors' plans for controlling not only her inheritance, but also her life, identity and body. I argue that the success of the work lies in James's amazingly detailed depiction of womanhood, female sexuality and feminine body through the heroine's rigid clothes which restrict her, surround her and sometimes suffocate her. It is the 1870s and Isabel represents the domestic Victorian lady whom she does not want to become. She wants to break through society restrictions forced upon her gender however, as she is embedded with Victorian morality, she cannot challenge what customs ask her to:

Nothing that belongs to me is any measure of me; everything's on the contrary a limit, a barrier, and a perfectly arbitrary one. Certainly the clothes which, as you say, I choose to wear, don't express me; and heaven forbid they should!"

"You dress very well," Madame Merle lightly interposed.

"Possibly; but I don't care to be judged by that. My clothes may express the dressmaker, but they don't express me. To begin with it's not my own choice that I wear them; they're imposed upon me by society."

"Should you prefer to go without them?" Madame Merle enquired in a tone which virtually terminated the discussion (*PL*, 1881, Vol I, Chp. 19).

As a free-spirited, intelligent, beautiful woman, who desires to experience life on her own; however, at some point, she is captivated by the charms of marrying the patriarch in a world where she eventually takes her place as an object of male desire. Through the end, Isabel chooses marriage and this leads to her entrapment in patriarchal society. The more she struggles to survive as a wife, the deeper she falls into frustration as a self. The ambiguous ending of the novel also stresses

on Isabel's inability to decide between the two roles forced upon her: the angel in house or the mad, free woman in the attic.

Edith Wharton's *The House of Mirth* (1905) and *The Age of Innocence* (1920), portray the idealized female in a similar fashion. *The House of Mirth* (1905) focuses on Lily Bart, a well-bred however impoverished, romantic beauty who tries to get married to an upper-class male before she turns 30. Wharton depicts the turn of the century "Gibson Girl" via Lily Bart who wants to break free of her destiny yet unable to succeed because of social pressures and conventions upon her. A dream girl whom everyone admires, Lily Bart exists as the idealized fragile female who is eventually drowned to suicide for not fulfilling what society forces upon her. Wharton portrays Lily "as the victim of the civilization which had produced her, that the links of her bracelet seemed like manacles chaining her to her fate" (Wharton, 1905, Book I Chp I). I argue that Lily represents the victimization of woman, confined by the items of exquisite luxury she inherits from her family of the leisure class, which also contributes to her status as an object of desire in American society. From the bracelet that shines on her arm to the corset and long skirt she wears, Lily exists as an adorable but useless ornament, unable to express herself freely. Similarly, Wharton in her other novel *The Age of Innocence* (1920), portrays Victorian society in the 1870s through individuals, married and unmarried; old and new. The novel focuses on Mr Archer's inability to decide between his pure love interest May and the passionate, free-spirited Mrs Ellen Olenska. Wharton portrays Mr Archer's inner dilemma through two contradictory female characters who are represented via their obedience to society norms, such as proper dress, proper marriage, proper attitude:

It was usual for ladies who received in the evenings to wear what were called "simple dinner dresses": a close-fitting armour of whale-boned silk, slightly open in the neck, with lace ruffles filling in the crack and tight sleeves with a flounce uncovering just enough wrist to show an Etruscan gold bracelet or a velvet band. But Madame Olenska, heedless of tradition, was attired in a long robe of red velvet bordered about the chin and down the front with glossy black fur. Archer remembered, on his last visit to Paris, seeing a portrait by the new painter, Carolus Duran, whose pictures were the sensation of the Salon, in which the lady wore one of these bold sheath-like robes with her chin nestling in fur. There was something perverse and provocative in the notion of fur worn in the evening in a heated drawing-room, and in the combination of a muffled throat and bare arms; but the effect was undeniably pleasing (*AI*, 1920, Part I chp. 12)

I argue that Madame Olenska, with her choice of dress has gone quite beyond society's expectations for a widow and seems unlikely to be accepted by the rest of the community, not only due to her extravagant taste of dress but also because of her improper, flirtatious behaviors in contrast with Victorian morality which highlights piety, purity and submissiveness in females. Madame Olenska is rarely accepted by the Victorian community however, this does not silence her. Although she remains as an outsider, her liberated spirit is reflected through her choices unlike pure and chaste May who yields to society norms in the expected manner. Thus, Wharton portrays through Olenska a female more ahead of her time, departing from the Victorian Woman to slightly becoming the New Woman type.

Amy Lowell's "Patterns" (1917) is a great work of poetry depicting the female frustration in patriarchal society through the use of dress. The persona, a young lady soon to be married, is waiting for her fiancé to come back from war, however with the unexpected arrival of a letter she learns that he can never fulfill his promise as he is now dead. Her unbearable rigid form of clothing confines the female persona as much as the fixed patterns of patriarchal society such as customs, war, marriage and etc. She feels trapped not only in her corseted body, but also by the institutions of society in the late-eighteenth century:

I walk down the garden paths, /And all the daffodils /Are blowing, and/ the bright blue squills/ I walk down the patterned garden paths / In my stiff, brocaded gown/ With my powdered hair and jewelled fan/ I too am a rare / Pattern. As I wander down/ The garden paths/ My dress is richly figured/ And the train/ Makes a pink and silver stain/ On the gravel, and the thrif/

Of the borders/Just a plate of current fashion/Tripping by in high-heeled, ribboned shoes/ Not a softness anywhere about me/ Only whale-bone and brocade/And I sink on a seat in the shade/ Of a lime tree/ For my passion/ Wars against the stiff brocade/ The daffodils and squills/ Flutter in the breeze/ As they please/And I weep/ For the lime tree is in blossom/ And one small flower has dropped upon my bosom (Lowell, 1917, lines 1-30).

Life as the greatest pattern before her now lies broken as she is unable to express her emotional hunger for her dead lover before it is too late. In a way, her frustration is revealed through the vivid images of nature juxtaposed with the fixed structures of society.

*Gone with the Wind* (1939) by Margaret Mitchell depicts life in American South in, after and during the Civil War (1861-1865). The novel tells the struggle of Scarlett O'Hara who feels the responsibility to bring back order, prosperity and tranquility to Tara, her plantation home in Georgia because all men have left for the war. Brought up as the typical Southern Belle, Scarlett O'Hara represents the so-called society norms of femininity such as delicacy, beauty and nobility. However, she transforms from the expected Southern Belle to a more selfish, opportunist and self-reliant female through the end of the novel. Mitchell portrays Scarlett almost through her clothes and it is always her dresses that speak for her. For instance, under hot Georgia sun, in 17 inch corseted flamboyant dresses with her Mammy tight-lacing her, O'Hara complains about the rigid structures of custom enforced upon her body:

Hole ont'er sumpin' an' suck in yo breaf (Mammy) commanded. Scarlett obeyed, bracing herself and catching firm hold of one of the bedposts. Mammy pulled and jerked vigorously and as the tiny circumference of whalebone girdled, waist grew smaller, a proud, fond look came into her eyes (*GWW*, Chp 5, p.33-34).

Scarlett is not fond of the restrictive roles of femininity imposed upon herself both by clothes and customs. However she does not confront them either. Especially, she feels like she has to look charming when she meets men to please them so she uses the window curtain to dress herself like a lady when she has nothing to wear during war times: "The cock feathers gave her a dashing air and the dull-green velvet of the bonnet... And the dress was incomparable, so rich and handsome looking and yet so dignified!" (*GWW*, Chp 34, p.537). According to Stephen Mandravelis, as a plot device, the green curtain dress embodies deception. Crafted by a hungry, broke, and distressed Southern belle from the last vestige of refinement at her plantation, the dress feigns Southern respectability. Scarlett masquerades curtains as a dress to mask her own desperation. It is a romantic symbol of perseverance and self-determination, representative of a bygone era. This green curtain dress is a paradox: an object caught oscillating between its two existences. (2013-2015). *Despite her enslavement through her corseted dresses, Scarlett uses clothes on her benefit, either to please or to persuade men; or to portray the Old South values in a huge, decaying mansion.*

*The last example for the depiction of women through dress belongs to FS Fitzgerald's famous work, The Great Gatsby (1925). The novel is a great work of fiction which displays the 1920s through a story of money, success, fun, fame and decadence. It is believed that Fitzgerald has designed the Flapper type of female identity mostly taking after his beautiful wife Zelda, who is reflected by the heroine, Daisy Buchanan in the book. The Jazz Age fashion is a remarkable element in the portrayal of characters who speak through their dresses and accessorizes more than their words:*

Suddenly, with a strained sound, Daisy bent her head into the shirts and began to cry stormily. "They're such beautiful shirts," she sobbed, her voice muffled in the thick folds. "It makes me sad because I've never seen such – such beautiful shirts before." (*GG*, Chp.5, p.118-119)

*Short, colorful dresses (which help them dance feely) with silk stockings and bonnets on short hair with long cigarette holders defined woman's fashion whereas pink suits for men could be observed in that era. In the novel, it is not their corseted bodies that restrict women -as there is loose corsetry or no corsetry at all, but the codes of the newly rich that determine one's status and popularity in society. In the huge mansion of Gatsby, it is not old money or education which is prized but the extravagant Saturday night parties where women shine like a diamonds and flow through champagne. The women in the novel are fashioned perhaps in the most liberated style than before; nevertheless they feel restless, bored and restricted.*

## 5. Conclusion

Going back to the claims of Elizabeth Wilson and Roland Barthes stated in the beginning of this article, clothes represent the mood of each succeeding age and what we do with our bodies express the *Zeitgeist*. In that fashion, dress is a social text to be read with signs in certain rhetoric. So, corsetry is claimed as one of the popular garments of a social condition and the prevailing sign of a specific fashion. Therefore, this study centers on the significance, uses and changes of the corset in the Western culture and literature from its early usages up to contemporary time through the politics of body and fashion. In that way, the study of corsetry is aimed to unveil the ways ideology co-operates with fashion to define the beauty standards and help create the idealized (female) image as a cultural construct in Western society.

With these in mind, it is observed that the corset works both as a controlling and subversive device which is necessary in socialization and sexualization of the female body (Summers. 2001. p.63). The corset idealizes and also restricts the female form as an object of ruling ideology. However in its contemporary usages, it has been perceived in symbolic contexts, where the garment is deconstructed as a part of sub-culture fashion or has become a commodified entity to be displayed or used as stage-prop on catwalk. Demystification of corsetry can be explained by the contemporary feminist critic Naomi Wolf (2002) who claims that the corset now is replaced by the new control devices of patriarchal culture such as plastic surgery, diet and extreme physical exercise. This shows that Western patriarchal culture still has a lot to shape and correct, deciding what it is beautiful, proper and accepted and what is not.

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## Integration of Technology Through Digital Portfolios in Transformative Foreign Language Teacher Education for Professional Development

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### Abstract

Foreign language teacher education has been having a shift from a transmissive into a transformative and progressive perspective with which pre-service teachers (student teachers) have become more aware of their own learning, growth and progress since the beginnings of the 2000s, in particular. What transformative teacher education is designed for today is that a prospective teacher is to be aware of how they are learning to teach by themselves. Transformative teacher education focusses mainly on pre-service teachers' awareness of how they are becoming a teacher and what is happening throughout their becoming since they can transfer all of that experience into their own future careers and their prospective students' lives. With the integration of technology, we, teacher educators, have more opportunities today, to witness our student teachers' (pre-service education teachers') awareness situation and their stories of becoming teachers. Digital portfolios which provide them to save all of their written work as a digital copy throughout months, even years, help us be constant witnesses of their professional growth and development throughout the years they attend the faculty of education. This also gives way to make our evaluation from many different perspectives: we can see how they prepare their paper work as lesson plans, worksheets, reports, checklist and so on and besides, we can read their digital journals where they write their thoughts, opinions, ideas and feelings about their own practices, experience and learning, which would make their becoming stories a very humanistic cooperation and collaboration work. This paper intends to present a longitudinal research on the digital portfolio of pre-service (student) teachers of FLTE in a state university, İstanbul, Turkey for two years from 2015 to 2017. During their final years (year 4), approximately 120 student teachers kept a digital portfolio in which they saved their lesson plans, observation checklists, and teaching reports about and in a practicum course at the faculty and the practicum in primary and secondary schools in İstanbul. This paper evaluated the process and outcomes of these portfolios in terms of their contributions to the student teachers' professional developments regarding pre-service teachers' reported reflections. The results showed that the digital portfolios, especially their digital journals provided quite positive outcomes relevant to their awareness on their professional development.

**Keywords:** Integration of Technology Through Digital Portfolios in Transformative Foreign Language Teacher Education for Professional Development

## A Number of Roots Found in the First Periods of Language Establishment and their Manifestation in the Languages of Other Systems

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### Abstract

Turkic languages are of the distinguished languages in the world by the vocabulary richness. In these languages, the words and terms related to almost all areas of life and household are found; and the borrowed words have been included in the lexical fund of the Turkish languages only in order to enrich the language and to increase its synonyms. However, there exist such words in our language, that they have been accepted as the product of any foreign language, or presented as a lexical unit belonging to only one language in the case of belonging to many languages of the world. These include the roots such as pa-, ter-/der-, id-/iz.

**Keywords:** first establishment period of languages, languages of other systems, similar word- base, Turkic languages, Indo-European languages.

### Introduction

Finding the same word root in this or that language spoken throughout the world is one of the interesting facts in linguistics. A number of words of same root occurred as the result of being used since the ancient times in parallel way in the languages of different systems, and historical development of these words, their common sense in the different languages, wide or restricted derivational opportunities caused the promotion of studies in connection with researching the product of which language those words are. In fact, it can be considered as a result of the process of language separation, and those words are nostratic roots. The research conducted in historical-comparative aspect, raises the problem of which language these words exactly belong to in proper cases.

It should be noted, that the historical and archaeological research shows, that developing during the 35-40 thousand years, a language has been complicated, and is going to be disrupted as the result of increased migrations by the next millennium, and that proto-languages are emerging gradually, which differ from other languages by their initial form and structure and determine language families (Pletneva S.A., 1976:32). Thus, maintenance of the words of same roots in the languages of different system can be explained with this fact. On the other hand, as many linguists, as well as W.Humboldt and A.Schleicher mentioned, as the tribes moved in different directions in that period, the process of language crossing among the languages of far or close tribes and families, which was as the result of separation and combination of languages, caused the separation of the languages by turning into root and amorphous, incorporated, flective, agglutinative, analytic, synthetic, and others (Yarkova V.N., 1961:109-116). Taking into account all of these, the reasons for using historically the rest of the words of same roots in all languages can be determined.

In this paper we give comparative explanation of some words generally used in Turkic languages and in the languages of other systems in parallel and same meaning, stating from the Azerbaijani and Turkic languages materials.

First of all, note that, Turkic languages are characterized by the richness of lexical vocabulary. In these languages, the words and terms related to almost all areas of life and household are found; and the borrowed words have been included in the lexical fund of the Turkish languages only in order to enrich the language and to increase its synonyms. However, there exist such words in our language, that they have been accepted as the product of any foreign language, or presented as a lexical unit belonging to only one language in the case of belonging to many languages of the world. The word "paça" found in modern Azerbaijani, as well as in the most of the Turkic languages, which is used in sense "ayağındızdən budaqə dərol an hissəsi" (the part of the leg from knee to hip), can be an example for such words. This word is mentioned in all dictionaries of the Turkic languages, as well as all of the Azerbaijani language as a word of Persian



origin. Besides recording this word in the dictionaries "Dictionary practice of the Turkic adverbs" by V.V.Radlov, "Comparative dictionary of Turkic-Tatar adverbs" by L.Z.Budagov, as well as in the "Etymological dictionary of Turkic languages" by E.V.Sevortyan as a word of Persian origin, it is shown that the word is derived from the Persian root "pa" meaning "ayaq" (foot) and from the "ça" diminutive suffix. However, the aspect should be noted, that there some words created by the people themselves, but not borrowed from other languages. The names of parts of body, and of some household devices are of this kind. Stating from this point of view, we can say that the root *ba-* meaning *ayaq* (foot) has been used in the ancient Turkic languages. At present, tens of words derived from this root are reflected in the Turkic languages, in the modern Azerbaijani literary language, as well as dialects and accents.

There is no doubt, that the Persian root *pa* means "*ayaq*" (foot) and the word *piyada* (pedestrian) used in the modern literary Azerbaijani language has been originated from this root. However, the usage of the root *ba* in the ancient Turkic languages in the same sense, and the development of various words from this root prove that it has not been borrowed from any other languages. At present, tens of words derived from this root are preserved in the Turkic languages, in the modern Azerbaijani literary language, as well as dialects and accents. In our dialects and accents there exist the following words derived from the same root: *badax* (to pull foot), *badağlamaq/badamaq* (to tie feet of an animal), *badalaq* (to tangle legs in wrestling), *badic* (high-socks), *badış* (socks worn on calf without pedestal), *papış*(knitted house shoes) (ADDL: 1964:49,50,51), as well as the words such as *bazu*, *barmaq*, *başmaq*, *baldır* have originated from this root. In ancient Turkic languages the words such as *başa*(to set legs), *başak*(shoes), *başğak*(the part of the leg from hip to knee) has emerged from this root. The words *pabuç*, *bacak* found in the modern Turkish language have also taken their origin from this root.

We can come to such conclusion that the root *pa* existed not only in the Persian language, but it is of common origin, that is nostratic word. Thus, being the root of some word and in various phonetic forms in other languages, such as in French *pi/pe* (English-French dictionary; 2007:63), in German *fu/be* (Russian-German dictionary, 1981:230), in Persian *pa* (Russian-Urdu dictionary, 1958:388), the English *fo/fe* (English-Russian dictionary; 1971:218), in Romanian *pi* (Russian-Romanian dictionary, 1954:473) also approve our claims.

In our opinion, the historical development of the word *paça* in Turkic languages happened in two directions and stabilized according to the following scheme: *başğaq*→*baçak*→ *bacak*→*paçak*→*paça*and *başğak* → *baçak* → *bacak* → *badak* → *adak* / *azak* / *atak* → *ayak/ayaq*.

The word *tereğ* which is found in among the ancient lexemes of Azerbaijani language, as well as of a number of Turkic languages has also draws attention. Visible only in the dialects of the Azerbaijani language, this word means "ağac" (tree) phenomenon. *Tereğ* was used in the Sumerian language with the meaning "forest" as "*taru*", in the ancient Indian language with the meaning "forest" as "*daru/dru*", in "Avesta" with the same meaning as "*dauru/dru*", in Gothic as "*triu*", in the modern English "tree", in Russian "*der/evu*", in English-Saxon with the sense "gum tree" as "*teru*" (K.Musayev, 1968, p.19).

Ancient written monuments show that in a certain development stage of the language, *terek* was restricted in its meaning and got the meaning "*qovaq*" (poplar) in the Turkic languages (DTS, 1969:533). Today, in a number of Turkic languages the word *terek/dereğis* observed to be used as a synonym for word *tree* in a literary language. As it is obvious, the root *tir/ter* has preserved its form and meaning in all above mentioned languages. Of course, this word had also common meaning in all these languages. Being used in the Turkic languages and found in the languages of the monuments proves its antiquity for the Turkic languages, as well. Basing on the fact, that the word *terek* is found in most of the Turkic languages in different phonetic coverage, K.Musayev comes to such conclusion, that this word is the same for the Turkic languages, but at the same time it shows itself formally only from the lexical point of view, but from the semantic point of view it separates the Turkic languages into different groups (Musayev K., 1984:142-143).

K.Musayev accepts the idea of that the word *derext* in the Persian language is borrowed from the Turkic languages, while R.Akhmetyanov claims contrary (Akhmetyanov R., 1979:87-95). Although, the Turkic languages have many derivational opportunities, it is difficult to argue about the origin of the word, that is, which language or languages it is passed through. However, it is possible to say that it is historically used in the Turkic languages, and a lot of new words have been derived from the same root. Currently, in many Turkic languages the following words have been derived from this root: "*tirə-*" in the sense of "to set", "*tirəqu*" in the sense of "column" and "support", "*tereğ*" in the sense of "a thing used for support", "*tereqlik*" in the sense of "birch forest", as well as the words found in modern Azerbaijani language, such as *dirək*, *dirək*, *tir*, *darağacı*, *dorağacı*, *tirlənmək*, *durmaq*, *dirəmək*, *dırmaşmaq*, *dirənmək*.

One of the words common in the Turkic languages and other languages of different systems by its semantics and form is the word *idj*, which is the most widespread in the Turkic languages and meaning "sahib" (owner). Used in different meanings in the Turkic languages throughout the history, this word is finally stabilized as the sense of "sahib" (owner). It was used in ancient Altai, Ural, Dravidian languages. A number of linguists are indicating the usage of this root in the same sense, according to z~y sound coincidence in the ancient Saxon, Indo-European languages. The word has received possessive suffix, and the root of the word is *id*, V. Bang claims (Bang W., 1921, s2). While, K. Menges grounds on the studies conducted in connection with this word, and on the all forms used in the Turkic languages, as well as on the monuments and dictionaries, and determines the root *id* of Mongol origin, and it has passed to the Turkic languages from the Chinese language (K.Menges, 1976:104). In the paper entitled "Turkic Idl "Sir", its some reflexes in the Turkic languages and parallels in other language families", the author mentions the existence of this term in Korean, Japanese languages, as well, and emphasizes that it has originated from the Korean word *ezen*. Taking into account *t~r* consonant coincidence in common and pradravid languages of Chevebil, the author claims that on the basis of the some phonetic changes, the word has the same sense in other world languages.

If we summarize the ideas put forward by Menges, Baskakov, Ramstedt, Chinchius, Chevebiland other linguists, then we can say that the roots *id-idz-iz-ir-it* are of the same word, and are the dialect forms in different languages. As a result of the language separation process, each language family has taken and used the appropriate option. The later occurred phonetic forms of the word can also be regarded as a result of this process.

Taking into account all of this, we can say that today, advanced development of linguistics allows and obliges us to conduct researches in this direction with the historical-comparative method. As we mentioned, this kind of research is of great importance at a time of modern globalization and integration processes. This type of researches will contribute to reveal the archetypes used in the languages of different systems.

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## Reading in Space: An Exemplary Case of Continuity in the Contemporary Albanian Literature

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### Abstract

The aim of our work was the discovery of a reading dimension in the contemporary Albanian literature, respectively in the Albanian post soc-realist prose, which is not merely a structural tool for the construction of the text and its meaning, but a condition for identifying the literary process in its continuity. We are based on the implications of the implementation of a hybrid Eco (Umberto) - Fish (Stanley) model as a time content in its core, in relation to the notion of intertextuality proposed by Julia Kristeva and used by us as 'reading in space', during the study on the process of overcoming socialist realism in the early 90s in the Albanian literature through the texts of Fatos Kongoli, an eminent Albanian author. The role of the traditional reading community has been proved as determinant for the sustainability of the process and the building of new structural and meaning equilibriums.

**Keywords:** Albanian prose, Eco-Fish hybrid model, reading in space, structural meaning.

### 1. Introduction

What is *reading in space*? Is not reading a process accomplished in time? Why should *reading in time* be separated from *reading in space*? At first glance, the above *syntagma* has an somehow speculative authority. Yet, this is no speculation.

*Reading in space* takes special importance in the case of Albanian literature, as an opportunity to understand the process of shifting the literary process from the stylistic and ideological format of socialist realism to the literature of the 90s and beyond. Especially in the context of an Eco<sup>1</sup>-Fish<sup>2</sup> reading model<sup>3</sup> on which we have supported our endeavor, *reading in*

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<sup>1</sup> Eco, Umberto., *Lector in Fabula: La cooperazione interpretativa nei testi narrativi*, Tascabili Bompiani, Milano, 2006

<sup>2</sup> Fish, Stanley., *Is There a Text in This Class?*, *Interpreting the Variorum*, Harvard University Press

<sup>3</sup> Xhindi, Ermir., *The Initiation of Religion in Literature*, p. 136, *The XXXIV International Seminar for Albanian Language, Literature and Culture*, 34/2, Pristine, 2015. Eco's model was chosen mainly for structural accomplishment of the text. That model formulate in poetical terms what happens between the text and the reader in time. Eco sees its meaning to be closed in interpretative relations text-reader, where the first's status remaining objective is, in the same time, open to the reader cooperation, who tries a number of interpretative choices, which even though being textually limited, still remains not exactly defined within a semantic model in the form of an encyclopedia, which fulfills the conditions for a textual pragmatism. It removes the meaning from the textual frame to offer a moving model, where meaning is not discovered, but materialized in the reader-text relation. The reader takes part in the form of using a encyclopedia, through which a possible view of the text can be build. Fish, also, explain that undoubtedly the words are meaningful or that the reader isn't free from the textual constrains. The kind of experience allowed from the text is controlled from linguistic and literary competence of the individual reader. The reader reacts in a way not in another to words because he acts supported by the same rules used by the author to generate them – at this point Fish reuses the gist of the interactive activity of the reader according to Eco. For both of them meaning isn't any more a feature of the literary text, but a product of the reader's activity, forced and limited from the text. The question looking for an answer isn't what is the meaning of the text but how do the readers make the meaning in time? From this point of view Eco's time meaning appears as a function of the reader's competence under the constrains of the text to take interpretative decisions to construct a structure, which for Fish meaning is an order of preliminary impulses motivated by text's signals and which in Fish's practice can be interpreted. The

space is a 'sine qua non' condition to understand the reconstruction of contacts between the community of readers of the socialist realism literature with the New Albanian Literature after the 90s. Post soc-realism would be conditioned by this phenomenon, due to the fact that the most visible part of that literature is the continuation of the phenomena and relevant authors of the socialist realism. In particular, the most representative phenomenon would be the case of Fatos Kongoli<sup>1</sup> and his cycle *Burgjet e Kujtesës (Prisons of Memory)*.<sup>2</sup>

## 2. Theoretical aspect

First, let's see the theoretical aspect of the process in its core. As Eco affirms in a semantics oriented toward textual actualizations - *semema* - should appear as a virtual text and *a text is nothing more than extension of a semema*. The reader's cooperative action constitutes the fundamental condition for the extension of the semema - this process accomplished in time, however, materializes the semema's ability to promote this expansion and at the same time to protect its original idiosyncrasy (identity).

In this way, a finished text is a semema set in motion by the reader, a finished system that does not lose its initial connection, but it is not infinite in relation to the reader's competence. Reading in space is a finding of this completed system, carried out with the help of the reader, in relation to other signified systems. In a sense, reading in space is a systematic recapture of the text to understand its intertextual identity.

It is still about a closed unity, where the above mentioned reference indicators now form a structure - obviously, with the help of reader interpretative actions, although the intertextuality is not a specific function of the reader. Julia Kristeva explains similarly to Eco the textual actualizing process: "*Narration, therefore is always constituted as a dialogical matrix by the receiver to whom this narration refers*"<sup>3</sup>. Regardless of the mechanism that produces this expansion of the semema (the text), reading in space refers to the semiotic definition of the semema (the text), in relation to the existent semiotic systems. We are talking about *Identity* as a relation of completed systems to avoid any misunderstanding that aligns the intertextuality with the concept of *intertextuality scenarios* proposed by Eco in the time model of reading which we incorporated into the concept of reference code.

The concept of *intertextuality* was first defined by Julia Kristeva in 1974<sup>4</sup>. Her concept is generally misunderstood, as Kristeva notes: "*The term intertextuality denotes this transposition of one (or several) sign-systems into another; but since this term has often been understood in the banal sense of "study of sources", we prefer the term transposition because it specifies that the passage from one signifying system to another demands a new articulation of thethetic - of enunciative and denotative positionality. If one grants that every signifying practice is a field of transpositions of various systems (an intertextuality), one then understands that its 'place' of enunciation and its denoted object are never single, complete and identical to themselves*"<sup>5</sup>.

Further on, Kristeva notes, "*We shall call transposition the signifying process 'ability' to pass from one sign-system to another, to exchange and permute them, and representability the specific articulations of the semiotic and thethetic for a sign-system, Transpositions plays an essential role inasmuch as it implies the abandonment of a former sign-system, the passage to a second via an instinctual intermediary common to the two systems and the articulation of the new system with its new representability*"<sup>6</sup>.

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meaning to Eco is a structural function of the text, while to Fish it is a function – if it can be defined this way – prestructural, an immediate impulse, meaning of the first level. The models have compatibility in spite of the debate about text centrism.

<sup>1</sup> Xhindi, Ermir., Lector faber, Europrint, Vlorë, 2010.

<sup>2</sup> The Cycle is composed by these novels: I Humburi (The Lost), Dituria, Tiranë, 1992; Kufoma (The Corps), MÇM, Tiranë 1994; Dragoi i Fildishtë, (Ivory Dragon), MÇM, Tiranë 1999; Ëndrra e Damokleut (Damodé's Dream), MÇM, Tiranë 2001; Lëkura e Qenit (Dog's Skin), Toena, Tiranë 2003.

<sup>3</sup> Kristeva, Julia., *Desire in Language, A Semiotic Approach to Literature and Art*, Word, Dialogue and Novel, Columbia University Press, New York, p.76

<sup>4</sup> The Kristeva a Reader, *La Revolution du Language Poetique*, Edited by Toril Moi, Blackwell Publishers Ltd., 2002, p. 111

<sup>5</sup> *Ibid.* p. 112

<sup>6</sup> *Ibid.* The Thetic: Rupture and/or Boundary, p.99

This new system, this new practice, *The Text*, is structured on the inevitable combination of two processes within the system: the 'genotext'<sup>1</sup>, which involves semantic processes, but also the advent of the symbolic' and phenotext. The genotext 'includes drives, their disposition and their division of the body, plus the ecological and social systems surrounding the body, such as objects and pre-Oedipal relations with parents'.<sup>2</sup> The phenotext encompasses 'the emergence of object and subject, and the constitution of nuclei of meaning involving categories: semantic and categorical fields'.<sup>3</sup>

More precisely after Kristeva '...designating the genotext in a text requires pointing out the transfers of drive in phonematic devices... in the way semantic and categorical field are set out in syntactic and logical features or in the economy of mimesis The genotext is the discharge of energy of the channels that organizes a space in which the subject is not yet a complete unit which will later form the symbolism. The genotext is thus the only transfer of drive energies that organizes a space in which the subject is not yet a split unity that will become blurred, giving rise to the symbolic. Instead, the space it organizes is one in which the subject will be generated a such by a process of facilitations and marks within the constraints of the biological and social structure'.<sup>4</sup>

So Kristeva notes that the genotext is not linguistic. It is 'more of a process that tends to articulate the ephemeral and not significant structures'. On the other hand 'the phenotext serves to denote the language that serves to communicate, which linguists describes in terms of "competence" and "performance"; ...the phenotext is a structure – which can be generated ...; it obeys rules of communication and presupposes a subject of enunciation and an addressee'.<sup>5</sup>

In our concept reading in space relates to the definition of the relationship between the genotext and the phenotext in a completed structure: 'the signifying process therefore includes both the genotext and the phenotext'<sup>6</sup> - a complete view of the implementation of our model Eco-Fish.

### 3. Albanian prose and the case of Fatos Kongoli

Back to the Albanian literature the case of the reader of Fatos Kongoli's *Burgjet e Kujtesës* (Prisons of Memory)' Cycle, a reader who is converted from the compact, receptive community of socialist realism literature to a new set of values in the early 90s, would be very expository. We recall that Fatos Kongoli began writing in the ideological-stylistic context of socialist realism during the 80s of the twentieth century.

In this case the question of Kongoli reader's identity would be raised. We think that the last reader of the socialist realism should not be associated with the change of the community where the reader is part of: the assignment of the relationships between the phenotext and the genotext constitutes the last (intuitive) interpretative action of the *Model Reader*<sup>7</sup> of the *Burgjet e Kujtesës* (Prisons of Memory) cycle.

What qualifies the reader's actual activity? Genotext or Phenotext? How does this structuring activity in relation to genotext/phenotext appears during the two creative periods of Fatos Kongoli, up to the end of the *Burgjet e Kujtesës* (Prisons of Memory) cycle?

Preliminary: the nature of the reader's actual activity is mainly related to the degree of impact from generating strategies more closely related to genotext or phenotext. As we can see, the concept of Kristeva is presented by us embedded in the complementary interaction of the reader on the textual strategies presented by Eco. During the first creative period, the stories and novels of Kongoli were subjected to conceptual generating schemes, the ideological and aesthetic principles of socialist realism. It is clear that the concepts about the *Hero*, *Characterization*, *Partisanship*, *Nature of Contradictions*, *Reflection*, define in a decisive fashion the textual generating strategy of the works of the Kongoli throughout the first creative period.

What are the standard generating schemes in the genotext/phenotext intercourse? (We emphasize that depending on the nature of that intercourse is determined the nature of the reader's interaction activity). What does it include, i.e., the concept

<sup>1</sup> The Kristeva Reader, *La Revolution du Language Poetique*, Edited by Toril Moi, Blackwell Publishers Ltd., 2002, p. 120.

<sup>2</sup> *Ibid.* p. 120.

<sup>3</sup> *Ibid.* p.120.

<sup>4</sup> *Ibid.* 120-121

<sup>5</sup> *Ibid.* 121

<sup>6</sup> *Ibid.* p. 122

<sup>7</sup> Eco, Umberto., *Lector in Fabula: La cooperazione interpretativa nei testi narrativi*, Tascabili Bompiani, Milano, 2006, p.61

of *Hero*, the phenotext, or genotext? We are at the margins of a process that intends to articulate the structure or in the boundaries of a completed structure? There are traits of "existence" or "ways of existence"?

By returning to Kristeva's definitions of the nature of the signifying process, standard generating schemes more than aim to *identify a structure, aim to build a structure, to orient a structure*: without being a militant of socialist ideas, the *Hero* can't be the protagonist of a meaningful structure. In this way, through an orientated mimetic relationship, the nature of linguistic continuum, social function, and conventional gender motivation, a meaningless ephemeral structure becomes a meaningful structure, corresponding to the semantic signifying process of the *thetic phase* according to Kristeva. The "body partition" of the text through these conceptual orientation joints is the classic case of the genotext. In fact, most of the literature of socialist realism subjected to the schemes and the conceptual generating is literature mastered by the phenotextual signifying process..

During the first creative period of Kongoli, the generative strategies have the genotextual contents: the interpreter's actualization, also has genotextual content, which corresponds to the institutional position of literature as an element of superstructures necessarily determined by the economic basis. The Reflection method, in spite of the conceptual schema of socialist realism, constitutes in this case a sign system transposed in literature from Marxist-Leninist philosophy.

Obviously, phenotextual elements are present during this period: several times Kongoli has accepted its influence from Chekhov: *A Case From Practice* (Kongoli) - *Case From Court Practice* (Chekhov), *An Unpleasant Event - An Unpleasant Event*, *Babushi - A Hard Session*, *The end of everything - Something Sincere*, *The Spouse - The Trotting*, *The Classmates - The Fat and the Slender*, *Neighbors - Neighbors* etc. During the first phase, however, a sense of evolution is noticed in the texts of Kongoli, conceptual schemes skipping, and extrication of genotext.

The reader's interpretative activity, which in accordance with the generating schemes, actualizes the genotext i.e., gives *meaning to the structures*, during the period of the stories is dim - the genotext promotes a low predictive activity of the reader. In both novels *Ne të tre*<sup>1</sup> (*The Three of Us*) and *Karuseli* (*The Carousel*) as we have noticed, the intensity of implementing conceptual generating schemes decreases: some genotextual mechanisms like *Hero*, *Theme*, *Characterization* no longer work, giving place to phenotext.

In the novel *Ne të tre* (*The Three of Us*), the phenotext is affected by the interposition of the novel's *Sikur t'isha djale* phenotextual signifying system. Elements of phenotext are noted in the *Karusel* (*The Carousel*) novel - the discursive topics, the introductory reference indexes of the characters, commemorate the novel *Koncert në fund të dimrit*<sup>2</sup> by Ismail Kadare (*Concert at the End of the Winter*)<sup>3</sup>. In both of the two novels of Kongolis, during the first phase, they possess the phenotextual generating structures, a mastery expressed by a more visible reader interaction. Paradoxically, genotext release leads the reading of the novels of Kongol to classical phenotextual structures. The phenotextual structures appear to be constructed over to a series of repeatable themes during the first creative period.

### 3.1. The second creative period of Kongoli

Liberation from the conceptual schemes of socialist realism during 90s resulted in the decline of the genotextual generative systems that characterized the works of Kongoli. Text generating strategies now aim at the non-standard protagonist, previously untouched topics.

What is the nature of the signifying process on Kongoli works after '90s, more specifically, in the cycle of novels *'Burgjet e Kujtesës'* (*Prisons of Memory*)? It is clear that the Fall of the imposed genotext is a liberation not from the genotext as a whole but from the *genotext of socialist realism*. In some cases, the study has confirmed that the works of Kongoli after the 90s broke some conventions related to the texts composition, the protagonist, the time ratio, the shift of narrators.

What does the novelties in the post 90s Kongoli texts, the *architecture of the structure* or the *structure with several shows*? Translated into the thetic phase, Albanian literature after the 90s, including the works of Kongoli, was first, independently the genotext necessity, in the need of the articulation of a new structure, basically the need to orient it in a new way.

<sup>1</sup> Kongoli, Fatos., *Ne të tre*, (*The Three of Us*), Shtëpia Botuese "Naim Frashëri", Tiranë 1985.

<sup>2</sup> Kadare, Ismail., *Koncert në fund të dimrit* (*Concert at the End of the Winter*), Shtëpia Botuese "Naim Frashëri", Tiranë 1988.

<sup>3</sup> Kongoli, Fatos., *Karuseli*, (*The Carousel*), Shtëpia Botuese "Naim Frashëri", Tiranë 1991.

The work of Kongoli was naturally affected by this necessity: the first novel of the cycle, in essence, constitutes the submission of the phenotext elements inherited from the works of the early 90s. Overcoming the thetic phase qualified as the dominance of the genotext in the novel *I Humburi*, 1992, (*The Lost*), brings another situation to the next cycle novels, the emergence of the phenotext as a *signifying reality*: at the end of the structural articulation of the novel *I Humburi* (*The Lost*), in fact triumphed the phenotext (the loss, alienation, identity crisis, the reigning of absurdity in Albanian society traumatized by communism after the 90s). Genotextual elements such as *turbulent, unclear protagonist identity*, building speech and narrative structures through the aspectual features of times, manage to build a structure.

Next, during the cycle, Kongoli modified other genotextual elements associated with discursive and narrative structures, which, however, gain a common sense, according to reference indicators, a kind of routine, which also permeates phenotextual elements. For example, alternating the *discursive identity*, adding them, building the story at some time levels, are more dynamic processes than regaining some standard motives.

More than the structure itself, which continuously gains its symbolic weight, the cycle articulates the structure (genotext) which strengthens the symbolizing ability of the phenotext - at the *Ëndrra e Damokleut* (*Dream of Damoclés*) identity crisis arrives even to the pathology of the protagonist, *Damokle's shadow* as a genotextual means brings to a new relation, to a new level, classical father-boy motif.

However, in the *Burgjet e Kujtesës* (*Prisons of Memory*) cycle, the dynamic tendency to strengthen phenotextual elements is confirmed, especially in the latest novel of the cycle *Lëkura e Qenit* (*The Dog's Skin*): reduction of genotextual conventions, strengthening of the structure through the behavior of the protagonist in an active process, contrary to the other cycle novels, where is important the articulation of a closed structure. In general the signifying nature throughout the cycle is mostly related with the possession of the genotextual elements - is obvious the tendency to emphasize the importance of phenotextual elements, the process that starts from the *Ëndrra e Damokleut* (*Dream of Damoclés*) and becomes dominant in the *Lëkura e Qenit* (*Skin of the Dog*) - turning point is constituted by the unnecessary renovation of the classic conventions at the *Ëndrra e Damokleut* (*Dream of Damoclés*)

What happens to the reader? What does he do? The presence of articulated genotextual elements, of a structure with symbolic dominance, promotes an active interaction of the reader, despite the complicated nature of the process. The interaction of the reader, gradually associated with the routine significance gained by the genotextual elements, goes down to the genotext level and at the phenotext level; however, the decline of interaction activity of the reader in this case does not have mutual conditioning but relates to the routine reading of the cycle.

Which is the role of Kongoli's works in *reading in space* as a exemplary case in today Albanian prose?

During the first period, the articulation of structures is predominant, whereby the genotextual elements are preferred: the texts of Kongoli are part to a literature without a clear identity. During the second period there the genotext is the function of phenotext; the phenotextual routine makes it necessary the changing of the genotextual mechanisms: the literary work gains a distinct identity.

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## Fixed Word-Combination and Simple Word-Combination in the Terminology of Economy in Accordance with English Language

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### Abstract

The problems of economic terminology can be handled from different angles. Today, there are many discussions about the concept of phrase terms and their reflection in the explanatory dictionaries of economic terms. Phrasal terms are reflected lexicographically in the terminology dictionaries but are also included in the explanatory dictionaries, collective lexicographic works and of the codifying and normative character of the Albanian language. The subjects break down the concepts in a transparent way, so today they have become one of the key tools for constructing terms in general. The widespread dissemination of fixed word-combination phrases in language as a specific lexical-syntax unit, especially in the terminology of the economy, creates a special layer in the terminology lexicon circle, which is characterized by specific features and attributes. Therefore, in this paper, we have been dealing with fixed and simple word-combination phrases, more widespread in the terminology of the economy, in accordance with the English language.

**Keywords:** fixed word-combination, simple word-combination, the terminology of economics.

### Introduction

The processing and terminology adjustment is a very demanding activity, although with regard to Albanian language is embedded in the function of removing foreign terms, and by replacing them with Albanian language words or by creating new words deriving from Albanian language texture. A science is nothing but a well-worked terminology.

The terms are subject to the same laws and rules of word formation and formatting as the common words, therefore they should be always considered closely related with the common words of the vocabulary.

The words known by everyone of a certain meaning become specialized once used in a particular sphere of science or economics. However it is often hard to set any strict boundaries between the word of the main font and the term. The common word when specialized enters within the frame of a terminology, and narrows its meaning, a specialized word expands the meaning when passes from a narrower circle to a wider one; the meaning of economics or professional words are tended to get developed once adopted by general language.

The study of economic terminology is not important only for its main role in cultural life, but also for providing us with a rich material, enabling us to follow the mechanisms of word formation, to observe the semantic changes the word is subjected to etc.

### Borrowing of common words and terms of economics

A number of terms are introduced in the terminology of the economics from other terminologies that rarely function as separate ones, they are more frequent in the terms of the word-combination.

It's a rule that motivation of foreign language terms is of great difficulties, especially for terminology users who face them for the first time and especially when foreign languages are not known where the corresponding terms come from. However, we are concerned about how foreign terms are included in certain field and what further directions they follow. In general it

is noticed that one part of them directly enters with their external form, subject to the phonetic rules of Albanian and English language, while the rest is introduced into their system of word-combination by creating more or less hybrid forms.

### **Word-combination with altered (modified) conceptual content**

#### ***Word-combination deriving from the general language***

Here are included word-combination built on the basis of the common word. They are distinguished for high motivation, they are clear in term of composition, however due to the associations they create with the units they come from, they are characterized by a sort of multiple meaning, leading to the reduction of the accuracy of the expression of the concept. Sometimes they have meaningful internal developments that increase the degree of motivation but lessen the accuracy rate of the concept.

Including the word-combination: *administratë shtetërore* = civil service, *analizë e shitjes* = sales analysis, *çmim fabrike* = factory price, *çmimi i blerjes* = buying price, *datë e pagesës* = date of payment, *gjendja financiare* = financial situation, *humbje kapitali* = capital loss, *pagesë e plotë* = payment in full, *regjistër i pagave* = payroll register, *ulje çmimi* = price reduction, *vija e buxhetit* = budget line etc.

### **Motivation of word-combination terms**

#### ***Word-combinations with relatively low motivation degree***

The word-combinations are rarely encountered in this area of knowledge in both languages, because components in special cases mark features of the stylistic-exciting concept. In some cases, both as in Albanian and English language, especially in English, when the compound component can be separated into two single-word components, elements (a determinant or determinative component) can be encountered, which can be considered symbolical, tended to lose that when used relevant field. Let us mention some of them, facing them in both languages. As a primary language, we are bringing English, given that those word-combinations terms are encountered more often. The English terms either find Albanian equivalent or may have different correspondences: *blank check*=*çek i bardhë*, *buying plan*=*plan i blerjes*, *currency translation*=*këmbim i valutës*

*customs administration*= *administratë doganore* =, *customs invoice*=*faturë dogane*

*economic crisis*=*krizë ekonomike*, *investment contract*=*kontratë investimi*, *net budget*= *buxhet neto* , *net price*=*çmim neto*, *price level*=*nivël i çmimeve*.

#### ***Word-combinations with high motivation degree***

These word-combination terms consist the majority part of word-combination formations and in general the structures are preferable in every terminology, since immediate meaning of their components display very clearly the final concept expressed by both or all components (in case there are more than two components. Find below a number of most used word-combinations in terminology of economics:

*administratë doganore* = *customs administration*

*administratë shtetërore* = *civil service*

*aftësi financiare* = *financial capacity*

*aftësi kreditore* = *credit-able*

*aftësi tatimore* = *tax ability*

*amortizim ekonomik* = *economic depreciation*

*analizë bilanci* = *balance sheet*

*analizë e kostos* = *cost analysis*

*analizë financiare* = *financial analysis*

*analizë e shitjes = sales analysis*  
*ankand ndërkombëtar = international bidding*  
*ankand publik = public auction*  
*auditim i brendshëm = internal auditing*  
*auditim i jashtëm = external audit*  
*bankë tregtare = merchant bank*  
*bilanc bankar = bank balance sheet*  
*bilanc fillestar = opening balance sheet*  
*bilanc i pagesave = balance of payments*  
*borxh doganor = customs debt*  
*buxhet neto = net budget*  
*buxhet shtetëror = state budget*  
*buxhet vjetor = annual budget*  
*çertifikatë e pronësisë = certificate of ownership*  
*çertifikatë ekporti = certificate of export*  
*çek i bardhë = blank check*  
*çmim botëror = world price*  
*çmim bruto = gross price*  
*çmim eksporti = export price*  
*çmim fabrike = factory price*  
*çmimi i blerjes = buying price*  
*çmimi i fundit = bottom price*  
*çmim me tvsh = price inclusive vat*  
*çmim neto = net price*  
*çmim transferi = transfer price*  
*datë e blerjes = date of purchase*  
*datë e këmbimit = date of exchange*  
*datë e pagesës = date of payment*  
*datë e skadimit = expiry date*  
*deficit buxhetor = budget deficit*  
*depo dogane = bonded warehouse*  
*doganë importi = import duty*  
*doganë kufitare = import duty*

*ekonomi e tregut = market economy*  
*eksport i lejuar = approved export*  
*faturë dogane = customs invoice*  
*fitim bruto = gross profit, gross earnings*  
*furnizim i tregut = market supply*  
*garanci bankare = bank guarantee*  
*gjendja e llogarisë (kontos) = account balance*  
*gjendja ekonomike = economic situation*  
*gjendja financiare = financial situation*  
*hipotekë e hapur = open-end mortgage*  
*hipotekë ligjore = statutory mortgage*  
*humbje kapitali = capital loss*  
*import i lejuar = approved import*  
*institucion bankar = banking (bank) institution*  
*institucion financiar = financial institution*  
*intensifikim i kapitalit = capital deeping*  
*investim afatgjatë = long-term investment*  
*kamatë (a: interes) e papaguar = outstanding interest*  
*kamatë (a: interes) i lizingdhënësit = leasehold interest*  
*kambial bankar = bankable bill*  
*kapital i jashtëm = outside capital*  
*kapital i kompanisë = company capital*  
*këmbim i valutës = currency translation*  
*këshill i bankës = bank council*  
*kompani (shoqëri) aksionare = stock company, joint stock company*  
*kompani private = private corporation*  
*kontabilitet financiar = financial accounting*  
*kontabilitet tatimor = tax accounting*  
*kontratë biznesi (tregtare) = business contract*  
*kontratë investimi = investment contract*  
*kontratë shitjeje = sales contract*  
*kontroll financiar = financial control*  
*kosto e blerjes = cost of purchase*

*kredi financiare = financial credit*  
*kredi import = import credit*  
*kredi investimi = investment credit*  
*krizë ekonomike = economic crisis*  
*llogari bankare = bank account*  
*menaxhim i borxhit = debt management*  
*menaxhim i kostos = cost management*  
*ndërmarrje afariste = business enterprise*  
*ndërmarrje investuese = investment enterprise*  
*ngritje e çmimeve (shtrenjtim) = rise in prices, price rising*  
*nivel i çmimeve = price level*  
*pagesë e kamatës (interesit) = payment of interest*  
*pagesë e plotë = payment in full*  
*panel shqyrtues = review panel*  
*pasqyra financiare = financial statements*  
*pasuri e bllokuar = blocked property*  
*përcaktimi i buxhetit = budget definition*  
*përfaqësi tregtare = trade mission*  
*përgjegjësi e kontabilistit = accountant's responsibility*  
*përgjegjësi financiare = financial responsibility, financial liability*  
*plan i blerjes = buying plan*  
*plan i shpërndarjes = scheme of distribution*  
*plan pagesash = payment plan*  
*proces i auditimit = auditing process*  
*program financiar = financial programme*  
*pronë e patundshme = real-estate property*  
*pronë e siguruar = insured property*  
*qarkullim i bankënotave = circulation of bank notes*  
*qarkullim i parasë = currency circulation, circulation of money*  
*qendër tregtare = shopping centre*  
*raport tremujor = quarterly report*  
*regjistër i kontratave = book of contracts*  
*regjistër i pagave = payroll register*

*rënie e kapitalit = capital decay*  
*rënie e kursit = slump in the rate*  
*ristrukturim borxhi = restructuring of a debt*  
*saldo e borxhit = debt balance*  
*sistem ekonomik = economic system*  
*sistem tatimor = tax system*  
*strukturë financiare = financial structure*  
*shitje bruto = gross sales*  
*shitje me para në dorë = cash sale*  
*shitje me porosi = sale by order*  
*shitje me postë = mail order selling*  
*shpenzime shtetërore = government expenditure*  
*shpenzime të importit = import charge*  
*shpenzime transporti = transport charges*  
*taksë doganore = customs duty*  
*taksë mujore = monthly rate*  
*tatim aktual = current tax*  
*tatim importi = import tax*  
*tatim në fitim = profits tax*  
*tatim në shitje = sales tax*  
*treg botëror = world market*  
*treg financiar = financial market*  
*treg i jashtëm = external market*  
*treg i lirë = free market*  
*treg botëror = world trade*  
*tregti e brendshme = domestic trade, internal trade*  
*tregti elektronike = electronic commerce*  
*trezor bankar = bank vault*  
*thesar shteti = treasury*  
*ulje çmimi = price reduction*  
*veprimtari afariste = business activity*  
*verifikim i llogarisë = check-up of an account*  
*vija e buxhetit = budget line*

*vlërësim i projektit = project appraisal*

*xhiro e ulët = thin market*

## Conclusions

At the beginning of this millennium it is noted that the number of foreign words in the terminology of the economics has been increased, especially from English language, due to the increase of economics disciplines branches and introduction of goods and contemporary technical gadgets.

The motivation of the word-combination terms in the terminology of the economics can be observed also by the source composition of their components, since each component may have different motivation degrees depending on its origin. Thus, for example, a word-combination composed of combinations of foreign terms with those of Albanian language may have varying degrees of motivation in comparison with the composition solely with Albanian or foreign terms.

Primarily extended word-combination terms are characterized with very high degree of motivation, extensively manifested in the narrow fields (subfields) of knowledge, since the concepts are explicitly divided and subdivided, which also leads to the formation of the extended word-combination (with many components).

The fixed word-combination indicating a single item should be distinguished from the simple word-combination, which again may indicate a single item.

The idiomatic of the fixed word-combination is weaker, due to the lack of stylistic or emotional attributes.

The fixed word-combinations, being semi-consolidated lexical items, are not fully independent indicative items such as words are. Therefore in the explanatory language dictionary explicitly are in the service of the word depending on it. As such in the dictionary they serve as illustrative and complementary material.

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## Extracts of Terminology Lexicons Types in Level of Concept Expression

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### Abstract

It can be emphasized that depending on the types of human activities, whether is that common, simple or high, the types of lexical language units function, moving from one conceptual level to the other according to the need of the communication necessities presented in front of the language. It can be noticed clearly, not rarely, in technical communication, as in other communications, and particularly in this case, the same sign as a lexical unit that expresses a common concept of wide content can also indicate a concept of a special content, restricted to its use and known by a narrow circle of users of the language, as it can be said for foot (man) and foot (mineral), pocket (coat) and pocket (petroleum), horn (animal) and horn (anvil). In this case, with the highest level in which the word rises, a modified concept of a lower or higher degree is also associated comparing with the meaning of the unit it's coming from, for example, pocket (higher), compared to pocket (coat) (lower). In another case, raising the word to a higher level can only be considered as a transition to another level, but more or less of the same conceptual content. This type of concept, which is also called a dual concept (Duro, 1983: 113), makes the same unit to elevate to the highest level, in addition to the concept that expresses as: door1 (common word) and door1.1 (building), window1 (house) and window1.1 (buildings), as a special common unit and of construction field.

**Keywords:** lexical unit, common lexicon, special lexicon, terminological lexicon.

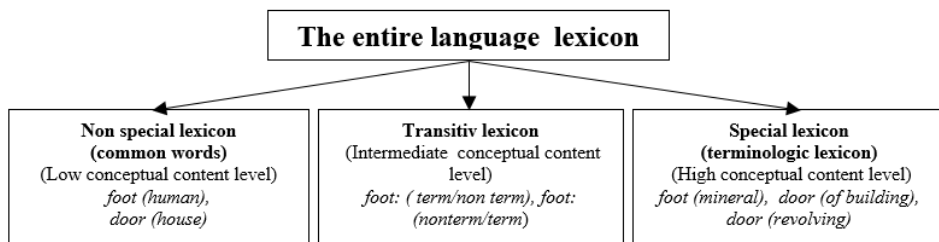
### Division of language lexicon

Language lexicon may be divided into two main groups:

**common lexicon** (identified as such irrespective of the low level of conceptual content of units such as *the foot, the door, the car* (simple speech use), *the machine* (the state that oppresses democracy) and

**special lexicon:** *foot, door, car and revolving door*. The highlighting of the language lexicon during the study of the fact related to the priority of the content (concept) prior to the form, is of particular importance for determining the boundaries between lexicon types, as common words (non-terms) and as specialized words (terms), as often the same unit, sometimes passes from one level to the other, or it occupies an intermediate position between the two levels, which makes difficult its identity as a word or term, such as *a foot, a door, a car*.

The entire language lexicon including its differentiating features types and the positions that each group has at the levels of conceptual content may be presented in schematic way in the forms as below:



### Lexical units' identity

Determining the identity of lexical language units as far as the priority of the content prior to the form concerns (the place each of them takes at the level of the conceptual content) becomes very easy, clear and accurately when the unit is used in the written or oral practice where contexts, areas of use identify the units as per categories mentioned above as, for inst., << State machine... >> (word), << The car was driving uphill >> (word), << The car consists from the following parts >> (term), << The door got broken from the hit >> (word), << The door get assembled behind... >> (term).

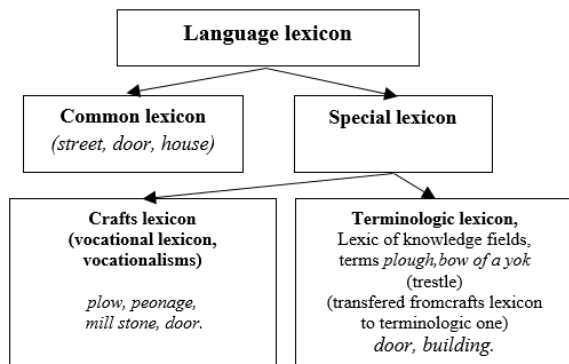
### Terms identity

In terminological dictionaries, as well as in technical terminological ones, the identity of the term is defined by the very domain of knowledge, represented by the respective terms, such as, for instance, word terms with identity defined in a field such as, *door, window, threshold, ceiling, roof, wall, mortar, plastering* (constr.), *axis, wheel* (mech.), *lamp, thread, wire, switch on, switch off* (el.), even though many word terms mentioned here are included in the dictionaries of other fields (borrowed, turned into terminology, etc.) such as *shovel* (mech., constr.) *wing* (mech., const.) or with undefined boundaries such as *current/stream* (el.) *current/stream* (mech.). In this case the matter of terms identity as specialized terms and as a relevance of a certain field is almost solved with word-combination terms, in which occasion the very units with their external form identify the conceptual content (the concept) and the field such as: *extended electricity* (el), *air stream* (mech.), *brick wall* (constr.) - *cylinder wall* (mech.), *cornerstone/foundation stone* (constr.)-*grindstone* (mech).

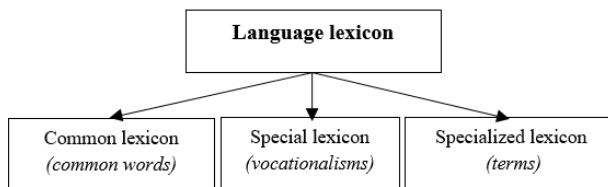
### Identification of special units as terms

Identifying these special units as terms, especially in technical dictionaries, is of particular importance in cases the fields identify word terms, which are similar to common words such as *thread, shovel* etc. The words that appear as different parts of speech are issues of particular matter, the words such as *revolve* (verb) – *revolving* (adj) linked with *revolution* – *temper- tempered-* with *temper* etc.

Given that yet this is an unresolved problem, as far as we are concerned, we will take these units as terms and, as such, they should be reflected in terminology dictionaries. These is a stand of the "Bindon Dictionary" (Bindoni, 1935: 4) and of one part of the terminology vocabulary, while on the other part are included only the noun terms and the word-combination terms of noun origin. According to the above conception, including in the special lexicon the vocational lexicon (crafts) as a unit with its own identity, the language lexicon can be presented schematically in the following way:



In order to better evaluate the terminological lexicon, as a high-level lexicon, according to the position that has in expressing its conceptual content and in the crafts lexicon, as a lexicon that shares a lower position and stands between words and terms, it will be considered as special lexicon, while the terms as a specialized lexicon.



To distinguish these two types of lexicons according to the above division, it would be necessary presenting the features that differentiate and identify each type, which would serve to determine the dividing lines between them, as differentiated and identified units. This would also serve in their treatment as a unit specifically represented in the language dictionaries (Duro, 2009:22).

**Common features of the special lexicon** (vocationalisms) and the specialized lexicon (terms):

Limited knowledge of use by a certain group of people (in the army: *missile, assegai, cannon, barrel*),

Limited knowledge in producing items indicating (*sword: iron (steel), heat, tempering, swaging, hammering*),

Expression of special concept,

Monosemy and accuracy (*tempering, swaging*)

Systematization,

The highest conceptual level rather than the word (*iron/iron, heating/heating*).

**Particular features:**

**Special lexicon (vocationalisms)**

Special low character,

Incomplete systematization,

Conceptual level lower than of a term,

Expression in spoken manner. Transferred as a practical experience from generation to generation,

Transfer into terms in accordance with language needs based on term formation abilities.

### **Specialized lexicon (terms)**

High level special character,

Complete systematization,

High conceptual content,

Expression in written form (in textbooks, manuals), scientific works, etc. Written form as a secondary, social, lectures, conversation form etc.),

The scientific and technical character of the unit, which requires the high level of the expression of the concept, is contained of the two fundamental features of the concept expressed by the term, the one of science and of technic. Science is based on the expression of the scientific concept from one part of the term, especially with word-combination term such as *angle* (of cutting), *line* (of inter-serration), condition (of magnetization) or the entire term as *attraction*, *push*, *heat*, *tension*, *pressure*, while the technicality in the expression of the technical character derives from a part of the term as (angle) of *the cutting*, (circle) of *the head* or from the entire term, in which occasion scientifically is understood as *encircling*, *cutting*, *inter-serration* etc.

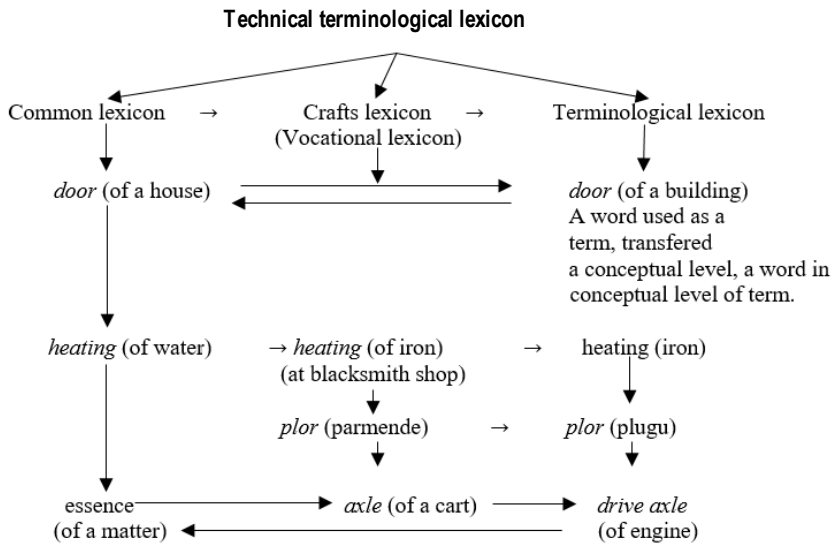
Commonly in the language dictionaries special units appear as words while the specialized words as terms, in which occasion the former is not marked while the latter is marked or noted as per its relevant field such as: *plow*, *peonage* and *plough* (agric.), *axis* (tech.).

Specifically, when compiling terminological dictionaries, the differentiation between these two units is of direct practical value as relates with crafts units non-inclusion inhere, which resemble with terms, or at least to include those units that may have been transformed into terms as a *bow of a yoke* (*trestle*), *shaped casserole* (met.) etc.

Addressing the matter of identity and differentiation of lexical language units becomes of a particular value if treated at the diachronic developmental plane, as in that occasion their space is expanded and enriched *until they enter into the lexical systems of different fields of knowledge*, becoming part of them during the formation of these fields.

Therefor from Buzuk (Ashta, 1996:44) we encounter a list of common words which are used in the text of "*Meshar*" together with other words of textual book level that contain religious vocabulary which marks his beginnings of style at the works of Buzuk further to get consolidated at Budi and Bogdani. Nevertheless, considering the standard Albanian lexicon, from now on we may assume that some of them, both as common words and as textual book words, of a higher level than the ordinary ones, have served as a *lexicon of simple fields of human activity*, limited by the manner of their production and use by a limited circle of people. In certain cases, as far as their use concerns, they might have been known by everyone, such as, for example, household utensils, clothes, etc., however their production has been a field of special masters and craftsmen, so it was, in that sense, a special lexicon, though of a low conceptual content. It should be noted that one part of this lexicon in the text of "*Meshar*" is not used under its direct concrete meanings, but they are supposed to have been derived from them, which proves their genuine meaning, *unexpressed in the text, since a word of conveyed meaning is actually assumed to be derived from a genuine word*. It can be said so for a list of words at Buzuku that appear as insubstantial, such as *axis*, *gold* etc. considering from this point of view, we can classify them according to their thematic fields, which after a long time, with the creation of fields of knowledge, which belongs to the beginning of the XX century, were transferred as a lexicon of technical terminology systems and have functioned both as terms and as common words more or less of the same meanings, such as in construction: *door*, *threshold*, *shelter*; in agriculture: *bed*, *shaft*, *wheel*; in tool making, blacksmiths: *fire*, *hearth*, *tempering*.

Schematically we may present to you the roundabout of the lexicon and the mechanism of terms formation in the following way (Pllana, 2017:46):



## Conclusion

From the foregoing outline it can be concluded that based on the position that gets at the level of conceptual content, each lexical language unit is identified as a common word when it falls (happens to be) at the low level (*door<sub>1</sub>*), presented as a word level and as a specialized unit (word or word-combination), and as a specialized unit (word or word-combination) when it functions at the high level (*door<sub>1.1</sub>*), admitted as a term level. Namely, the identity of any unit, term, or non-term (i.e.) special unit or non-special unit depends from the level of its use, and primary is conceptual content and not the form, when the unit is a one-word-morpheme (as in the example above *foot* (of human) (word) and *foot* (base of mineral) (term), or *door<sub>1</sub>* (term in construction)) and when the unit is a word-combination (two-words and more), when the conceptual content is revealed from the unit's parts, for example, *bridge foot*, *revolving door* etc.

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## Morphological Adaptation of Anglicisms in the Albanian Press

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### Abstract

The flux of Anglicisms in Albanian language is a phenomenon of the last two decades. Similarly to many other European languages Albanian has been under the influence of English language for some time now and in a wide range of areas of life, study, etc. This paper, which is only a part of the author's research study of Anglicisms' 'behavior' in Albanian, aims at analyzing the morphological adaptation of English loan words in Albanian; their grammatical categories, how they adapt to Albanian grammatical system and the changes they go through in order to 'survive' permanently, stay and be used temporarily by Albanian speakers or leave the Albanian lexis, due to their equivalents already existing in Albanian or to the high level resistance Albanian language poses to them. This analysis is performed referring to the counterpart categories of these loans in Albanian, thus adaptation of nouns and how does their declension, gender and number fit within the noun category in Albanian, adaptation of adjectives, verbs, adverbs, etc.; a part of this paper analysis are also the acronyms borrowed directly from English, compounds as well as some forms of word formation under the influence of English language.

**Keywords:** morphology, adaptation, Anglicisms

### Introduction

The influence of English language on Albanian language, a phenomenon of the last two decades, seems to be drawing the linguists' attention. A corpus of 511 Anglicisms bears witness to the active life of these English borrowings in the Albanian press after the 1990s.

A generally positive attitude is held towards the use of Anglicisms in the Albanian press language in order to fill the lexical gaps with words and phrases denoting new concepts and notions or carrying extra connotative meanings rather than their use to duplicate existing lexical units in Albanian, in an effort to preserve the Albanian language identity in this globalization epoch of ours, thus contributing to the linguistic and cultural heritage of the country.

### Literature Review

One of the primary conditions for two languages to exchange lexical items between each other is the geographical proximity, but this is not the case with the two languages in question, Albanian and English language, i.e. referring to the countries where they are basically spoken. If we refer to the history of the written Albanian language, English words have been borrowed in Albanian since its first publications, starting from the middle of XIX century and on. These publications include school texts as well as newspapers published in the two languages such as *Dielli*, *Laboremus* etc. Two other factors that promoted further the borrowings from English were the opening of the Albanian-American Institute of Kavaja and the establishing of the American "Harry Fultz" High School in 1925.

In the XX century, after the turmoil the two World Wars brought in the region, and in Albania, in comparison to other countries Albania somehow lost contact with English language and culture due to the communist regime established in this country as soon as the war came to an end. Regardless the isolation, English language continued to be a priority and the first foreign language taught in most of the Albanian schools, and Albanian society had a very positive orientation towards English language and culture, even though hidden and covered from the fear of the different forms of punishment established by the regime, and being more oriented towards English culture, cinema, music, movies and sports originating from the English speaking countries.

After the 1990 (the year that marked the change of the systems in Albania), the Euro-atlantic integration of the country became the real issue for our country and as a result the contacts and relations with many international organisms (OSCE, Council of Europe, NATO, etc.) increased, bringing to another development stage the English borrowings in Albanian language. The opening of the borders was not only literal but released the borders of Albanian culture, politics, media, etc., to have a free exchange with the 'other world' and particularly the global language, English language. It still continues to be a priority in the Albanian education and is one of the main conditions to be met for providing a job position.

There are cases when Anglicisms in the press are used to express a word recently adopted in Albanian language, often due to its shortness in comparison to the Albanian counterpart word; there are also many other cases in which Anglicisms are used extensively although in Albanian already exists a word/translation for that, replacing the Albanian word in many contexts: workshop and seminar. The reason beyond that lies in the tendency of the speakers to sound 'more modern' in their talk; in other cases Anglicisms are completely adapted to the Albanian orthography and pronunciation of the Albanian language, as it is the case with menaxher.

While in the other countries of Europe, the study on Anglicisms and their features and behavior in different European languages dates back since the middle of the twentieth century (with highly recognized researchers and linguists as Rudolf Filipovic, Manfred Görlach with his Dictionary of European Anglicisms, Ivan Klajn, etc., in Albania this is rather a new phenomenon with sporadic studies from Rajmonda Këçira, Xhevat Lloshi, etc; whereas studies from the Kosovo researchers and linguists date a lot earlier and are more extensive with names like Vesel Nuhii, Ismail Mehmeti etc.

In the Dictionary of European Anglicisms, Manfred Görlach includes Albanian language as one of the 16 European languages, whose Anglicisms he has collected. Görlach also refers to the lack of studies in this particular area of linguistics particularly in Albania. The research studies of two Kosovo linguists, that date back to 1980s, have been the source of the data for Görlach and his dictionary, thus without any concrete contribution from the Albanian language institutions of Tirana.

The 1980 Albanian language Dictionary, published by the Albanian Academy of Sciences lists 53 Anglicisms, a best part of which are not included in the 2002 and 2006 edition. The most recent edition, that of 2006, lists 80 Anglicisms out of 48,000 words. 15% of the corpus of Anglicisms collected from the Albanian press since the 1990 are included in this recent edition.

## Methodology

The basis for the analysis of this research paper was the corpus of 511 Anglicisms collected in the Albanian press from 1990 to 2010, including numerous editions of Albanian newspapers and magazines during this time span, without being limited nor on specific titles, neither on the area they covered.

## Results

Out of 511 Anglicisms collected, 87.6 % were nouns, about 12.7 % adjectives, 4.1 % verbs, 0.9 % adverbs and 1.5 % noun phrases.

## Discussion

The British linguist T. Hope describes the real nature of loans during the transferring process as characterized by: "the loss of their morphological and semantic transparency"<sup>1</sup>. In fact, the loss of the morphological and semantic transparency of the loans depends on the tendency and on the path the loans follow before they penetrate into the target language, but it also depends on the "willingness" the target language has to welcome them.

The adaptation of a loan depends on the need to express a certain meaning and on the efficiency it has in conveying such a meaning.

What is mostly borrowed from English are names of objects or other phenomena. Thus, there are more nouns than other parts of speech listed in the loan group. Often a verb can be replaced by a nominal phrase but the opposite is rare.<sup>2</sup>

<sup>1</sup> Barbara A. Fennell, A History of English, Blackwell Publishing, 2008, p. 173

<sup>2</sup> Rudolf Filipovic, The English Element in European Languages, Anglicisms in Croatian, 1990, extracted on 27.9.2006, <http://mahazu.hazu.hr/LingResin/FilRuPr.html>



Adjectives are generally less necessary since they serve to emphasize one of the qualities regarding an object, phenomenon, etc. rather than to define new concepts.

The English language is a minimally inflected language compared to many other Indo-European languages, especially to the Albanian language; this can be seen in the grammatical category of gender, in having no adaptation of adjectives to nouns, as adjectives are not inflected to adapt to nouns. The case category has almost disappeared, being more limited to the forms of the pronouns<sup>1</sup> and the indicators of plurality have become more regular. As a result, the language is more based on such 'tools' as the word order in order to show the relations between words.

According to Filipović the adaptation of loans on the morphological level, called transmorphemization, has three degrees: a) zero transmorphemization (when the loan undergoes no change, i.e. it takes neither a prefix nor a suffix in the target language): *fashion, bar, doping* etc., b) partial transmorphemization (when the loan preserves the prefix/suffix of the source language: *spiker, selektor, reporter* etc.), c) complete transmorphemization<sup>2</sup>: *skanoj, trendi, çatoj* etc. Let us further see which of these three degrees the Anglicisms in our glossary belong to, i.e. whether their transmorphemization is more of the complete, partial or the zero type, by analyzing them based on their respective part of speech.

## Adaptation of Nouns

### Gender

In the Albanian language nouns are of masculine and feminine gender, while neutral gender has shrunk with the passing of time. There are some external elements that assist us in determining the gender in Albanian. It is interesting to study the reaction of loans to the gender of nouns. In English, though, gender is not a feature of nouns themselves, as it relates directly to the meaning of nouns, with particular reference to biological sex. The majority of the noun loans, adapt imminently to the two gender system in Albanian, depending on the word endings.

Often the gender of the loans is determined by the final sounds/phonemes of their stem. These nouns are integrated into masculine gender depending on the pronunciation pattern. Thus, noun loans ending in consonants are included in the masculine gender category: *antidoping-u, aneks-i, bekgraund-i, çarter-i, draft-i, impakt-i, lifting-u, lobing-u, parking-u, shopping-u, showbiz-i, t-shirt-i, raund-i* etc. Similarly *aftershave, bite, dance, deadline, dendi, derbi, DJ, game, hobi, hokei, home page, hot line, jive, joint venture, mouse, mobile, party, puzzle, sex gate, single, site, skype, slide, uiski, u-tube, video game, website* belong to the masculine gender and to the category above. As the examples show, most of them preserve their English spelling and pronunciation, and are integrated into the masculine gender structure of Albanian (*aftërsheiv, pazëll, seks geit* etc.).

Out of 448 noun loans in the glossary, 368 end in consonants and are integrated into the masculine gender category.

The noun loans of the glossary ending in vowels are included in the feminine gender category: *xhudo, tekno, tatu, soap opera, rege, regbi, kompani, koka-kola, logo, ekstazi, hipi, masmedia, barbekju dhe privaci*; also the nouns ending in unstressed *-ë*: *audiencë, performancë, korporatë, ligë, stjuardesë, striptizë*;

The gender of compounds is determined by the second/last component: *task forcë, overdozë, telekonferencë, videokamerë, toplistë, renklistë, rockbandë, seks bombë, databazë*. These categories appear in the glossary with the *-a* marker of the feminine gender (*telekonferenca, task forca*, etc).

Several acronyms have both genders based on their pronunciation. They are categorized as feminine, because, as acronyms, when read, they are morphologically marked for feminine, following the gender of the word "shkronja" (letter) in Albanian, where the *-ja* ending is the feminine gender indicator in this case: *WC-ja, SMS-ja, PC-ja, R&B-ja, PhD-ja, GDP-ja, HD-ja, MMS-ja, CV-ja, CD-ja, DVD-ja* and *IT-ja*.

Regarding the categorization of a noun as of a specific gender, in some cases, the lexical meaning of the word is taken into consideration as well. This refers to the relation between gender and sex. In agent nouns (of humans and animals) the gender is closely linked to the biological sex. This makes the gender of agent nouns not simply a grammatical category, but also a lexico-grammatical category, because an element of the lexical meaning of the word (the sex of the agent) is

<sup>1</sup> Fatmir Agalliu etc., Grammar of Albanian Language, Morphology, Academy of Sciences of the Republic of Albania, 2002, p. 111

<sup>2</sup> F. Agalliu, etc, Grammar of Albanian Language, p.115

reflected in the grammatical context (by being included in one or the other gender). In some of the noun loans (noun agents) in our glossary, these two elements (feminine gender ending and masculine lexical meaning) contradict each-other, as is the case with *biznesmen* referring to men involved in business activities and *biznesmene*, which, by taking the feminine gender ending *-e*, becomes feminine, referring to women involved in business activities, thus, bearing two contradicting linguistic indicators. The same goes for other words: *barmen* – *barmene*, *kaubojs* – *kaubojshe*, *kongresmen* – *kongresmene*, *narkoman* – *narkomane*, *supermen* – *supermene*, *xhentëllmen* – *xhentëllmene*.

The loan *miss* (“a title given to the winner of a beauty contest in a particular country, town, etc.”), which is feminine, due to the final consonant ending *-s*, becomes masculine in Albanian, based on its pronunciation: *Miss-i i parë shqiptar...* - Formally this noun loan is masculine, but lexically it is feminine.

In conclusion, 396 nouns (88.3%) out of a total of 448 words in the glossary are of masculine gender, while 45 nouns or about 10% belong to feminine gender.

### Declension types

Nouns are divided into four declension types in the Albanian language.<sup>1</sup> The Anglicisms in the glossary can be classified according to the criteria of each of the declension types, except the fourth declension which, in Albanian, includes the neutral gender nouns, and our glossary lists none of the type.

First declension includes the majority of masculine nouns, which in the nominative case, singular form, indefinite form, end in a consonant, except those ending in *k*, *g* and *h*: *akses -i* (definite form, singular) – nominative case, *akses -in* (definite form, singular) – accusative case, *të aset -eve* (definite form, plural) – genitive case, *audit -it* (definite form, singular) – dative case, etc.

Among the nouns of the first declension type in the glossary of Anglicisms there are some examples of Anglicisms that belong to the “zero transmorphemization” type, according to the ‘morphological adaptation criteria’ established by Filipović. In their spelling they do not bear the respective endings of the declensions, whereas when spoken the opposite occurs:

... *u transferua te nightclub...*, ...*kanë nxjerrë nga knock out Utah Jazz...*, ...*nga homepage...*, ...*java pushtohet nga action*, “*byte*” *realizuan gjithë...*, “*By-pass*”, *ndërhyrjet e famshme...*, *Firmat apo joint ventures...*, *Disa cowgirl...*, ...*duke e vënë theksin tek webcam...*, ...*mërrin me gossip*, *furtunën e impeachment*, etc.

The second declension includes a limited number of masculine nouns, which in the nominative case, indefinite, singular form, end in *k*, *g*, *h* or in stressed vowels<sup>2</sup>: *e ajsberg-ut* – genitive case, *ajsberg-ëve* (plural form) – dative case; *ajsberg* – accusative case, *ajsberg* – ablative case; *facebook-u* (definite, singular) – nominative case, *e facebook-ut* – genitive case, *facebook* – accusative case, etc., examples which are easily identified in the glossary.

The Anglicisms *miting*, *modeling*, *parking*, *playback*, *presing*, *smog*, *streçing*, and *shopping* are also included in this declension.

The examples of the second declension that bear no endings are:

*ylli i bodybuilding*, *kampionatin e Bowling*, *68 hot dog*, *mes wrestling dhe rugby*, *airbag* (për shoferin), (6) *airbag* (me një) *click*, *tek një klik*, *nëpërmjet rafting*

The third declension type includes all the feminine nouns and some masculine nouns, that denote agent nouns.<sup>3</sup> Here are included a number of Anglicisms in Albanian such as:

audiencë-**s** (Dat., definite, singular), audiencë-**n** (Acc., definite, singular);

të korporatë-**s** (Gen.), korporatë-**s** (Dat.),

e performance-**ave** (Gen.), performancë-**n**, performancë (Acc.)

<sup>1</sup> F. Agalliu etc., Grammar of Albanian Language, p. 115

<sup>2</sup> F. Agalliu etc., Grammar of Albanian Language, p. 89-94

<sup>3</sup> F. Agalliu etc., Grammar of Albanian Language, p. 96

i privacy-**së** (Gen.), *privacin-ë* (Acc.),

një tattoo (Nom.), *tattoo-në* (Acc.),

të top-list-**ave** (Gen.), *top-list-at* (Acc.),

videokamer-**at** (Nom.), *videokamerë-n* (Acc.),

The examples that do not bear the respective endings of this declension, i.e. those belonging to the zero transmorphemization type, are: *Ekstazi*, *droga e diskove...*, *mbi task force*, *mes wrestling* and *rugby*.

### The grammatical category of number

This grammatical category of nouns is related to their lexical meaning. This also explains why some nouns are only used in the singular or in the plural.<sup>1</sup> The Albanian language has special endings for plural forms which are distinguishable from singular forms.

Thus, referring also to the examples found in the written press, two of the loans in the glossary preserve the same stem both in singular and in plural, following in this way one of the rules of the Albanian language morphology, according to which: "All the feminine nouns ending in unstressed -e, unstressed -o and one of the stressed vowels -i, -a, -o, -u, -ë"<sup>2</sup> have the same stem in singular and in plural: *logo*, *top-modele*.

One of the two ways to form the plural special stem in Albanian is via the use of suffixes added to the singular stem. The plural suffixes that occur more often among the loans of the glossary are:

-e (the nouns ending in consonants like *t* and *d*, as well as other consonants):

*abstrakt-e*, *anekse*, *asete*, *bare*, *billborde*, *bojkote*, *bokse*, *bonuse*, *brande*, *çipe*, *dezajne*, *drafte*, *eksese*, *eksporte*, *fast foode*, *faulle*, *flirte*, *gejme*, *grante*, *hite*, *hobe*, *indekse*, *inpute*, *klone*, *koktejle*, *lobe*, *lote*, *markete*, etc.

-ë (mainly nouns of masculine gender):

*ajsbergë*, *aplikantë*, *badigardë*, *barmenë*, *bigë*, *biznesmenë*, *editorë*, *gangsterë*, *huliganë*, *kameramanë*, *kaubojsë*, *killerë*, *klounë*, *kongresmenë*, *kontenierë*, *liderë*, *manaxherë*, *nokdaunë*, *partnerë*, *sponsorë*, *supermenë*, *xhentëlmenë*, *rockstarë*.

-a (the majority of feminine nouns ending in the unstressed -ë, many masculine nouns ending in consonants):

*bannera*, *bestsellera*, *dat baza*, *fansa*, *gola*, *hackersa*, *e-maila* (*Kjo fushatë përfshinte kërcënime dhe emaila të drejtuara mua personalisht – She.*, 23.2.2010, 16), *mastera*, *performanca*, *postera*, *servera*, *singëlla*, *snoba*, *stjuardesa*, *tonera*, *toplista*, *trailer*, *uesterna*.

Some loans ending in *-i* preserve the same form in the singular and in the plural, such as *janki*, *hobi*, *derbi* etc.: *një derbi* - one derby (singular), *dy derbi* - two derbies (plural).<sup>3</sup>

The plural form of some Anglicisms is acquired through changing the sounds and with suffixes<sup>4</sup> such as: *blog* - *blogj-e*, *kamping* - *kampingj-e*, *miting* - *mitingj-e*.

A separate group includes words that have two forms of the plural: *bos-ë* - *bos-a*, *kompjuter-a* - *kompjuter-ë*, *tabloid-e* - *tabloid-ë*, *workshop-e* - *workshop-ë*.

Finally, another phenomenon observed within the plural category of nouns is the one where an Anglicism bears the plural indicator of the English and the plural indicator of the Albanian or to put it differently, the stem of the English plural form

<sup>1</sup> I. Mehmeti, A morphological and Semantic Analysis of the Adaptation of Anglicisms in Albanian, (The English Element in European Languages, Vol 2, Rudolf Filipović), p. 33

<sup>2</sup> F. Agalliu etc., Grammar of Albanian Language., p. 97

<sup>3</sup> R. Këçira, Anglicisms in Albanian: A Direct and Mediated Language Contact Phenomenon, Graz, English Institute, 2005, p. 199

<sup>4</sup> Shumë nga "bookmaker"-at e mëdhenj kanë përfaqësues të tretë... (She., 18.1.2013, 26)

serves as the singular stem of the English loan in Albanian. Rajmonda Këçira, in her dissertation, uses the term 'double plural'<sup>1</sup>: *xhins-e, hackers-a, shots-a, fans -a, kaubojs-a, skorpions-a, bookmakers-a* etc.

Some of them appear in the press in two plural forms, one of which reflects a full or partial adaptation of the Anglicism to the plural form of the Albanian language, e.g. *haker-a (full), bookmaker-a<sup>2</sup> (partial)*, and the other 'the duplication' of the plural indicators of both languages: *hakera<sup>3</sup>*.

### The grammatical category of Case

The extensive use of loans in many lexical areas and the increase in their frequency has led to the loan nouns being used in many different syntactic structures and in several forms, thus, in all the cases the noun category bears in the Albanian language. The collected glossary of Anglicisms illustrates best the variety of the forms the anglicisms are found in the printed press, expressing in this way the different relations they establish with the other parts of the sentence.

Nouns in Albanian have five cases: nominative, genitive, dative, accusative and ablative.<sup>4</sup>

The nominative case generally marks the subject of the sentence, part of the subject complement, the appositive and the vocative. The following are examples taken from the glossary of Anglicisms:

*Airbag për shoferin..., ...aksesi afrohet..., antidumpingu, tani edhe në Shqipëri..., ...aplikantët mund të..., badigardi afrikan..., etc.*

- (subject complement) *...protesta e 21 dhjetorit është një test që duket se e majta ka vendosur ta kryejë (KI, Nr 541, p. 5)*

- (appositive) *Elton John, fans i Leon Russell, ... (GSH, 23.10.2010, pg. 4).*

Or

*Grekët, sanduiç mes parasë dhe terrorizmit. (AI, 26.3.2004, pg. 18),*

(vocative) *More Reis, mos kanë harruar të të sjellin ndonjë bukuroshe, se ti helbete je showman dhe ku i dihet mbase gjallërohesh! (Spe., 10.2004, pg.28), etc.*

The prepositions *nga* and *te(k)* are indicators of this case as well:

*plotësuar nga aplikantët, ...të udhëhequr nga bomberit i tyre..., ...ikën nga bordi..., ...nga faulli..., ...nga feedback-u..., ...besonin te gangsterët..., etc.*

The nominative case appears in two forms, definite and indefinite. As it is seen, in the examples cited above most of the Anglicisms adapt to the respective case and form similar to all the nouns in the Albanian language, with the respective endings: *-i, -e, -të, -t, -u, -ja, -a, -ë* or with no ending, as is the case with nominative, indefinite form (*tek një laptop, nga një link* etc.). Even those Anglicisms that have preserved their English spelling (*chat-et, e-mail-i, feedback-u, face book-u* etc.), take their respective ending as well (*SMS-të, VIP-a* etc.) but, in the cases when the endings are not reflected in their spelling, it is very likely for the speakers to attach these endings to these nouns in their speech (*CV e presidentit...*).

The genitive case is mainly used with nouns in different modifying functions. It is used to show relevance, to characterize an item, etc., to express the relation of the part to the whole, etc. The glossary lists many examples of Anglicisms in the genitive case:

*...vuajtësit e AIDS-it, maja e ajzbergut, institucioni i anti-dopingut, vlera e asetit, kontrolli i auditit, muzeu i badmintonit, kaloritë e një cheeseburger-i, etc.*

<sup>1</sup> Pasi ai e prezantoi projektin në një takim në Chaos Computer Club, që është edhe grupi më i rëndësishëm i hakerave në Gjermani... (Shq., 23.8.2011, 5); Ai përkrahur se si hakerat dhe frikësat e telefonave kishin zbuluar një mënyrë për të kryer telefonata pa pagesë (Pa., 5.6.2012, 20)

<sup>2</sup> F. Agalliu etc., Grammar of Albanian Language., p. 107

<sup>3</sup> F. Agalliu etc., Grammar of Albanian Language, p. 109

<sup>4</sup> F. Agalliu etc., Grammar of Albanian Language, p. 344

There are some cases of Anglicisms that bear the attributive marker of the genitive case, according to the respective gender and form, but they do not take the typical ending of the genitive case (at least in their written form):

*ylli i bodybuilding, kampionatin e Bowling, pronari i exchange, në mungesë të një file, ...i hot-line, furtunën e impeachment, patentën e sex-symbol.*

The dative case. It regularly denotes the indirect object: the item or the person, to whom the action is directed, with impersonal verbs, the person that experiences a physiological state, the person or item something belongs to, etc.<sup>1</sup> The following Anglicisms appear in the dative case, with the respective functions listed above:

*audiencës nuk do t'i flasë, i mbyll derën auditit, t'i jepte ndihmën e parë bodyguardit, kushtuar biznesit, u tha kongresmenëve, që i bëhet kompanisë.*

The accusative case denotes: the object that receives the action conveyed by a transitive verb, a feature of the object denoted by the direct object, quantity and measure, etc. Different meanings are conveyed also by the use of prepositions like *në, mbi, nëpër, për, mbi, me* and *pa*.

*me AIDS, me dopjo airbag, të kenë akses, paraqiten në aneksin, 350 aplikantë, të shohësh audiencën, kthen auditin, liroi ish-bodigardin, etj.*

The ablative case can be used with verbs and participle (ing-, ed-) adjectives, also with nouns, denoting a cause, means, place, time, etc. This case, too, recognises the use of its respective prepositions such as *ndaj, buzë, afër, prapa, pranë, mbas* and *para*.

*locioneve aftershave, përplasja ajsberg, çështje "bajtesh", mes "bigëve", mes drejtuesve dhe bordit, të fiksoar pas chat-it, nëpërmjet chat-it, pas çekut, pas faullit, drejt finishit, sipas tabloidëve, larg t-shirt-eve, prej xhinsi etc.*

Regarding the use of Anglicisms that are not adapted or not integrated into the Albanian language, it is noticed that the case ending is presented by a hyphen followed by the respective ending, based also on the pronunciation of the word in Albanian: *pamjen e një twinsit-i, mbretëresha e talkshow-t, kërcimit të jazz-it, dhunimi i privacy-së* etc; or there are also cases when the endings are non-existent, such as the cases listed above in the genitive case: *ylli i wrestling, ylli i bodybuilding, patentën e sex-symbol, femra të showbiz, në saj të disa single, mbi të vërtetat e show business* etc. The last cases pose difficulties for the readers, regarding their assimilation due to their failure to adapt in the written Albanian but also due to the morphological features.

### Adaptation of Adjectives

About 12.7 % of the Anglicisms in our glossary belong to the category of adjectives. Adjectives in Albanian are of two types: with an attributive article or without one while the adjective loans do not have an attributive article:

*out, flesh, high-class, high-tech, hard, hot, horror, casual, cross-border, non stop, part-time, single, sexy/seksi, snob, push-up, porno, stand-by, unisex, wanted, trendy/trendi, topless, bold, senior.*

Considering that the adjectives acquire the gender and the number of the noun they modify, their endings adapt to the noun they modify. This adaptation is achieved by changing the article or via feminine endings like *-e*; in plural, there is a change in the article from *i/e* to *t*, or with the ending *-ë*. Referring to the examples from the glossary it is identified that the adjective loans have a low degree of adaptation in Albanian: out of 65 adjectives in total, only four of them acquire the respective endings of this grammatical category depending on the nouns they modify:

...video **hard** / skena **hard**...

...foto **hot** / vajza, performanca **hot**...

...veshje / modele **casual**...

...punë / protesta **non stop**...

<sup>1</sup> I. Klajn, *Influssi Inglese nella lingua italiana*, Firenze, Olschki, 1972, p. 71

...politika **unisex** / motive **unisex**...

On the other hand, we have some examples of adaptation:

... ..fansa **snoba**..., ...grua **snobe**...

...aftësi **menaxheriale**...

...reformë **bipartizane**...

Most of the adjectives preserve their English spelling and pronunciation in the source language when used in Albanian, except *sexy* and *trendy*, which appear in both forms, in their English and in their Albanian form (the adapted version): *seksi* and *trendi*.

With regard to the *adjectives' degrees*, the adjective loans in our glossary are qualitative adjectives, the semantics of some of which allows the expression of the respective quality in different degrees, following the Albanian system/degree indicators (...ka fituar çmimin "Vajza **më hot** e vitit" nga zgjedhjet e adoleshentëve (Kj, 11.8.2009, 16); *Flokët e sfilatave dhe pesë idetë për të qenë **më trendy*** (Spe, 3.2005, 49); *Tre tipa **pak hard*** (Kl, 9.2.1998, 36), ...*këngëtarja **më e klikuar*** ... (Pa, 13.12.2012, 4).

### Adaptation of Verbs

4.1% per cent of the glossary of Anglicisms that belong to the category of verbs are, mostly English loans adapted to the verb system of the Albanian language. Suffix verb-formation is the most productive type in the derived verbs group<sup>1</sup> and this is also typical of the rest of the verbs' group part of the glossary. A word formation of this type is distinguished by the typical Albanian suffix *-oj* in the verb Anglicisms of the glossary: *adres-oj*, *afekt-oj*, *çat-oj*, *dribl-oj*, *implement-oj*, *klik-oj*, *kros-oj*, *lob-oj*, *menaxh-oj*, *monitor-oj*, *start-oj*, *test-oj*, *stop-oj*. As it can be seen, these verb Anglicisms belong to the first conjugation from three of the kind that exist in Albanian.

The same occurs also with the adjective Anglicism **snob** which in Albanian appears as a verb '*snoboj*' while this word does not recognize this category in the English language (i.e. in the verb category) (which, in fact, leads to this word being listed under the pseudoanglicisms category):

*Peqinasit 'snobojnë' kupën, presin merkaton e dimrit* (PaSp, 13.12.2012, 6)

The verb *download* is never found in the adapted Albanian version in the examples from our glossary, resulting as zero transmorphemization element: bearing no identifying suffix, but, in this case, the grammatical category of this word is determined by the context.

### Adaption of Adverbs

There are few adverbs found in the grammatical category of adverbs: *full time*, *live*, *non-stop*, *out*, *topless*. In Albanian they are identified as such only by referring to their position in the sentence and by the relationship established with the other parts of speech. Based on the context in which they are used it can be said that these adverbs appear to be mainly adverbs of manner:

*Gratë festojnë 8 marsin, "full time" për guzhinjerët e restoranteve* (Al, 9.3.2004, 12); *Dy artiste nga dy drejtime krejt të kundërta këndojnë live në Tiranë, në të njëjtën ditë, me 4 korrik* (She, 26.6.2007, 32); *...duke iu lutur non-stop kirurgut...* (Kl, 7.12.2007, 5); *Dhe madje për t'u çliruar nga kilet e tepërta rehabilitohet bifteku, i dekretuar "out" në vitet '90* (Kl, 16.1.2000, 50); *Kohë më parë, e kishin fotografuar toples ndërsa përqafohej me të fejuarin e saj* (She, 8.9.1999, 19) etc.

Their zero level transmorphemization is justified not only by their spelling, meaning and pronunciation preservation in Albanian, but also by the fact that they receive no identifying suffix that belongs to the adverbs category. Unlike adverbs in Albanian and based on the examples identified up to now, the English adverb loans do not bear the degree category.

<sup>1</sup> R. Filipović, *Semantic Extension in Adaptation of English Loan-Words in Serbo-Croatian*, *Studia Romanica et Anglicae*, zagrebensia, 25-26, December 1968, p 118

Considering that five of the adverbs listed in the glossary fully preserve their English spelling, it can be concluded that their level of adaptation in Albanian is low.

### Acronyms

This category includes integral loans named as original English symbols. They are pronounced as sequences of letters : *WC, OK, SOS, AIDS, CD, CV, DJ, DVD, GDP, HD, HIV, MMS, MP3, PC, PhD, R&B, SMS, USB, USD, VIP, UFO*, etc.

Other acronyms that preserve the English spelling but are pronounced according to the Albanian system are: *WC, AIDS, HIV, MMS, SMS, MP3, USB, USD, VIP*.

There are other cases of English acronyms and symbols, such as *OK, CD, CV, DJ, DVD, GDP, IT, PC, PhD* and *R&B*, which preserve not only the spelling of the source language, but also their pronunciation (although *CV* is Latin, *Curriculum Vitae*, in Albanian it is pronounced as in the English language [si vij]).

In the list of the acronyms found in the glossary, a good part of them are used as nouns, except *OK, R&B, VIP*, which appear in the function of nouns and adjectives, and a few as adverbs; ...*infirmierja VIP...*, ...*emra VIP...*, ...*çdo gjë është OK...*, ...*muzika R&B...*, ...*rymja R&B* etc.

The majority of these acronyms serve their function as nouns, bearing all its features, the number, the case, the gender and the form, as it is illustrated in the examples from the glossary:

*Por në fakt, gjithçka lidhet me pozicionin tim si individ dhe me CV-në time profesionale* (Kj, 4.6.2004, 3); *Pa ndjeshmërinë tënde ...ne do të kishim mbetur në padijen më të thellë për ankthin që përjetojnë vuajtësit e Aids-it dhe HIV-it...* (She, 27.9.1999, 17); ... *që mes të tjerave ka kompletuar tërësisht punën e tij mbi CD-në e gjashtë si solist* (Kj, 1.6.2004, 11); *Defiçiti buxhetor mbulon 9.1% të GDP-së* (Kj, 23.1.2002, 17), etc.

Although the majority of these acronyms are used in the printed press in the international level, they are included in this study, because in their use in Albanian they carry many of the English elements/indicators, in their spelling or meaning, and especially in the way they are pronounced. Thus, such acronyms can be classified as real/pure Anglicisms.

### Compounds

The semantic and lexical entities, consisting of more than one word, but carrying the meaning of one lexical unit are the ones included under the compound/locutions term. The glossary lists several examples: *after shave, best seller, black out, broad band, check-up, check in, duty free shop, exit poll, eye liner, fair play, fan club, fast food, full time, joint venture, call center, happy end, hard disk, hard rock, heavy metal, high class, high definition, high-tech, hit parade, home page*, etc.

The use of loan compounds, in many European languages where English language has a considerable impact, is characterized by ellipses or elliptical forms, i.e. the sense of the second part of the phrase is transfused into its neighbor, which then acts for the complete construction, after the second part has been dropped through ellipses, a phenomenon that is not found in Albanian. For instance, the use of similar shortened forms is also found in Italian, French,<sup>1</sup> German, Serbo-Croatian<sup>2</sup>, etc. In Albanian we often find such words as "*Kohët e fundit ai ka hapur një fitness*" (meaning: *Recently he has opened a fitness center*, thus using *fitness* instead of *fitness center*; or "*Këtë parfumin e kam blerë në një duty free*" (meaning: *I bought this perfume in a duty free shop*), using the English adjective *duty-free*, part of the compound *duty-free shop*, as a noun, bearing the meaning of the whole compound; there also other cases such as: *flesh – news flash, çarter – charter plane, body – body stocking, folk – folk music/dance, house – house music, metal – heavy metal, hostess – air hostess, exchange – exchange office, country – country music, master – master degree*, etc.

<sup>1</sup> R. Lilo, Third Seminar on: "Loans in the Standard Albanian", University of Tirana, Faculty of the Foreign Languages, 2004, Pegi Publishing House, p.. 33

<sup>2</sup> Dhe shfaqet me një dekolte tunduëse në festivin alin e Tiranës në top-formën e saj 22 vjeçarja Çelo. (GSH, 16.1.2000, 42)

## Word Formation

As mentioned above, the Albanian language recognizes a range of new formations, created by joining English words and Albanian prefixes or suffixes. In his article *The foreign pressure and the Resistance of Albanian Language*<sup>1</sup>, Raul Lilo classifies loans as promoters of the word formation system, by underlying that such loans are more frequently found in the press language. He considers them mainly as loans with word formation affixes: prefixes and suffixes that mainly appear in individual and occasional creations, a feature of the press language, taking the emotional degree to another higher level. Among the nouns included in the glossary, there are many nouns that are used as nouns and as verbs in the English language, i.e. in the source language, but in Albanian they are mainly used as nouns. However, many of these words, along with many others, have influenced the creation of many new words in Albanian which have an English stem but an Albanian suffix. Thus, the latter can be considered as part of the lexis of the Albanian language with 'equal rights', as it is illustrated below.

One of the word formation cases is the one with the word formation stem of a compound such as top –in English and formë, listë and yje in the Albanian language in the compounds *top-formë*<sup>2</sup>, *top-listë*<sup>3</sup> and *top-yje*<sup>4</sup>.

It is a characteristic of the language of the press to create words for special stylistic purposes, i.e. to give a certain connotation to them, for example the formations with **-land**<sup>5</sup> to give the idea of the land/property belonging to someone.

The derived nouns with the suffix **-im** are formed from their respective verbs (*startoj*, *klikoj*, etc): *klikim*<sup>6</sup>, *lobim*<sup>7</sup>, etc.

The derived nouns with the suffix **-tet**, which in most of the cases replace the English nouns ending in **-ty**. Such cases of adapted Anglicisms include:

*facilitet*<sup>8</sup>, *fizibilitet*<sup>9</sup>, etc.

Like prefixes, the suffixes are not borrowed as such, but together with the words they are part of. These words are also motivated in Albanian, if they are used alone or with their word formation stem or when at least two derived words are formed from that same stem, but with different suffixes, e.g.: *global* and *globalizëm*, etc.

The suffix **-men** is used to form pseudoanglicisms, words created in Albanian, which look like English but with no equivalent of theirs in the English language, such as the word *bllokmen*, definitely not an English word (a word created in Albanian to refer to the people living in a small area of Tirana, very near the center, isolated during the communist regime for the leading political class of Albania at that time, as well as their families).

An example of the word formation can also be the adjectives in Albanian formed by English verb stems, with the suffix **-ar**: (*i klikuar*<sup>10</sup>, *i apdejtuar*<sup>11</sup>, *i monitoruar*<sup>12</sup> classified fully as adjectives in Albanian, with all its degrees in Albanian, its articles, gender, etc.

<sup>1</sup> Kënga e tij ishte afruar befasisht në toplistën e çmimeve të xehta... (KI, 1.9.2000, 45)

<sup>2</sup> Ndërkohë edhe top-yjet e tjerë të Formula 1 janë në top-formë. (AI, 14.4.2010, 23)

<sup>3</sup> Udhëtim në Pacolliland (Pacolli mbiemri i Bexhet Pacollit është me të kuqe ndërsa land me të zeza) (KI, 15.9.1999, 28)

Parajsja për ta është edhe ky Anarkiland, që quhet Kamëz dhe Bathore, me flamure kudo, me ndërtesa të lyera plot slogane dhe me rradhë. (Ma, 15.5.2011, 18)

<sup>4</sup> Në bazë të një sondazhi të zhvilluar në internet... fitues del "Tingulli 3n" me 20.4% të votave dhe më konkretisht me 582 klikime. (GSh, 13.10.2007, 13)

<sup>5</sup> Njohja e Kosovës nga Arabia, falë lobimit të Shqipërisë. (GSh, 23.4.2009, 1)

<sup>6</sup> Sipërfaqet e zyrave variojnë nga 15 m<sup>2</sup> deri 100 m<sup>2</sup>, të pajisura me të gjitha facilitetet. (GSh, 4.8.2004, 28)

<sup>7</sup> Studimi i fizibilitetit dhe përgatitja e projektit i janë besuar firmës "Bechtel". (GSh, 10.12.1997, 2)

<sup>8</sup> Gjithsesi në çdo rast duket se edhe Blunt i pëlqen të koleksionojë të dashura, pasi këto kohë është i klikuar prej tyre. (GSh, 15.7.2006, 7)

<sup>9</sup> Syrimi është që viti 2006 ta gjejë komunitetin e biznesit shqiptar e të huaj që veprojnë në vend, me një listim të ri, shumë më të "apdejtuar". (KI, 13.8.2005, 6)

<sup>10</sup> Ai është institucioni më i monitoruar nga publiku (Pa, 24.1.2012, 9)

<sup>11</sup> "The last house on the left" është ripërpunimi modern i filmit kontrovers dhe shokues të vitit 1972... (VIP, 6.2009, 32)

<sup>12</sup> ...duke i dhënë grupit testues mundësinë për të shkruar opinionin e tyre...: pjestarët e grupit kanë testuar produktet e para...; Qëllimi i kësaj miqësoreje ka qenë testimi i disa futbollistëve të huaj. (Je, 12.2011, 84)



The English loans in Albanian in general have expanded their word formation ranges. Examples that illustrate the expansion of the word formation ranges are the following Anglicisms (there are more examples included in the glossary):

*Shok* (n) – *shokoj* (v) – *shokues* (adj.)<sup>1</sup>, *test* – *testoj* – *testues* – *testim*<sup>2</sup>, *kros-krosj*–*krosim*<sup>3</sup>, etc

Similar to the influence of English on many other European languages, its influence on Albanian language goes beyond the limits defined above. As it is for instance the irreversible integration of some loans into the Albanian language, bearing the endings of Albanian and 'behaving' according to its rules. Thus, for instance, there is the phenomenon of the creation of neologisms: the new words or the new meaning that many words in Albanian acquire under the influence of English language. On the other hand, according to the specifications each language has and according to the historical, political, cultural and social context in which it is spoken, there are structures or compounds recognized and created which acquire a meaning only in the respective language; an example of which is 'copy-paste' which refers to the action of copying something, i.e. to show lack of genuinity for something new that is created, or when used as an adverb: "Teksa i sheh së bashku kupton magjinë e të ndjerit artist dhe vetinë për ta përcjellë atë 'copy-paste' te brezi pasardhës (Paloma, 9.2.2012, 23)".

### Conclusions

The future of Anglicisms in Albania, according to Manfred Görlach who together with Rudolf Filipovic have been two of the most distinguished researchers of Anglicisms in Europe, depends on the country's stability, on the English learning system and on the international communication extent and technological and cultural exchange with the English speaking world. They have also expressed the total absence of relevant literature in Albania. This also justifies the reduced explanation (in quantity as well as quality) of the Albanian data in the Dictionary of European Anglicisms of Görlach.

The prestige of the loans regardless the source language and country, can never be higher than our native language and its cleanness. The objective of this study has been the identification of English loans, their behaviour and their adaptation degree in Albanian language. Many of them have come along with the new inventions, objects and notions of science, technology, music, fashion, etc. Thus let us consider them as complementary to the needs of our language, to fill the gaps we encounter in its lexis. Regulating or putting some order in this gap-filling shall and must be the focus of Albanian linguists.

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<sup>1</sup> „goli i minutës 56 e realizoi pas një krosimi mjaft të bukur të Rrapajt. (SpoEks, 16.1.2012, 6)

<sup>2</sup> B. Vertecchi, (edited by) *The century of school: education of the twentieth century*, New Italy, Florence, 1995.

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