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LETÍCIA CLARES

Errors in Making Indirect Questions in the Interlanguage of Students at the Faculty of Food Technology

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Abstract

In this paper, the author attempts to identify the most common errors that occur in the interlanguage of students at the Faculty of Food Technology when formulating indirect questions in English language. According to Processability theory (PT), language is acquired in a predictable way, in six stages, the last stage being acquiring word order in subordinate clauses, i.e. cancelling inversion. Since interlanguage presents a dynamic language system that retains some features of the first language or generalizes the second language rules in speech or writing, the origin of errors can be found in mother tongue or in the misapplication of the rules when adopting a second language. Although PT is not concerned with the errors made by the second language learners, this paper will try to identify the origin of errors that appear in the students' interlanguage and the acquisition of the last stage, i.e. the word order in subordinate clauses. In that way, it will be determined whether the errors (inter- or intralingual) made by the students prevent them from acquiring the last stage of PT.

Keywords: developmental stages, interlanguage, Processability Theory, interlingual errors, intralingual errors

1. Introduction

The starting point of the second language research is the analysis of the learner's interlanguage which changes during the different stages of development. Research in the field of second language learning and acquisition cover a wide range of problems and approaches to the language learning itself. Different analyses of the learner's interlanguage bring new insights into the interlanguage development and contribute to its understanding. This paper attempts to shed a light on the interlanguage development by analyzing the most common errors when making indirect questions. Furthermore, the development of the interlanguage can be observed by following the six developmental stages proposed by Pienemann (1998) and described within the Processability theory (PT). The last stage in the development of the interlanguage is

the subordinate clause procedure, i.e. cancelling inversion in indirect questions. Based on the corpus of fifty written exams, this paper will determine the most common errors made by the students of food technology, as well as check whether they have reached the last developmental stage in second language learning.

2. Error analysis

The basic assumption which happens in the head of a second language learner is the existence of the so-called interlanguage. This term can be described as a set of rules by which a learner is governed in the linguistic production of a second language. Selinker (1972) defines interlanguage as a cognitive gap that exists between the mother tongue and the language to be learnt. That is why interlanguage contains the rules taken from both languages, i.e. the mother tongue and the second language, but there are also rules that do not correspond to either language. This approach refutes the behaviourist theories, according to which learners solely rely on their mother tongue when learning a second language. However, this does not mean that the mother tongue is completely excluded from learning a second language, which is also observable from the errors made by the second language learners, since they can be divided into inter- and intralingual. Error analysis was the first serious attempt in the analysis of the learner's interlanguage with the aim of determining how the learners acquire their second language. It peaked in the 1960s and 1970s. Counting and classifying errors can be contributed to the work of Corder (1967) who even developed an error analysis methodology. At the very beginning, error analysis was concerned with the question whether the errors made by the second language learners were the result of the first language (L1) transfer or the creative constructions that reveal the specific rules created by the learners which are very similar to those made by the children when acquiring their mother tongue. The presence of errors reflecting the first language structures was considered the evidence of transfer, i.e. an interlingual error, whereas the presence of errors similar to those that occur when acquiring the first language was considered an intralingual error.

According to Scovel (2015) intralingual errors can be explained as:

“...the confusion a language learner experiences when confronting patterns within the structure of a newly acquired language, irrespective of how the target language patterns might contrast with the learner's mother tongue” (Scovel, 2001: p. 51)

There are different ways of classifying errors. According to causes or sources of errors Richards (1970) distinguishes three types of errors:

Interference errors which occur as a result of the use of the elements of one language when speaking another and they can be observed in morphology, syntax, vocabulary and pronunciation. An example of such an error might be when a German learner of English as a second language says *I go not* because it corresponds to a German sentence *Ich gehe nicht*.

Intralingual errors which reflect the general characteristics of rule learning such as faulty generalization, incomplete application of the rule or a failure when applying the corresponding rule. Intralingual errors can be further divided into overgeneralization errors that are made when a learner creates a deviant structure based on other structures in the target language (*he can sings* instead of *He can sing* or *he sings*), then ignorance of rule restrictions (when learners apply the rules to wrong contexts, e.g. *He made me to rest*) incomplete rule application, opposite to overgeneralization, according to James (1998) (a failure to fully develop a structure, e. g. *You like to sing?* instead of interrogative word order *Do you like to sing?*) and false concepts hypothesized (when the learner does not fully understand a distinction in the target language, e.g. *One day it was happened*). According to Kaweera (2013) exploiting redundancy can also be counted as an intralingual error which happens when learners repeat words or phrases unnecessary (e.g. *I repeated it again*)

Developmental errors which arise when the learner attempts to create hypotheses about the target language on the basis of limited experience.

However, the most authors distinguish among transfer errors (or interference errors according to Richards) and intralingual errors. Since it is not simple to differentiate between transfer and intralingual errors, Dulay and Burt (1974) classified the errors into: developmental, interference and unique errors. Developmental errors are similar to those that happen when acquiring the first language (e.g. *he not eat*). Interference errors reflect the first language structure, e.g. *the man skinny* and unique errors which do not belong to either category.

According to Bhela (1999 in Kaweera, 2013), the source of the interference errors can be found in the word for word translation strategy or thinking in the mother tongue language. Furthermore, interference errors (Kaweera, 2013) can be divided into L1 lexical interference (e.g. *I play a computer*), syntactic interference (e.g. *have many trees in the university*) and discourse interference (not using paragraph structure in writing).

Corder (1967) emphasizes the importance of errors for three reasons: first of all, errors show how much the learner has learnt so far and what remains to be learnt. Secondly, errors show insight into the way the language is learnt or acquired and finally they reveal the strategies the learners use when discovering the language. However, error analysis was criticized for many reasons. Firstly, it failed to show how learners progress in language learning over time. Secondly, it provided a static insight in second language acquisition. Finally, it only gained insight into what learners do and it failed to show what strategies learners use when they find a certain phrase or a structure too difficult. On the other hand, error analysis contributed to the second language acquisition to a great extent. It helped the behaviourist and mentalist debates to collect empirical evidence pointing out to the fact that sources of learner's errors cannot only be ascribed to interference and showing that error making is a standard

procedure in language learning. Although error analysis was popular in the 1970s, it is still applied when describing the learner's interlanguage.

European Framework of Reference for Languages (CEFL) still describes requirements for grammatical accuracy with a constant emphasis on the number and a type of errors neglecting thus the development of grammar (Pallotti, 2010).

3. Processability theory (PT)

Since it was eventually discovered that the use of error analysis does not provide the full image of language acquisition, considering that the learners' language is observed as a collection of errors, and studying those errors does not explain the method by which learners acquire language skills over time. This was the reason why researchers recognised the need to study the learners' language as a whole, in order to explain the interlanguage that the learners create in various stages of development. The Processability Theory (PT), which is based on the cognitive approach to the acquisition of a second language, attempts to explain the way in which learners who are learning a second language are reforming their understanding of interlanguage structures, so those would conform to the structures of the other language. According to PT, the learners who are learning a second language are able to reform, i.e., process the structures of the other language using the method and according to the order which is appropriate for their current stage of development. Therefore, the Processability Theory is concerned with research into the stages of development, by emphasizing the fact that language develops in a regular and predictable way, and it is possible to determine the developmental path for the acquisition of any language. Processability Theory is ascribed to Manfred Pienemann (1998) and it was created as a response to the deficiencies of the theories that preceded it (multidimensional model, strategies approach, the teachability hypothesis, and the predictive framework), which were also concerned with the sequence of acquisition of a second language. The basics of the Processability Theory are presented in the multidimensional model which was created as part of the ZISA project (German *Zweitspracherwerb Italienischer und Spanischer Arbeiter*). The ZISA research was based on the acquisition of the word order in the German language for 45 adult native speakers of Italian, Spanish, and Portuguese languages, and it explains the stages of acquisition of German as a second language. The stages indicate implicational scaling, i.e., the acquisition of rules at a certain stage necessitates the acquisition of the rules from the previous stages (Meisel, Clahsen, and Pienemann, 1981). Up until now, PT has been applied not only to the German language, but to many other languages as well. In most cases it was English (e.g., Fetter 1996; Mansoury and Duffy, 2005; Ellis, 2008; Sakai, 2008), then Swedish (Philipsson, 2007; Hakansson and Norrby, 2010), Japanese (Kawaguchi, 2005), French (Bartning, 2000; Devaele and Veronique, 2001), and many other languages, including Serbian (Medojević, 2009). The topic of this paper is the developmental path for the acquisition of the English language, with the focus on the final developmental stage, i.e. acquiring word order of a subordinate

clause with the aim of determining if the mentioned developmental stage was acquired (English morphology and syntax develops in six stages presented in Table 1). For the purpose of corpus analysis, in his research Pienemann uses emergence analysis, which is defined as the first systematic use of a structure and the beginning of the process of acquisition of a certain structure (Pienemann, 1998). In order to determine if a certain structure has emerged in the interlanguage, it is necessary to separate systematic productivity from formulae. Productivity is measured by the number of tokens and the systematic use of lexical/morphological variations of those tokens. According to Pienemann (1998), one productive token in four contexts is evidence of emergence, while Mansouri (2005 in Dyson, 2010) requires at least two lexical and morphological contrasts, and Zhang (2004 in Dyson, 2010) uses the minimum of four tokens with lexical variations in at least two. While analysing the acquisition of syntax, i.e., the word order in the Japanese language, Kawaguchi (2005) analysed the position of the lexical verb in a sentence, and required one token as the evidence of emergence. This paper also required one token, but considering that emergence is defined as the beginning in the process of the acquisition of a certain structure, the accuracy requirement is set at 80%. Considering the fact that even the native speakers cannot use fully accurate structures, the accuracy requirement is usually set at 80-90% (Ellis, 1994). Vainikka and Young-Sholten (in Pallotti, 2007) consider a particular structure acquired if it is accurately applied in 60% of cases, Ellis (1998 in Pallotti, 2007) requires a 75% accuracy, Andersen (1978 in Pallotti, 2007) 80% and Dulay and Burt (1974) require an accuracy of 90% in order to consider a particular structure acquired.

As stated above, a large amount of research confirms the postulates of the Processability Theory. However, several deficiencies have also been detected for the mentioned theory. For example, Pienemann (1998) emphasizes the importance of emergence of a certain structure, but fails to explain what happens after the emergence, i.e., when is it possible to determine that a certain structure has actually been acquired (Mellow, 1996). This hypothesis is also partially supported by Hulstijn (2015), who believes that future interlanguage research should focus on more than just the first indicators for the acquisition of a certain structure (emergence), it should also focus on the entire developmental path of a certain structure, i.e., it should provide the overview of a certain structure, from its first emergence until it is fully acquired.

Considering the objections directed at the emergence criterion, and taking into account that it represents only the beginning of the acquisition process, in this paper we used the criterion according to which the final developmental stage was acquired if it was used in 80 or more percent of the cases.

Considering that Pienemann (1998) applied the Processability Theory exclusively on speech production, Jordan (2004) believes that the area of application of the Processability Theory is limited, because it does not take into account other tasks like

grammatical evaluation tests and grammatical tasks, which is also mentioned by Pallotti (2007), who considers that these should also be included in the analysis by the use of the emergence criterion, because the aim is to collect a large corpus, in order to create a detailed analysis of the learners' interlanguage. For that reason, the Processability Theory was also applied to the written mode. However, in order to present the full image of the learners' language, future research could include both spoken and written production.

Table 1. Developmental stages for English morphology and syntax (Pienemann, 2005b, p. 24)

Stage	Processing Procedure	L2 process	Morphology	Syntax
6	Subordinate clause procedure	Main and subordinate clause		Cancel inversion
5	Sentence procedure	Inter-phrasal agreement	Subject-verb agreement (3rd person singular -s)	Do2nd, Aux2nd
4	Verb phrase procedure	Inter-phrasal agreement	Tense agreement	Y/N inversion Copula inversion
3	Noun phrase procedure	Phrasal information	Noun phrase agreement (Negation+Verb)	Adverb fronting/ Do- fronting
2	Category procedure	Lexical morphology Possessive pronouns	Plural	Canonical word order

1	Word/lemma	Noun procedure	Invariant forms	Single constituents
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4. Methodology

For corpus analysis, two written activities were administered to fifty 2nd year students of the faculty of food technology. In the first activity, the students were asked to translate ten sentences from Croatian into the English language. The sentences had to be translated using the indirect question word order. In the second activity, which consisted of five sentences, the students were asked to correct five incorrect sentences. Again, they had to pay attention to word order in indirect questions. This type of exercise was administered to students to check whether they use the word order in indirect questions correctly, i.e. if they use the word order of a normal positive sentence, which means cancelling the inversion. Taking into account that the students have learnt English for 14 years, the aim of this research was to check whether the last developmental stage, according to PT, was acquired. As previously explained, the accuracy requirement is set at 80%, i.e. last developmental stage will be considered acquired if the students used indirect word order correctly in 80% of cases. Furthermore, the source of errors will be determined, so as to check whether the most errors appear because of the interference with the mother tongue or if they are intralingual which happen because of overgeneralization, ignorance of rule restrictions, incomplete rule application or wrong concepts hypothesized.

5. Results

The results of this research were attained from the corpus which consisted of 10 sentences in the first activity. They had to be translated from Croatian into English. Next activity was aimed at checking whether they students are able to correct grammatically incorrect sentences. Since the activities were administered to fifty students, the accuracy percentage was calculated for each sentence in the activity 1 (Table 2) and the activity 2 (Table 3). As can be seen from Table 2, the students were the least successful in translating the fifth sentence since they used the wrong word order. They were quite successful when translating the first two and the last sentence. The possible explanation is that they often hear these sentences, especially the first one, so they memorize it as chunks. However, the accuracy criterion was not met, so it can be claimed that they did not acquire the last developmental stage.

As far as the second activity is concerned (Table 3), we can see that they were even less successful. They struggled with correcting the fourth sentence. They did not notice that the word order was wrong, so we can reach the same conclusion: they failed to correct the indirect questions and the last developmental stage was not acquired. Altogether, they made errors in 65% of cases, the accuracy percentage being only 35% (Table 4).

Table 2. Accuracy percentage of translated indirect questions

Activity 1		
sentence no.	correct sentence in English	% accuracy
1	Sorry, could you tell me where the bus station is?	40%
2	I would like to know when this restaurant is closing.	44%
3	I would like to know how much this ring costs.	36%
4	Could you tell me if your friend lives in London?	32%
5	Could you tell me why he was late for the meeting?	18%
6	I wonder why she is unhappy.	34%
7	Could you tell me if she had breakfast before she went to school?	36%
8	Could you tell me when this lecture is going to end?	26%
9	Could you tell me if he wrote his homework?	28%
10	I wonder why he hasn't passed any of his exams.	54%

Table 3. Accuracy percentage of error correction

Activity 2		
Sentence no.	Incorrect indirect question	% accuracy
1	Can you tell me why is he unhappy?	34%
2	Can you tell me where has Lucy been?	18%

3	Do you know where is the post office?	64%
4	I'd like to know how long have you lived here?	10%
5	I'd like to know how much do you earn?	16%

Table 4. Percentage of correct and incorrect sentences in the Activity 1

Activity 1	
Correct sentences (%)	Incorrect sentences (%)
174 (500) 35%	326 (500) 65%

Next, the focus was on the types of errors made by the students. As we can see (Tables 5 and 6), the students mostly used wrong word order. This is a typical interlingual error, since they directly translate the sentences from their mother tongue, thus cancelling the inversion. Other types of errors were classified as intralingual ones, since the students hypothesized false concepts (e.g. *I wonder why he wasn't pass any of his exams*), applied incomplete rules (e.g. *I wonder how much does this ring cost*) or overgeneralized the rules (e.g. *Could you tell me had she had breakfast before she went to school*). The other errors that they made were due to the sentences they did not translate or verbs they omitted. Finally, the errors were divided into two main categories, intra- and interlingual (23 which were not translated were excluded from the analysis). As Table 6 shows, interlingual errors prevail, because the students are influenced by their mother tongue and translate the sentences directly, thus, ignoring the indirect question word order.

Table 5. Type of error

Type of error – Activity 1						
wrong word order (%)	false concepts hypothesized (%)	incomplete rule application (%)	overgeneralization (%)	subject-verb agreement (%)	verb - missing (%)	sentence not finished (%)

149 (500) 30%	43 (500) 9%	70 (500) 14%	27 (500) 2%	12 (500) 2%	2 (500) 0,4%	23 (500) 5%
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Table 6. Source of error

Source of error	
Interlingual (%)	Intralingual (%)
158 (303) 52%	145 (303) 48%

6. Conclusion

The aim of this paper was to check if the students managed to acquire the last developmental stage according to the Processability Theory, to detect the most common errors and determine their sources. After corpus analysis, the following conclusions were drawn: students did not acquire the last developmental stage, since they managed to translate correctly only 35% of all sentences. Furthermore, they are far away from acquiring this stage (the required accuracy percentage was set at 80%). As for future studies, it would be interesting to check whether the students acquired the previous developmental stage, where they are supposed to put the auxiliaries to the second position. The starting point for this research was the fact that the students have been learning English for 14 years, so that is why the focus was on the last developmental stage. But being aware that they are not even close to the acquisition of the last stage on their developmental path of the English syntax, the teachers could adjust their teaching to the students' current developmental stage. That way they would not require from students more than they are able to process and learn. Since PT was criticized because it focused only on the speech production, this paper was applied to the written mode. The results would be more consistent if the PT was applied to oral production, so it would be interesting and useful to do it in future. Furthermore, most errors the students made were due to the incorrect word order, because the students use the same word order as in their mother tongue, i.e. they do not cancel the inversion in indirect questions. The source of the errors comes from the interference with their mother tongue, so these errors are classified as

interlingual. In order to prevent these types of errors, the students could be taught to memorize words as chunks, which might prevent them from the interference with their mother tongue and then another research could be conducted to check whether the students still make the same errors or they made progress. Understanding the types of errors the students make could be very useful to the teachers because once the errors are detected, the teachers can gain insight into the difficulties the students are confronted with while learning and can help them to progress in learning. Furthermore, it could contribute to accurate and precise teaching and thus be a great help to teachers.

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The Frequency and Usage of Word Formation Processes in Creating New Terms Pertaining to Coronavirus in Written Discourse COVID-19

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Abstract

Language as a living thing is the subject of constant adaptations and it evolves in line with the social changes. Every new situation that humanity faces leads to the creation of new words. This paper deals with the terms used in the newspaper to describe all aspects of the coronavirus situation. The idea is to examine which morphological processes have been applied to create these new terms pertaining to coronavirus. The aim is to determine which morphological processes are currently productive in word formation processes. As the analysis has shown, those are the processes of affixation, compounding and blending and some other processes that will be discussed here. The main focus of this analysis is to determine the most productive word formation process in creating words related to coronavirus nowadays. Also, the goal is to represent certain syntactic features of each process involved in creating new words related to coronavirus pandemic in media.

Keywords: word formation, Coronavirus, morphology, affixation, compounding.

1. Introduction

Words live as long as we use them. They name the things which surround us. They also record the changes taking place around us. That is why countless words used in conversation are new, made up on the spur of the moment (Catamba, 1993, p.65). They are born when the entities they refer to become part of our knowledge. At certain points in history there were attempts to express circumstances people at a time faced. For example, Brexit has led to a creation of new words pertaining to this specific issue.

More recently, coronavirus pandemic has brought a whole lot of new words into language which describe this global problem and the effects it has on people. Even though they have been created purposefully they have certain limitations—they have to respect the word formation rules of the language they are coined in. Those new words are primarily presented in the language of the media and spread afterwards like wildfire to all segments of our lives. You might have already heard or used words like *social distancing*, *WFH* or *herd immunity*. A great number of the words used for this purpose come from the field of medicine since covid is firstly a medical problem, then a social one. Words like *comorbidity*, *immunocompromised*, *proning*, *intensivist*, *patient zero* have stepped out from LSP and become widely accepted and used terms. Other words like *shelter in place*, *lockdown*, *coldzone* come from emergency discourse, and words like *social bubble* or group of people who agree to limit their social interaction are neologisms.

There are a lot of words used to described this newly created situation, and we as linguists are interested in mechanisms they are created by and morphological processes they have undergone on their way of becoming part of our lexicon.

Morphologically speaking, there are seven-word formation processes, four of which are major such as prefixation, suffixation, conversion and compounding and three of which are minor: back-formation, reduplication, abbreviation (clipping, acronyms and blends). Prefixes used for creation words in English are mostly of Latin and Greek origin but there are also Anglo-Saxon prefixes. According to the meaning they convey, prefixes can be: negative (*dis-, in-, non-, un-*), reversative (*de-, dis-, un-*), pejorative (*mal-, pseudo-, false-*), degree and size (*arch-, co-, hyper-, mini-, out-, over-, sub-, super-, sur-, ultra-, under-*), orientation and attitude (*anti-, contra-, counter-, pro-*), locative (*fore-, inter-, sub-, super-, trans-*), time and order (*ex-, fore-, post-, pre-, re-*), number (*bi-, poly/multi-; semi/demi, tri-, uni/mono-*), miscellaneous neo-classical (*auto-, extra-, neo-*), conversion (*a-, be-, en/em-*).

Certain number of words in English were created by combining two or more lexemes to get “a lexical unit consisting of more than one base and functioning both grammatically and semantically as a single word” (Quirk, 1985, p.1567). Both bases in compounds are in principle equally open, they are normally in a relation whereby the first is modifying the second (ibid.). They tend to be semantically transparent. Their spelling varies and ‘they may even occur in three different forms,’ solid’, ‘hyphenated’ and ‘open’ (Quirk, 1985, p.1569).

Some English words are formed by snipping components from existing words and stitching the components together either through simple concatenation or through concatenation coupled with overlap of shared phonological segments (Kelly, 1998, p.579). Those are made by the process of blending. Blends are a subclass of abbreviation processes in English which are very like compounds but with a tendency towards economy of the expression (Körtvélyessy et al., 2015, p.86) Blending is a very productive process, especially in commercial coinages which suggests that its rather

daring playfulness is popular (Quirk, 1985, p.1583), but short-lived. Although considered to be a minor word creation process in morphology, blending will prove to be very productive in the creation of coronavirus words.

Acronyms are words made up from the first letters of the name of something. Like blends, they show tendency towards economy of expression. That is why 'new acronyms are freely produced, especially by scientists and administrators (Quirk, 1985, p.1581).

According to the research results, some of them are more productive in creating words to describe the growing phenomenon of coronavirus. When we say that some are more productive, we mean that some have "the potential to lead to new coinages" (Bauer, 2003, p.41). However, there have been unresolved disputes in morphological studies over what it is that is productive. Some argue that affixes are productive, for some others it is a morphological process that is productive. We would agree with the latter because a lot of words in English are not created derivationally. But we have to bear in mind that the question of productivity is diachronic. For example, in the fifteenth century there was one productive method of making nouns in *-al* plural; in the sixteenth century a change took place so that this method was no longer productive, and a different method became productive (Bauer, 2003, p.8). Thus, we come to the point of this study- to show which word formation processes are currently productive in English regarding the description of the global phenomenon that has struck us all, the phenomenon of coronavirus pandemic.

2. Methodology

The corpus used for this research consists of 1 million words, and it is made of articles on coronavirus taken from the official *The Guardian* website (January-December 2021).

During the analysis, we used an analytical method which provided results regarding frequency and productivity of word formation processes, and also enabled us to see syntactic and semantic features.

3. Results and Discussion

Our analysis has shown that the most productive way of deriving new words related to coronavirus is compounding or word. The table below shows that word-composition is a highly productive type of word formation process in creating new words describing coronavirus situation which represented 58 % of the total examples found.

Word formation processes in COVID-19 discourse

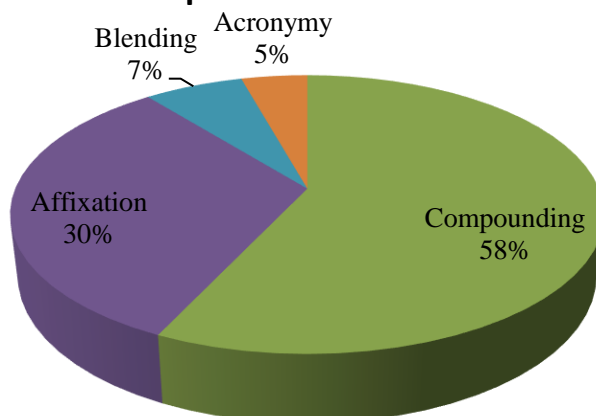


Table 1: Percentage distribution of word formation processes in written discourse COVID-19

Taking into consideration the figures in Table 1, we can see that affixation at 30 % representation is nearly half the amount of compounding. Blending and acronymy represent minor ways of producing new words in the analyzed material.

3.1 Compounding

As already stated, compounding is a highly productive word formation process in the analyzed material. It is of interest to emphasize that most of compounds found belong to the class of adjectives and are all spelt with a hyphen (*covid-curious*, *covid-sceptic*, *coronavirus-inspired*). The first IC (Immediate Constituent) is mainly the word *covid* (*covid-ridden*, *covid-adapted*) while the word *coronavirus* is less used (*coronavirus-linked*, *coronavirus-free*). The word *Covid-19* occurs rarely as the first IC in compound adjectives (*covid-19-related*, *covid-19-stricken*). The only adjectives that combine with all three ICs in our material are *free* and *stricken* (*covid-free/stricken*, *coronavirus-free/stricken*, *covid-19-free/stricken*).

A few of these compound adjectives *corona-virus free*, *covid-proof* and *covid-safe* belong to type verbless and can be paraphrased by an adjective that has a prepositional complement (free from coronavirus, proof against coronavirus, safe from coronavirus).

Compounds that belong to the class of nouns are less numerous and are mostly spelt with hyphen (*covid-pneumonia*, *covid-toes*, *corona-divorce*), and rarely are spelt solidly (*coronaapocalypse*, *coronadouche*, *coronatuses*). Few of them are true neologisms like *caremongering* and *maskshaming*. Compounds made this way are semantically transparent which means that ‘the meaning of a compound is related to

the meaning of its constituents' (Borgwaldt, 2010). And here both constituents are transparent. Their transparency is pragmatically conditioned and is related to the discourse they appear in, press discourse which aims at a wider audience, that is readers. Since these compounds are transparent, 'readers of the press are not struck every couple of lines by the fact that there is a new word which they have not met before' (Bauer, 2003, p.117) but a word whose meaning is easily predictable. Almost all noun compounds have the word *covid* as the first IC (*covid-era*, *covid-proof*, *covid-deaths*) and rarely does the word *covid-19* occur as the first IC (as in *covid-19 crisis*).

A few of noun compounds belong to synthetic compounds, that is, they represent polymorphic words of secondary derivation, i.e., derivatives built according to an affixal pattern but on a compound stem for its base (Ginzburg, 1979, p.141). These words usually comprise patterns such as $[(n+adj) + -er]$ as in *covid-safer*; $[(n+adj) + -ness]$ as in *covid-preparedness*; and $[(n+v) + -ing]$ as in *covid-beating*. As for polymorphic adjectives, they follow the pattern $[n+ (un-+adj)]$ as in *covid-unsafe*.

Among noun compounds found, we also registered string compounds where the first element of a compound can itself be a compound or it can consist of more than three links (Jespersen, 1954, p. 154) such as *Covid-19-causing coronavirus*, *Covid-zero strategy*, *Covid-busting tool*, *bouncers-turned-Covid cops*.

When analyzed from the point of view of general relationship and degree of semantic independence of ICs; majority of compounds found in written discourse COVID-19 fall into the class of subordinative compounds. Coordinative compounds where the ICs are semantically equally important are rare and we registered only the compounds *Covid-19-crisis* and *covid-era*.

Subordinative compounds where the ICs are based on the domination of the second IC which, as the head-member, determines the part of speech meaning of the whole compound. Given that this type is the most productive type of compound words in Modern English, it is not wonder that subordinative compounds are dominant in the analyzed material. From the point of view of the order of components, subordinative compounds can be classified into *asyntactic* (ICs are **not** placed according to the rules of syntax) and *syntactic* (ICs are placed according to the rules of syntax). In the analyzed corpus, syntactic compounds are not frequent and always comprise the pattern $n+n$ as in following examples: *coronacapitalism*, *covidmaternity*, *coronapolitics*, *coronabond*. On the other hand, the asyntactic order is frequently used in majority of compounds found. It must be emphasized that majority of asyntactic compounds belong to the class of adjectives, while compounds nouns are rare (*covid-fighting*).

As shown in Table 2, compound adjectives usually follow one of the three patterns: $n+ adj \rightarrow adj$, $n+(v+-ed) \rightarrow adj$ where the second IC is *-ed* participle, and $n+ (v+ -ing) \rightarrow adj$ where the second IC is the *-ing* participle. The analysis has shown that the most

productive pattern in our material is $n+(v+-ed) \rightarrow adj$ while the other two types are less used.

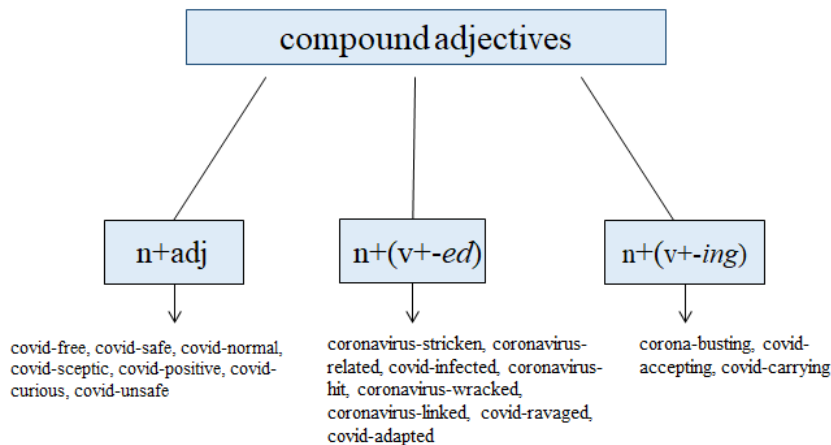


Table 2: Productive patterns of compound adjectives

It must be noted that majority of adjectives of $n+(v+-ed) \rightarrow adj$ type usually have the word *covid* as the first IC (*covid-linked*, *covid-disrupted*, *covid-tested*, *covid-ridden*, *covid-inspired*) except for the past participles *-related*, *-hit*, and *-stricken* which are usually combined with the IC *coronavirus* (*coronavirus-stricken*, *coronavirus-related*, *coronavirus-hit*). *Covid-19* as the first IC is very rare and it is only attached to the past participle *stricken* in a few examples (*covid-19-stricken*).

Asyntactic compounds of the type $n+ adj \rightarrow adj$ always have the word *covid* as the first IC (*covid-curious*, *covid-free*, *covid-safe*, *covid-positive*) while compounds of the type $n+(v+-ing) \rightarrow adj$ equally combine with words *covid* and *corona* as the first IC (*covid-accepting*, *corona-busting*).

A few of these compound adjectives *corona-virus free*, *covid-proof* and *covid-safe* belonging to type verbless can be paraphrased by an adjective that has a prepositional complement (free from coronavirus, proof against, safe from).

Following the syntactic criteria, most compounds in our material belong to endocentric compounds meaning that belong to the same word-class as the second IC (*covid-status*, *covid-deaths*, *covid-induced*, *coronavirus-inspired*). However, a few of compounds we found belong to exocentric compounds and mainly comprise the following patterns $n+ v \rightarrow adj$ as in *coronavirus-hit*, $num+ N \rightarrow adj$ as in *zero-Covid*, and $adj+ N \rightarrow adj$ as in *long-Covid*.

3.2 Affixation

In written discourse, that is in the texts on COVID-19, derived words formed by affixation are less numerous. The majority of these words which appeared during

coronavirus are formed by the application of prefixes to bases related to coronavirus, while we found only one suffix that is used in this word formation process.

The most common prefixes used in this process are the following prefixes which belong to different groups of prefixes:

prefixes of time and order *pre-*, *mid-*, *post-*

pre-corona, *pre-covid*, *mid-corona*, *post-covid*, *post coronavirus*

prefixes of degree and size *super-*:

superspreader

prefixes of orientation and attitude *anti-*:

anti-buddies, *anti-coronavirus*, *anticovid*

negative prefixes *non-* and *un-*:

non-coronavirus, *non-covid*, *un-covidy*

prefixes of time and order *ex-*:

ex-covid

miscellaneous neo-classical prefixes *self* and *pan*:

self-isolation, *self-quarantine*, *pan-coronavirus*

The only registered suffix in the analyzed material is noun/adjective suffix *-like*:

covid-like, *coronavirus-like*

It is of interest here to emphasize that majority of these affixes are of Romanic origin (*pre-*, *post-*, *super-*, *non-*, *self-*, *ex-*), but rarely of Germanic (*mid-*, *un-*, *-like*) and Greek (*anti-*, *pan-*) origin.

The most productive prefix in our corpus is the prefix *post*, followed by the prefix *non-*. Prefixes *pre-* and *anti-* are less attached to bases describing coronavirus, while prefixes such as *self-*, *pan-*, *mid-*, *un-*, *super-* and *ex-* are rarely used. When it comes to bases to which our affixes are attached, the most numerous is the base *Covid* which is mostly combined with prefixes *post-*, *non-*, *ex-* and *pre-*, while the base *coronavirus* is less frequent to which usually prefixes *mid-*, *pan-* and *anti-* are attached. The base *Covid-19* is less used and it combines only with prefixes *non-*, *post-* and *pre-*, while bases such as *corona* (*pre-*, *post-* and *anti-*) and *covidy* (*un-*) are rare. It must be noted that the suffix *-like* is equally attached to bases *coronavirus* and *covid*.

Apart from the above-mentioned bases, we also found bases that don't include *corona*-roots but are related to coronavirus situations such as *isolation* (*self-*) and *spreader* (*super-*). The majority of derivatives premodify other nouns, the most

frequent ones of which are nouns like *patients, syndrome, levels, measures, economy, illnesses, deaths, conditions, vaccine, recovery, state and world* (Table 3).

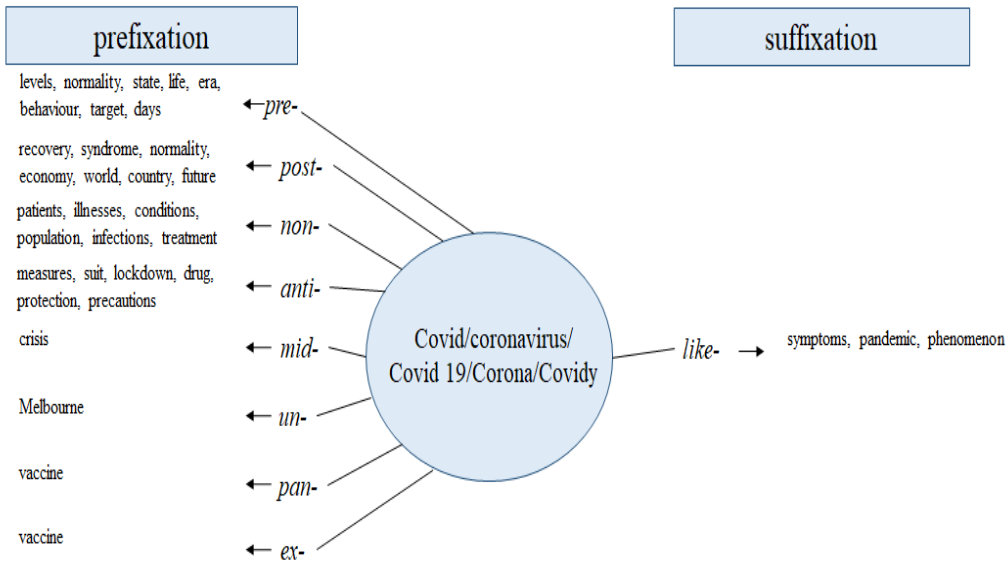


Table 3: Most frequent nouns premodified by derived words formed by affixation

The most frequently used noun *patients* is mainly premodified by derivatives with the prefix *non-* as well as nouns *illnesses, deaths* and *conditions*, while the noun *syndrome* is usually combined with derivational bases with the prefix *post-* and the suffix *-like*. Derivatives with the prefix *pre-* are most numerous with nouns *levels* and *states*, derived words with the prefix *anti-* mainly premodify the noun *measures*, and derivational bases with prefixes *pan-* and *ex-* are combined with the noun *vaccine*.

The majority of derived words formed by affixation premodify simple noun phrases, although we also registered premodification of compound noun heads (*enforcement and welfare measures*) and complex noun phrases where the heads are postmodified by the *of*-phrase (*state of innocence, drug of choice*).

In addition, the registered derivatives also premodify string compounds (*US-bound flights, consumer spending boom, vaccine guinea pig*), but also compounds that follow the pattern *n+ (n+n)+s* such as *medical backlogs*.

Derivatives with prefixes *pre-*, *post-* and *mid-* such as *pre-Covid*, *post-Covid-19*, *pre-corona* and *mid-Covid* often perform the function of time position adverbs within the clause:

Pre-Covid about 15 million people a month went to the cinema, while London theatres attracted the same number every year.

Abbreviated words with affixation such as *uncovidy* have a highly informal tone and they mainly characterize the type of slang developed in close social groups, and occur with certain affixes such as *-y*, *-o*, *-er*, *-s* which are called familiarity markers (Quirk, 1985, p. 1584):

Earlier this year, even the sainted Kylie bailed from Covid-ridden England to the relatively unCovidy Melbourne.

3.3 Other minor processes

Some words which describe corona are made by clipping two words and making one in the process called blending. This process is an economical one. The first word in a blend is either *covid* or *corona*, sometimes *quarantine* and the second is a common noun: *covidiot* (covid and idiot, refers to a person who disregards safety measures or goes against public health suggestions), *covidient* (covid and obedient, someone who follows all rules related to coronavirus pandemic) *covi-vac* (covid and vaccine), *covideoparty* (covid and videoparty), *coronacation* (corona and vacation), *coronials* (corona and millennials), *coronanomics* (corona and economics), *corona-oke* (corona and karaoke), *quaratimes* (quarantine and times), *quaranteams* (quarantine and teams), *quarantine* (quarantine and martini, a term for any drink consumed at home during lockdown), *Covishield* (covid and shield), *Covaxin* (covid and vaccine), and *Corona-Coaster* (corona and rollercoaster). The only blend which does not belong to the above-mentioned class is *zumping* (zoom and dumping or dumping a romantic partner via Zoom or similar application). Blends that are most often used in our corpus are *Covishield* and *covidiot*.

A few words used to describe corona situation are acronyms which have been known in the world of acronyms before coronavirus even showed up. Those are acronyms like PPE (personal protective equipment), PUI (person under investigation), PCR (polymerase chain reaction) RO (R-naught). The only acronyms which have been created to describe this newly arrived situation and which have been used widely are WFH (working at home), COVAX (COVID-19 Vaccines Global Access), Cog-UK (Covid-19 Genomics UK), and C-TAP (Covid-19 Technology Access Pool).

There are expressions in coronavirus language made up on 'the spur of the moment' like *quarantine and chill* (making oneself relaxed at home while staying at home), or borrowed from other discourses e.g., *flat the curve* is a scientific term for a strategy to slow down the spread of virus so as not to overwhelm our health care system, and *virtual happy hour* is a marketing term referring to meeting online over games, and drink.

4. Conclusion

Modern English uses different patterns of word creation. The most productive ones are definitely compounding, prefixation, and blending. Since coronavirus is a phenomenon, both medical and social that is present in a period of time it is no

wonder that new words pertaining to it have prefixes that position some other events with respect to it, show attitude towards it, or the intensity. Our analysis has shown that compounding is the most productive word formation process in creating new words that describe coronavirus. There are two types of compounds which describe coronavirus: noun compounds with *corona* and *covid* being the first part and adjective compounds which have coronavirus as the first part and mainly the form of *-ed* participle as the second.

Affixation is less used in forming new words in the analyzed material. Prefixes are mainly attached to nouns to form other nouns. The most common ones belong to the following groups of prefixes: prefixes of time and order, prefixes of orientation and attitude, negative prefixes, miscellaneous neo-classical prefixes, prefixes of time and order, and prefixes of degree and size. Suffixation is rare and the only registered suffix is noun/adjective suffix *-like*.

The same appears in blends where the first word in a blend is either *covid* or *corona*, sometimes *quarantine* and the second is a common noun. Some of the acronyms used in *corona* discourse have been created before the coronavirus broke out like PPE, PUI, PRC. The only acronyms created for the purpose of describing *corona* situation are WFH, COVAX, Cog-UK, and C-TAP.

If we take into account that these *corona* words are mainly used in the press and by the press then it should not come as a surprise that most of them are transparent and easily derivable from the parts they are made of.

Taking into consideration that this is the topic of peculiar importance, we consider that it will give a significant contribution to further research of word formation processes in creating new terms related to coronavirus especially compounding since it appears as the most productive process hitherto.

Also, this paper provides a starting point for future research on word formation processes in spoken discourse. To that end, it would be interesting to see the most productive word formation processes and to compare them with the results given in this paper. Furthermore, we recommend diachronic study since the beginning of COVID to determine whether the most productive type of word formation process in creating new words pertaining to coronavirus has changed over the course of time.

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V. Propp Analysis of the 80s Short Prose Poetics in Albanian Literature

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Abstract

The article explored thorough the lense of tale poetics, to find out wether there wasan outline of the theory on the poetics of the tale in Albanian historiography or in the literary critical thought of the 80's, based on the structural morphological analysis of V. Propp. The choosen proze was among albanian prose writers of the 80s, such as: V. Koreshi, N. Lera, Z. Çela, N. Prifti, K. Kosta, E. Kadare, S. Spasse etc. The methodology used within the article is based on the qualitative approach of the study, specifically on Propp's structuralist methodology has been used to categorize the functions and characters included within the short prose of the 80sAlbanian authors. The study fundings concluded that the cognition function is seen to have a special feature, both from the frequent use, as well as from the increased drama of the passages when this function occurs within the prose of the 80s literature in Albanian proze. Here we can say that the authors of socialist realism, have inadvertently followed a tradition or are strongly attached to the motive of recognition. Another important element is the transfiguration, which in the classical structure of the tale on which Propp has based his analysis, is totally physical, and for the most part is associated with a good change in the appearance of the hero, such as the removal of rags and wearing new clothes before taking the throne. In the case of the works analyzed in this paper, we have major changes that occur to the characters, both physically and in character development, but these changes occur with causes predetermined by the author, and do not occur for superficial reasons, as this was against the ideology of the time.

Keywords: *Propp, proze, 80s, Albania, author, structuralism, poetics, tale.*

Introduction

The poetics of the tale, which reveals the totality of artistic means and features of the style of a writer or a literary direction (Dictionary of the Albanian Language, 2021). It includes various elements, such as the creative individuality of the writer, the peculiarities of the artistic portrait, the individual means of expression, the display of

the wonderful, magic, mysticism, myth, mystery, narrative style, treatments of social problems and phenomena of life, characters, popular psychology and wisdom, the dynamics of the development of the tale, its fable, etc. In the current article, the main aim is to analyse elements of the poetics of the tale will be studied in relation to the short prose of the 80's, through the optics of the structural morphology analysis of V. Propp. Prose is the conversion of a certain poem into a text using more or less the same literary figures. It is a simple creation. It has a freely defined structure, so it lacks the formal metric structure of the verse found in traditional poetry. It includes complete grammatical sentences and, consequently, paragraphs. Prose is widely suited to spoken dialogue, factual discourse, and actual and imaginary writing. Short prose is characterized by the breadth of an imaginative form of characters (as in dreams), the monopolizing monologue, and a shrinking dialogue (Dabishevci, 2020). The article will focus on revealing the poetics of the tale, elaborating on the research question: *Is there an outline of the theory on the poetics of the tale in Albanian historiography or in the literary critical thought of the 80's, based on the structural morphological analysis of V. Propp?* The identification of these elements in the Albanian historiography of the 80's will serve to build a hierarchy of literary values in this perspective. In this period, we include prose writers, such as: V. Koreshi, N. Lera, Z. Çela, N. Prifti, K. Kosta, E. Kadare, S. Spasse etc, and their short prose novels.

Literature Review: The Influence of Communism on 80s Prose in Albanian Literature

It is inalienable that social, political and economic changes deeply affect the psychosis of a society, without question they are convincingly reflected in the artistic work of the authors of the works. The process of formation of socialist realism in literary creativity goes hand in hand with the crystallization of social consciousness "down", within the psychology of the masses and "up", with the strengthening of the ideological party institutes of the state. Endless discourses between artist circles in this plan, so competent is the new artistic unity as the "soc-realist method" that gained the status of state doctrine (Egypt, 2015).

During this period, literary production was forced to conform to the rules of the official method of socialist realism, which led, for the most part, to a literature deeply rooted in ideology, without true values (Gjika, n / a). Socialist realism in Albanian literature, in essence, took the form of a dynamic canonism (Even-Zohar, 1990). This was a method that was not imposed through texts, but prevailed as an external model of literary rules and norms, which served as the basis for literary productions.

Socialist realism was a creative method of literature and the arts, applied first in the former Soviet Union and then more intensively throughout the former communist countries during the twentieth century. In 1936, the Soviet government took measures to implement the indisputably total soc-realist method of all the arts in the USSR. Socialist realism became the dominant term in the science of Soviet literature and art sciences from the 1930s to mark the "fundamental approach" which "requires

the artist to present the concrete historical truth of reality in his revolutionary development", so literature had to be created with the task of educating workers in the spirit of socialism (Even-Zohar, 1990).

The notion of aesthetic "realism" had to do with the definition of "socialist", brought about the practice of subjugating literature and the arts to ideology. The demands for the use of the techniques of socialist realism actually became an obstacle, an anxiety to stop the creativity that for years was avoided against the spiritual life of the people, so that the writers created in their majority mediocre works of conformists who blew trumpets, which served propagandistic tendencies.

Methodology

The article is based on the qualitative approach of the study. The literature review on the chosen topic is a methodology used in order to collect data from studies as well as the works of Albanian and foreign authors to better understand the elements of the poetics of the tale in the short prose of the 80's. Moreover, Propp's structuralist methodology has been used to categorize the functions and characters included within the short prose of Albanian authors of the 80's, assessing whether there is an outline of the theory on the poetics of the fairy tale in Albanian historiography (Dundes, 1964). There is usually an initial situation, after which the tale usually assumes 31 other functions, implying the action of the character from the point of view of its meaning for the course of action. Thus, similar actions can have different meanings and vice versa. The article uses 31 Propp functions which are: abstinence, influence, prohibition violation, detection, surrender, deception, cooperation, satanism or absence, mediation, initiation interaction, initiation, first donor function, hero reaction, reception of a magical agent, leadership, war, branding, profit, liquidation, return, pursuit, rescue, unknown arrival, grounded claims, difficult task, solution, recognition, exposure, transfiguration, punishment, and weddings. Not all fairy tales provide evidence for all functions (Propp, 1968).

Characters are categorized into Satan, sender, helper, princess or prize, giver, hero and fake hero. These roles can sometimes be distributed among different characters or a character can be involved in actions by playing more than one role in the play (Propp, 1968). Propp's method is the "syntagmatic" way of estimating, where the structure of folklore is divided and described in the chronological order of the linear events included in it. Diachronic analysis, equivalent to syntagmatic analysis conveys the feeling of traversing the low levels of a story. The criticism regarding this approach lies in the fact that it concerns only the structure of the text, isolating it from its social and cultural context. Structural analysis can be successfully applied to folklore, or to traditional stories within a community that have co-existed as a source of entertainment and social narrative functions, which are best unfolded in the literature of different countries. Propp opened wide perspectives for the analysis of folk history and narrative art in general, significantly advanced typological-structural investigations conducted in the West (Propp, 1968).

Discussion

Exactly in the 80's the prose of Albanian writers underwent changes as a result of socialist realism in literary creativity. The latter adapts to the ideology, the external system of literary rules and norms. The demands for the use of the techniques of socialist realism actually became an obstacle, an anxiety to stop the creativity that for years was avoided against the spiritual life of the people, so the writers created in most of them mediocre works of conformists, which served propaganda tendencies. Among the basic principles on which socialist realism was based were proletarian partisanship, the progressive spirit, the social and class appreciation of reality, events and people; national character and popular spirit; socialist content, national spirit, positive hero and revolutionary optimism. In the late 80's in our country, realism became a literary and historical term. He promoted schematism, political adaptation, solidarity with the ruling ideology and propaganda of the time. The critical, theoretical and aesthetic thought of that time, as well as limited the line of Albanian novels based on the principle of ideas, characters, conflicts, forms the composition, narrative flow, stylistic and linguistic characteristics, in detail, comprehensive to soc-realistic methods. The Albanian author learned to be a social activist, a fighter, prisoner, liberator, or censor, or censored, persecutor and persecuted, anti-fascist, anti-communist, cynical, aggressive, peaceful, indifferent, dissatisfied. Sometimes writers were heroes, somewhat justified for what they did, because the dictatorship did not leave many choices, but the worst was the silence or rejection of the artistic creation of Albanian writers. The novel of Albanian literature of these years left the empty space so long for the desired reader in a subconscious world of a writer who really discovers what a reader needs. In addition to the literature published in Albania, there was also the literature of prisons and the literature of drawers; creators who, due to political persecution, were deprived of publication, but who had continued to write and publish their books in prose, poetry, dramaturgy, memoirs, etc. In addition to the works of the drawers, it is worth mentioning the censored or banned works, which despite the coercive measures, did not remain completely faithful to the socialist realization, so they did not remain hostage to dogma and therefore were banned and censored. It is worth mentioning the main metaphors of totalitarian discourse, which were the metaphor of the siege of the Albanian people in the face of the external and internal enemy, the image of the enemy presented with a negative emotional charge, the positive hero as a representative of a healthy Albanian socialist society, the construction of the cult of the leader as far-sighted and eternal and the sick figure of the micro-bourgeois intellectual.

The conduct of Propp analysis in this study is not related to the use of a benchmark for the quality of literature and literary works in the 80's, but comes as a missing innovation in terms of analysis and empirical approaches to literature when it comes to literature, and mainly for the literature of this historical period. If we refer to Propp's structuralist analysis of the works of Albanian short prose writers in the 80's, we can say that there is a partial outline of the theory on the poetics of the fairy tale

in Albanian historiography and literary critical thought. Propp in fact individualizes the structure of a very specific literary genre, that of Russian magic fairy tales, a genre rich in formulas which are repeated identically, through the structural analysis of a limited and organic fairy tale body: thus with full consciousness, no will be counted in any genre or narrative, but as a structure of a certain historically defined genre. Propp's morphology focuses on constant elements rather than variable details that characterize the creative contribution of individual narrators. Perhaps the most common criticism, one that can be raised against structuralism in general, is that an emphasis on basic structure can lead to a devaluation of the materials being studied and the specific people and cultures that create these materials.

However, in a large number of cases it is not easy to apply Propp's scheme in the literature of socialist realism, due to the influence of factors inside and outside the work, such as the difficulties of the characters in the time of communism, which do not allow the end of the characters to be happy, just as it happens in fairy tales and other works according to Propp. On the contrary, they could end up in death, because the system itself killed their dreams and happiness, as was the case of Linda B. in Kadare's "Obstructed". It is noticed that the heroes are the common people and that the devils are persons in power, who create innumerable difficulties for the heroes.

On the other hand, the difficulty of incorporating Propp analysis is related to the developmental stage of literature itself, beyond the influence of communism on ideological elements, the literature of socialist realism itself had entered a somewhat modernist, at least compared to pre-war literature. Second in Albania, and not taking into account the foreign literature which was considered decadent. This literature does not have a canonical structure, like that of the classical tale presented by Propp, where the structure stops at most of the list of analysis functions. However, the literary period itself, mixed with the ideology and artistic-political constraints of the time, causes a large part of the functions of analysis to be missing, or to appear indirectly, by means of parallels, which were obligatory for the authors at a time when it was impossible to express their direct opinion.

However, in different authors is seen a greater mastery in working the structure beyond the content, where we can certainly single out Kadare. Among the most common elements found and during the analysis of various works and authors, we can notice the absenteeism or the escape and absence of someone, evil or cunning which often came in the form of the invading enemy, the element of initial interaction, which unites the hero or characters of the work with the antagonist or representative of evil, while raising the moral values and not only of the other party. Also, among other functions we can include the function of branding or marking, ie leaving the mark on the hero or antagonist, the function of victory, unknown arrival, difficult task, recognition and transfiguration. In some of the works, among which we can mention the clear example of "Ballad of Kurbin" by Vath Koreshi, the hero's sign comes as a

reminder of his bravery and sacrifice, but nevertheless makes him find no later happiness in life.

On the other hand, the function of victory is seen that in works of heroic character is emphasized more, showing that the Albanian people always win against the enemy, even in very difficult situations, while on the other hand, in works of more personal character, internal victory or and small individual victories of the characters are not given much importance. The function of the difficult task often takes the form of a heroism and self-sacrifice of varying magnitude depending on the character and the type of work, to suit the morals and needs of his country.

The cognition function is seen to have a special feature, both from the frequent use, as well as from the increased drama of the passages when this function occurs. Here we can say that the authors of socialist realism, have inadvertently followed a tradition or are strongly attached to the motive of recognition.

Another important element is the transfiguration, which in the classical structure of the tale on which Propp has based his analysis, is totally physical, and for the most part is associated with a good change in the appearance of the hero, such as the removal of rags and wearing new clothes before taking the throne. In the case of the works analyzed in this paper, we have major changes that occur to the characters, both physically and in character development, but these changes occur with causes predetermined by the author, and do not occur for superficial reasons, as this was against the ideology of the time.

Although the Propp scheme can be used to give a linear view of events, synchronous analysis would be more desirable than Propp diachronic analysis, to provide a greater sense of unity among the components of a story. In this way, the elements of the plot can be extracted from their existing order and regrouped according to different analytical schemes. One such reason has to do with the fact that it is not easy to grasp the profound meaning of events through Propp's diachronic analysis of communist literature in conditions where authors had to defend themselves against power and at the same time express their indignation at it.

Based on this analysis, a number of functions are missing in the Albanian works of the 80's, including mediation, the hero's reaction, the magic element and salvation. Mediation is a missing function mainly for ideological reasons, considering that the pride of the heroes does not allow them to mediate with the enemy, as in the case of the priest and the villagers with the foreign commander of Zija Çela's "Twilight Bells", bringing thus just one of many examples.

Based on all these findings, we can not analyze and draw conclusions about the quality of a work, and moreover an entire literature, only that it is not in full structural compliance with a certain analytical model. However, taking into account the great compatibility of Propp analysis and its constituent functions with the oldest Albanian literature, from the popular myths and legends, to the literary stage when socialist

realism appeared, linking both variables together, we can conclude that the influence of the ideology of the time was not only seen in the content of the works, supporting certain narratives and censoring others, but was also seen in the structure of the works, leaving a large part of them empty, without a intended to go and touch the reader in any way, albeit within politically permitted limits.

Many scholars consider the tale a reflection of social utopia and the developmental and structural continuity of the myth, and therefore the tale, beyond its aesthetic and ethical functions, also contains reflections of social and cultural, moral, and aesthetic paradigms. The tale with its very specific discourse, has a highly symbolic structure which takes on meaning only within the internal semantic context of the tale, having within it an essential truth, which has no sense outside the tale directly, nor makes sense if we see it as a parallelism or analogy in real life.

The intertextual interplay of fabulous structures, when it comes to Kadare's works, is investigable in his prose, sometimes even quite cultivated towards and intricate and difficult to locate precisely as oral hypertext in relation to the element of the authorial imagination that follows a is always supplemented by an oral model or becomes part of it. In some prose, signs of *trasmotiv* were found.

Considering one of the research questions of this paper, on the existence of an outline of the theory on the poetics of the tale in Albanian historiography or in literary critical thought, we can say that this outline appears weak if we consider the universe of Albanian literature as belongs to the time period analyzed in this study. Poetics is identified in theoretical and critical terms. Artistic prose does not function in the same way as other non-artistic verbal structures. The very need for a special portico for artistic prose makes us think of it as a separate genre, with its own features, problems and opportunities, different from others. In attempts to define poetics the tendency to distinguish it as indicative of the science and art of poetry at the same time has been observed. So poetics is presented to us as a functional analysis of literary development. It is important, however, that poetics be seen not only as the individual talent of the author, but also as a microstructure, as a socio-historical context.

The literature of the communist period in Albania, with a special focus on the literature of the 80's, develops between the two extremes in terms of taking motives and structural elements from fairy tales or similar literary categories. On the one hand, most of the authors did not have such an inspiration or basis and wrote works completely original and in accordance with the literary principles of socialist realism, which is evidenced by the profound lack of functions of the Propp model, however, are the same authors whose works are often analyzed as works of a certain historiographical significance, but not necessarily literary, as they are often seen to have the sole purpose of conveying an ideological message to the reader. The literature of socialist realism, extending in a not short period, remains completely uninterpreted: not in the causes and context of flourishing, but in its internal legitimacy, in the determination of values and anti-values, in the distortion of the

relation of the principles of poetics internal and extra-literary imposing factors, etc. Outside the complexes related to the political period of communism, today's studies should be directed to this period, as a scientific necessity, to complete the structure of the history of the development of literature in Albania. Modernity is a new interpretation of the secret spirit of the world, it is the search for a new referent for the world that discovers it by marking it. The intertexts of history and function are evident in the works taken in the socialist analysis of the 1980s. So the text to access it more from the lens of its connection to history. with the signs of ideological and political worlds, eccentric and parodic, as well as with the force humanism, cultural discourse and postmodernism.

Conclusions

The article explored thorough the lense of tale poetics, to find out wether *there wasan outline of the theory on the poetics of the tale in Albanian historiography or in the literary critical thought of the 80's, based on the structural morphological analysis of V. Propp*. The choosen proze was among albanian prose writers of the 80s, such as: V. Koreshi, N. Lera, Z. Çela, N. Prifti, K. Kosta, E. Kadare, S. Spasse etc. The cognition function is seen to have a special feature, both from the frequent use, as well as from the increased drama of the passages when this function occurs. Here we can say that the authors of socialist realism, have inadvertently followed a tradition or are strongly attached to the motive of recognition. Another important element is the transfiguration, which in the classical structure of the tale on which Propp has based his analysis, is totally physical, and for the most part is associated with a good change in the appearance of the hero, such as the removal of rags and wearing new clothes before taking the throne. In the case of the works analyzed in this paper, we have major changes that occur to the characters, both physically and in character development, but these changes occur with causes predetermined by the author, and do not occur for superficial reasons, as this was against the ideology of the time.

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The Transition from Domestic Sphere to International Sphere in Pinter's Political Play: *Ashes to Ashes*

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Abstract

Motivated by the absurd tradition in the 1950s, in the following years, Pinter transitioned comedy of menace to the memory plays. With the political drama booming in the 1960s although the playwrights of the period such as John Arden, Arnold Wesker, Edward Bond have written down overtly political plays, Pinter continued to write implicit plays unlike the writers of that time. By the time the political drama was on the decline, with the effect of globalization, Pinter wrote very overtly political plays after the 1980s. As a matter of fact, Pinter revived the New British Theatre with his third period plays such as *One for the Road* and *Mountain Language*. Pinter who gained prominence with the latest period plays, has also exceeded the borders of his country; therefore, he referred to the social and political cases he observed in other countries. He addressed several international issues, including the Gulf War, American dominance over other countries, and disempowerment of minority rights. He repudiated the borders pertained at his interviews, even sharply criticised the British politics with courage. Pinter, who was awarded the Nobel Prize, did not hesitate to criticize the policies of England and America with great heart, even in his Nobel speech. Pinter, who handled only British issues in his own country in the early period plays, became the voice of many countries in the latest period plays. Pinter, who never admitted to being a political playwright, was almost always annoyed being tagged, and tried to be the voice of whole world while cutting across all boundaries. This paper discusses Pinter's domestic sphere in his early phase turns into a universally oppressive space filled with violence, rape, death and surveillance in his late plays. It is seen that the dramatised space in Pinter's late plays has been widened both literally and figuratively. The image of "room" is superseded by the global cities and foreign countries as the locus of oppression and the centre of political power. His late stage goes beyond the world of the theatre as the paper will reveal that Pinter's political play entitled as *Ashes to Ashes* cuts across all boundaries.

Keywords: Pinter, international issues, playwright who has no boundaries, political drama, *Ashes to Ashes*

Introduction

Harold Pinter had almost always been credited with the theatrical movement ‘Theatre of the Absurd’, which is a kind of post-war playwriting, and the term was coined by a theatre critic, Martin Esslin; however, Pinter refused to be given any distinctive label. Nevertheless, many critics and scholars regarded him as an inheritor to the tradition developed by Eugene Ionesco, Samuel Beckett and the others. Pinter adopted the same style with regard to politics. Although he stated that he is indifferent to political issues and distant from politics, and though he refuses any given label, his dramatic output (earlier, middle and late stages) is marked in his earlier plays “slightly” political, in his late plays “overtly” political. Till 1980s, his own statements almost always foregrounded his distaste for politics throughout his playwriting. The tradition of post-war political theatre in Britain that covers socialism for its political vision did not appeal to Harold Pinter because Pinter did not have partisan viewpoints. Political playwrights such as John Arden and Edward Bond have considered Pinter insufficiently clear, rational, and informative in his political theatre (Billington 333-4). This is because Pinter shows little interest in class consciousness without question and identity politics rather than the other playwrights concerned in post-war British playwriting. Pinter’s transition to political plays occurred at the time of other contemporary playwrights’ losing pre-eminence on British stage.

It is possible to claim that all socio-political, cultural events the playwright experienced in his youth and adulthood influenced his writing style. Especially the turbulent politics in the 1980s have great impact on the spatiality of Pinter’s texts and much more enlarging and globalising power politics in his plays. Therefore, the aim of the study will underline those local, narrow and limited spaces turn into enlarged, international spaces in his late plays. In addition to this, powerholders in his plays have become international from his earlier plays till his late period plays. In this sense, the concepts of space and power will be handled scrupulously in order to reveal that Pinter’s slightly political plays of the 1950s pertaining to local power-space turn out to be overtly political plays after 1980s pertaining to international power-space relations.

Pinter’s overtly political plays coincided with the waning of these playwrights; John Arden, Arnold Wesker, Edward Bond, David Mercer, David Hare, Howard Brenton, Howard Barker, David Edgar, Caryl Churchill (Peacock 33). This tradition of radical theatre came to an end by the time of Pinter’s converting to overtly political plays. The work of writers such as John Arden, Edward Bond and Arnold Wesker had effectively been marginalized or self-marginalized in terms of the established British theatre, while characteristically Pinteresque features such as a concentration on personal anxiety, a disbelief in the existence of political solutions, a distrust of language, and a scepticism about the possibility of historical change, had permeated the playwriting of authors such as David Hare, Howard Brenton, and David Edgar (Grimes 1-3).

Harold Pinter was born in Hackney, London borough in East End in 1930. Pinter's birth coincided with the rise of anti-Semitism movement in Europe which influenced the western part of London. Pinter's birthplace was mainly inhabited by Jewish population and upon the break of World War II, Pinter had to evacuate with others. He could return to London only in 1944. Pinter painfully recalls his return to London as the very first thing he saw was a flying bomb and sometimes when he opened the front door he found the garden in ashes and they had to evacuate constantly. Living in this environment affected Pinter's conception of the class system that was present in Britain, as well as educated him as to where the Jewish people fit into that system (Mskhaladze 390).

Pinter's life, even as a young boy was shaped by his heritage. Martin Esslin describes the East End of London where Pinter grew up as a "political battlefield" (Esslin 32). With the outbreak of World War II, Pinter was evacuated from the city. He did not return to London until he was fourteen. Mel Gussow's interview with Pinter, "A Conversation (Pause) with Pinter" discusses Pinter's youth. Pinter claims that he remembers very little about his childhood, "If you ask me to tell my childhood stories, I would find it almost impossible" (Gussow 29). Pinter's lack of memory of his youth suggests that he tried to repress a past that was too hard to forget. He claims that "I can't remember so much, but it is not actually forgotten. It exists because it has not simply gone. I carry it with me. If you really remember everything you would blow up. You can't carry the burden." (29) Pinter's reflections suggest that his need to forget his childhood led him to withhold the trauma he survived, only to have it manifest itself in his plays.

The themes that recur in his plays distinctly reflect his Jewish background. Pinter recognises that his fascination with "dominance and subservience" has become a common theme in his plays (Gale 18). The roles of the victim and the aggressor begin to emerge from Pinter's fascination with 'dominance and subservience,' suggesting that the themes in Pinter's work are associated with one particular aspect in Pinter's life, his Jewish heritage. Steven H. Gale discusses Pinter's themes, suggesting that they are all ultimately related. He makes reference to Bernard Dukore's analysis of Pinter's work, who describes Pinter's writing as "a picture of contemporary man beaten down by the social forces around him, based on man's failure to communicate with other men" (Dukore 17). The idea suggested by Dukore that Pinter's plays reflect a type of social oppression, can be traced back to Pinter's experiences in his youth.

His childhood fears deeply rooted in his psyche had a great impact on his career as a playwright. He always remained a Jewish child who had experienced World War II and was shattered and scared. His childhood memories are a leitmotif for Pinter's whole career (Mskhaladze 390).

When Pinter began his playwriting career in 1957, however, one idea was foremost in his mind as a major theme: fear. As a young Jew living through the early days of World War II, he had gone to bed afraid that he might be awakened in the night by a

knock at the door and that he and his parents would be taken forcibly from their home by unknown assailants, a vivid image drawn by the tales of Hitler's Germany (Gale 18). Pinter himself stated in interviews that he could hardly bring his childhood memories back and was unable to recall any stories whatsoever. Pinter's bad memory or absence of his childhood memories implies his unconscious will to suppress his past and escape from it. He would rather forget the type of past than remember it.

In Miriam Gross's interview, "Pinter on Pinter," Pinter discusses his suspicion of political structures and governments and the way that the government manipulates people for its own gain. His political point of view comes from his strong feeling about war. He states, "I felt very strongly about the war. And still do, if you see what I mean. After all, I wasn't a child by the time it ended; though I was when it began" (Gross 39). Pinter's reflections on war reveal that perhaps he has buried his childhood memories, only because they were too painful or difficult to live with. This repression is important to consider when analysing Pinter's work, especially since he was victim to anti-Semitism. Pinter's childhood, the most formative years of a person's life, has a strong influence on his playwriting. It is important to reiterate that many of the defining qualities of Pinter's plays are a result of the world that he grew up in. Pinter's experience as a minority Jewish person influenced his use of menace in his plays. Pinter not only uses language as a tool for creating menace, but also as a tool for survival. Pinter's plays are influenced by events and moments from his past, whether or not they are consciously recognisable. For example, his plays are noted for their use of silence and cryptic small talk. Pinter's major plays are usually set in a single room, whose occupants are threatened by forces or people whose precise intentions neither the characters nor the audience can define. Often these characters are engaged in a struggle for survival or control. It is arguable that Pinter's plays depict his lifelong awareness of the discrimination of a minority group, all due to his own victimisation as a Jewish person.

Susan Hollis Merritt notes Pinter's Jewishness in her article "Major Critics, Strategies, and Trends in Pinter Criticism." She states that Pinter's "repressed wishes and fears are extrapolated from characters' dramatized ones; his repressed ambivalence and anguish about his own Jewishness in an alien, hostile world motivates tensions and ambiguities characterizing human relationships with others in his plays" (Merritt 314).

His early plays were ones that represent a subconscious characterisation of the Holocaust. More importantly, the plays act as a political commentary on the way that power corrupts people. Pinter, if not aware during the war, would have been distinctly educated after the fall of the Nazi Regime that over two-thirds of the nine million Jewish people that lived in Europe in 1933 were dead by 1945. Although Britain was never occupied by the Nazi Regime during World War II, there was a strong anti-Semitic attitude prevalent in London, an attitude that forced the British

Jews to live in fear as well. Pinter's experience growing up in a political minefield would later manifest itself in his work, both creatively and politically (Halwas 7).

Pinter's Jewish origin, his painful war experiences, and childhood memories played a significant role in his future political life too. He got engaged in world political events from an early age. Pinter despised Cold War policy which he officially demonstrated by the refusal of military service. He also joined apartheid movement as he shuddered against the deeds of Americans committed in Vietnam. He visited Turkey together with Arthur Miller where he witnessed an abundant number of Human Rights violations which he later publicly condemned. He also supported anti-Thatcher group who were against policies carried out by Ms. Thatcher. Pinter condemned the foreign policy of America and Britain after World War II. People did not feel safe anymore in the world they dwelt, especially after World War II. People had not forgotten holocaust horrors and their life was not secured from human evil and malice. The main causes for this cruelty were the heads of the states who did not exercise any credibility among citizens and as a result of their wrong policies more and more people were under threat. This feeling of threat was further intensified during Cold War tensions between western and eastern blocs. The world was before the threat of a Nuclear War. Naturally, within the bound of this status quo, Pinter's characters rush to rooms and spaces to keep away from hostile environment existing outside. Pinter's early plays are discreetly political. Pinter hides those political messages so delicately that on the surface it is difficult to label them as political plays. Thus during 1950-60s Pinter was never considered a political playwright. It is true that Pinter started writing plays in 1957 but the first play which is considered an overtly political was written after three decades in the 1980s. When Pinter started writing political plays, they were met by skepticism from the society. To begin with, public disapproved Pinter's decision to diverge from his traditional plays. They were doubtful about his political commitment and artistic autonomy. They believed it is not a playwright's obligation to write about politics. The public became uninterested in Pinter's play they thought it included political messages. However, what they did not realize was that Pinter's politics here did not imply making political statements praising any party politics but what he intended was to portray those malicious intents of political systems aimed at suppressing and demeaning humans. In this case, Pinter will question and cast doubt on the truth of the accepted norm of society (Mskhaladze 391).

In domestic and international politics, Britain goes through significant changes; for instance, India's declaration of independence in 1947 blemished Britain's national strength and international reputation. Furthermore, as Peacock explains, "Chinese involvement in the Korean War of 1951 and Russia's blockading of Berlin in 1947 and its invasion of Hungary in 1956 inspired fear of Communist expansionism. Finally, most threatening of all was the adoption of the atomic bomb by both East and West. By 1956, Britain was socially and politically very different from what it had been in 1939" (7). All these events taken into consideration, controlling and surveillance

become the central issues of maintaining a stable economy and creating a working welfare state in the political arena. Michel Foucault's discussion of the birth of the prison and Jeremy Bentham's design of the Panopticon will be correlated regarding the social conditions in terms of domestic and international affairs during the post-War years Britain.

Another reason Pinter's political turn is that the attacks he was subjected to in the public press were especially strong at the height of Thatcherite Britain, and the criticism he received from his scholarly admirers, were both entirely predictable. Pinter was exposed to personal and critical censure from reviewers, critics due to his public image as a politically engaged author.

The critiques of postmodern theorists have forced a crisis in locating and approaching the substance of politics. As Frederic Jameson has written, the cultural realm has explosively merged with the social, so that now, the political as a category, is dispersed throughout culture, art, philosophy, and lifestyles, rather than being traditionally found in the realms of governmental and political institutions and power relationships (48). This public level of power forms the basic thematic material of Pinter's political theatre (Grimes 3-5).

The Cold War and early post-Cold War era in which Pinter turned to politics is an ironic moment given the current status of politics, of the prospects for historical change, and even of the very notion of history. Power is always a defining element of human relationships. Indifference of others allows power and cruelty to function. Conflicts become battles for survival of identity and self, and struggles over protected, protective spaces and rooms are ever present. Victimisation, hierarchy, terror, ostracisation of individuals, and interrogations which are so close to torture intensely recur in Pinter's dramatic output since its beginnings, and they are prominent in plays not first thought political, such as *The Room*, *The Birthday Party* and *The Dumb Waiter*. (Grimes 6-7)

Pinter's works have travelled through time and space. As his characters are meant to be portrayed as room dwellers who secure themselves against any danger or harm in his earlier plays in the late 1950s, his characters in the 1980s moved from the domestic sphere in to the public sphere. This domestic sphere in which post-war stricken and especially Holocaust victims take shelter in order to ensure their safety is the epitome of enclosed spaces depicted by Pinter. Pinter's "rooms" represent escape from the threat, menace or any hazardous attack because the horror outside threatens their life. The menace outside is dreadful and those who hold the power are those who inflict violence. These threatening interveners in the earlier plays turn into oppressive governors in his late plays. This domestic sphere turns into a universally oppressive space filled with violence, rape, death and surveillance. In his late plays, it is seen that the dramatised space in Pinter's late plays has been widened both literally and figuratively. The image of "room" is superseded by the global cities and foreign

countries as the locus of oppression and the centre of political power. His late stage goes beyond the world of the theatre and becomes a sharply political scene in 1980s.

Discussion

One of Harold Pinter's overtly political plays, *Ashes to Ashes* (1996), reflects the violence, political oppression and cruelty through the character of Rebecca. Her memories particularly resonate with the Holocaust and her dreamlike visions and inhumane treatments towards herself show her excessive and compulsive concern. The play occurs in the past and it shows how it constructs reality in the present. However, Rebecca's precarious memory distorts reality, and instead provides the audience with versions of different realities. This unreliability in her memory calls into question her assertion to the atrocities narrated in the play. *Ashes to Ashes* emphasizes the brutality, violence, torture and oppression observed throughout the world history, which haunts the conscience of humanity reflected in the character of Rebecca. In this sense, the play seems to be evocative of the Holocaust as it creates the same sense of responsibility for human suffering in the past and warns the audience about the possibility of acts of oppression and violence taking place in their other countries that seem to be far away from the atrocities performed in the play. She narrates those visions to a man named Devlin, who plays the multiple roles of her husband and/or lover, therapist and torturer:

REBECCA I walked out into the frozen city. Even the mud was frozen. And the snow was a funny colour. It wasn't white. Well, it was white but there were other colours in it. It was as if there were veins running through it. And it wasn't smooth, as snow is, as snow should be. It was bumpy. And when I got to the railway station I saw the train. Other people were there.

Pause.

And my best friend, the man I had given my heart to, the man I knew was the man for me the moment we met, my dear, my most precious companion, I watched him walk down the platform and tear all the babies from the arms of their screaming mothers.

Silence. Ashes to Ashes in Pinter: Plays 4, pp. 395-433

It can be acknowledged that there is an echo of Auschwitz in the image of the 'railway station' and the 'tear[ing]' of 'the babies from the arms of their screaming mothers'. However, by having a mentally driven insane woman evoke these scenes, Pinter seems to suggest that Rebecca cannot express her suffering and also her speech indicated the sheer irrationality and meaninglessness. It is crucial in this connection is Devlin's insisting on interrogating Rebecca:

Now let me say this. A little while ago you made ... shall we say ... you made a somewhat oblique reference to your bloke ... your lover? ... and babies and mothers, et cetera. And platforms. I inferred from this that you were talking about some kind of atrocity. Now let me ask you this. What authority do you think you yourself possess

which would give you the right to discuss such an atrocity? *Ashes to Ashes in Pinter: Plays 4*, pp. 413

Pinter here presents a sexist discourse to suffering – a gendered discourse of the response that counters the affective-feminine response of Rebecca. (Irigaray, p. xii.) Devlin subjugated Rebecca to a kind of inquiry: ‘I’m compelled to ask you questions. There are so many things I don’t know. I know nothing ... about any of this. Nothing. I’m in the dark. I need light’. (*Ashes to Ashes in Pinter: Plays 4*, pp. 399) It is important to note that the masculine, or hyper-masculine, character of Devlin’s interrogation entails not only a desire to master Rebecca’s mind but also to conquer her body:

DEVLIN *goes to her. He stands over her and looks down at her.*

He clenches his fist and holds it in front of her face. He puts his left hand behind her neck and grips it. He brings her head towards his fist. His fist touches her mouth. (Ashes to Ashes in Pinter: Plays 4, pp. 428)

Pinter, who tends to create the image of a safe room, has eliminated the safe environment with violence and menace in this play. Devlin’s physical aggression is here highlighted by Rebecca’s pervious body, as suggested by her being not only sexually penetrated – ‘So your legs were opening?’ – but also psychically penetrated. (*Ashes to Ashes in Pinter: Plays 4*, pp. 397) She completely loses her sense of self as she identifies with one of the mothers in her visions who was forced to give away her baby:

REBECCA I took my baby and wrapped it in my shawl ECHO my shawl

REBECCA And I made it into a bundle

ECHO a bundle

[...]

REBECCA But the baby cried out

ECHO cried out

REBECCA And the man called me back

ECHO called me back

REBECCA And he said what do you have there

ECHO have there

REBECCA He stretched out his hand for the bundle

ECHO for the bundle

REBECCA And I gave him the bundle

ECHO the bundle

REBECCA And that's the last time I held the bundle
ECHO the bundle

Silence. Ashes to Ashes in Pinter: Plays 4, pp. 429

By narrating this haunting vision of infantile loss in the first person, Rebecca does not so much appear to bear witness to loss as to experience it. Moreover, Pinter seems to explore feminine subjectivity as an alternative to the masculine subjectivity that so dominates the world he represents, the world of political reality. What can be observed in this feminine subjectivity is insecurity and uncertainty.

Conclusion

In *Ashes to Ashes*, Pinter goes beyond time and space, not only limited to England, but also reveals the occupation of citizens of Jewish origin living in European lands, and the spiritual and psychological movements of the people of that period of the brutality experienced in the 1940s. In addition, Pinter, who has generally transitioned to the public sphere in his political plays, has moved away from the domestic sphere and has begun to focus on global themes in international space. The Holocaust, which had an impact on people with the effects of the Second World War, induced deliriums and delusions on people and Pinter portrayed these effects with pauses in his plays and memories that cannot be distinguished whether they are real or illusory.

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The Waves of Time Revisited: Glimpses of life

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Abstract

This study could perhaps be characterized as the art of walking in time, verbally, pictorially and abstractly, i.e. using words, images and thoughts. Of course, the ideal of essayism also includes a scientific dimension. Equally the aim is to make multi-level use of the idea of dialogue. At the same time, the writer is also carrying on a monologue (with himself), an aspect that is called dialogic monologue. After all, the respondent, too, is himself the questioner. Architecture and the essay are reminiscent of each other. The created building and the created word are close relatives. An essayistic study signifies a hermetic state of language. A text's inner verbal room is constructed from a circle of ideas. Roundness means enclosure: then there is an end at the beginning and a beginning at the end. Yet space is not circumscribed and confined. The actual beginning and end are always located outside the respective verbal room. The spiral of deduction forms a linguistic wisp and whirl that begins and ends as a chronological sequence. The past points forward to the future, and the future looks back to the bygone. The deepening of ideas means passing through several verbal rooms and, during that journey, conclusions will be refined. The Waves of Time, just as the Aaltos of their time, are surges of masterfulness. Glimpses of life mean flashes of Finnishness. They are collective snapshots: excerpts from a shared national story.

Keywords: essayism; Aino and Alvar Aalto; spirit of the place; functionalism

Introduction

The wave breaks. The swell weakens. The force of the breaker subsides. Footprints left in the sand fade and dissolve. Water washes away the years. A human ceases to exist. Words remain. Each of us reads them in our own way: concretely or figuratively. Language cannot be commanded. It is the home of expressions, the dwelling of meanings.

Sometimes the waves of time crashed onto the shore with their white horse crests riding high. Development took off with the automobile and hitched a lift into the future. Time touched language: The first part of the word, *auto*, migrated into Finnish. The ending, *bil*, became attached to Swedish. The aesthetics of roads was born. The

village lane turned into a motorway. Networks acted as the mainstream of everyday life. Lakes and rivers were crossed. The poetry of bridges was written.

These reflections are an introduction to a forthcoming Aalto study. The tenor of the review is now essentially essayistic and literary. My own experiences, deliberations and earlier writings serve as important source material. They have arisen both in Finland and abroad. My interest was particularly stimulated and affected by Virpi Suutari's eloquent and moving documentary Aalto (2020). Of course, even here, my great inspiration has been Dr. Göran Schildt. His importance will be further emphasized in my later study of Aalto's artistic thinking, at which point I shall examine the significance of the collaboration between Aino and Alvar Aalto. This step paves the way for the key element of working together. Instead of an individual, a twosome, a duo, emerges - or perhaps even an 'indivi-duo'.

The perspective on the topic, then, is personal. I assume, however, that some of the conclusions and interpretations could be universally valid. Perhaps the term "cultural images from memory" could also be used to define my way of writing, where dialogue between word and picture is necessary. The present moments here are the early 1940s, the autumn of 1941, and the year 2020. The time perspective is almost 80 years. The period pictures are also similar: an era of war and pandemic. So an ongoing crisis is associated with both present moments. There also exists a desire for both to be passing moments, to be transitory. At issue is a powerful and momentous turning point or crossroads. (On the spirit of time and place, see e.g. Bolgár, 1969; Itkonen, 2002; 2012; 2018; 2020; Jääskeläinen, 1957; Pulla, 1959; Vuorio, 1953.)

Together the Aalto architect couple sketch out both everyday life and festive moments. Two working together create more than one working alone. Even in wartime, there is a need for architectural design language and the art of being human.



Photograph 1. Aino and Alvar Aalto.

Photograph 1 was on display at the Alvar Aalto Museum. It is also included in Suutari's *Aalto* documentary (on the *Aalto* film, see also Design Stories 2021; Virpi Suutari 2020). In both film and museum, the photograph is an essential element of narration. It embodies the importance of working together. Each and every action would seem to be guided by the absolute idea of equality between the participants. The Aaltos complement each other. Only cooperation can make the best imaginable outcome possible. War is only the existential framework, the prevailing structure of life, located in the background of artistic activity. Of course, it maps out its own and, in some places, even precise existential boundaries on the world.

In Photograph 1 war and everyday life are presented side-by-side. Designing and creative work are carried on even while out there the world is ablaze. A home is a refuge in the midst of all uncertainty. The military uniform and everyday clothes embody the dichotomy of reality. They tell about the home front and the frontline of battle. Above the entire existential arrangement, there seems to hover a spirit of modernity. Homeland and humanity are the measures of everything. The photograph is extremely expressive and poignant.

The art of interior space

Travelling is an important viewpoint when looking at the Aaltos of that time and at the waves of time. The most interesting of conversation partners is the previously mentioned art historian Schildt. His excellent volume *Aurinkolaiva* (The Sun Ship) (1957) is an appropriate travel guide. The book gives an inspiring description of Daphne's journey on the Nile. For some time Alvar Aalto was also on board the sailing boat. Docent Henrik Knif has also taken a thought-provoking look at the subject in his book *Göran Schildt – Kaksi Elämää* (Göran Schildt - Two Lives (2020)). However, the viewpoint of my own research differs fundamentally from Knif's description. I will return to the analysis of the Nile journey in more detail in my already mentioned forthcoming Aalto study where the essayistic significance of Schildt will also be analysed in greater depth. The present section is thus the initial spur for a comprehensive philosophy of travel.

A home is not just a roof over your head. A home is an abode of peace for the whole of existence, a safe haven. It is a human being's most personal and private circle of being. Perhaps the home could be considered a kind of practical utility for daily use. For the Aaltos, the home had also become an *objet d'art*. It served as a window looking into visionary architecture and modernity. Their home was designed to herald the future. Words of tomorrow were written into its formal language. The Aaltos' home was a reflection of a new era.

The Aaltos' home in Helsinki, on Riihitie Road in Munkkiniemi, was completed in 1936, which was also the year of the Berlin Summer Olympics. Europe was already on its journey towards war and a chaotic and critical turning point in the notion of being human. At this point, however, there are no grounds for focusing on the philosophy of

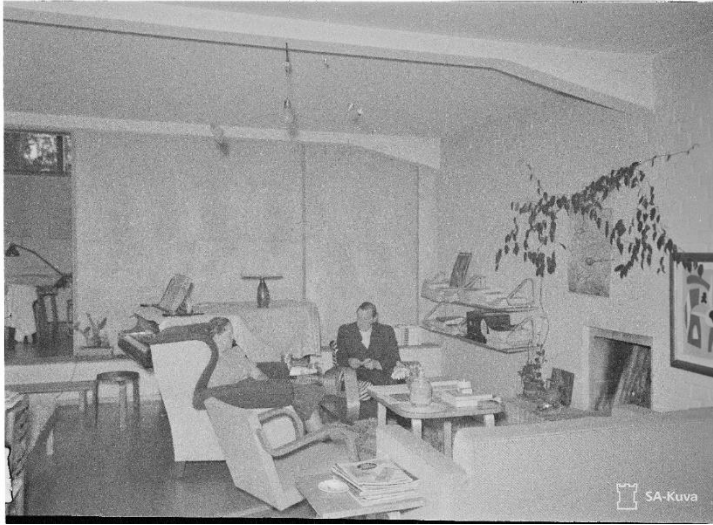
architecture or the history of war. Their analysis needs research entirely of its own, which is why the subject is now only lightly touched upon. The leading role, after all, is taken by an essayistic analysis of the idea of travel. (See also, for example, In Aalto's atelier, 2020; Aalto's home, 2020.)

As Daphne glided along the surface of the Nile, Schildt and Aalto were engrossed in deep discussions about art, for example. The book *The Sunship* interestingly describes these reflections which focused on being human as the measure of everything. It was that ideal notion of functionalism that had an essential place in Aalto's architecture. The way Schildt describes the framing of the question stimulated further deliberation in the reader: "For him [Alvar Aalto], the living person is the centre of everything, but it is not an heroic superhuman pursuing the absolute, nor a neutralized Nordic welfare state citizen, but an independent, fearless type consisting uniquely of strength and weakness. I suspect Alvar got to know this human in his childhood among the street lads of Jyväskylä, although he later built a truly spiritual brotherhood with Anatole France, Brunelleschi and Catullus. In any case, it is this particular type of person who determines Alvar's entire worldview and his art, and he carries it with him as a measure by which everything is measured: can this thought, this thing, town plan, book, piece of furniture, building or other person withstand the gaze of an idealized Aukusti Nyyperi**?" (Schildt 1957, p. 244; see also Schildt, 1964, on Aalto's architecture.)

Without photographs, this analysis would lack impact. The use of a sample pair of photos sheds light on the matter in many ways. We begin the inspection of the Aaltos' home with an "inner gaze": an examination of the essence of the interior.



Photograph 2. At work.



Photograph 3. Everyday life.

In their work the Aaltos created a daily life that was both valuable and valued. Home was a haven of rest and work. What might Aukusti Nyyperi, mentioned by Schildt, have thought of the Aaltos' house? What exactly would he be like as an ideal type, as anybody? On what basis would he qualify as a person who could act as the measure of everything? By no means a small and trivial task. Does the person at the centre of everything understand the magnitude of his role? Or is it enough that he is just his own true self?

The interior of Aaltos' home is like a showcase for their art and skill. I would even talk about it as holistic home art and the poetry of everyday existence. From work there comes art, and art becomes work. An object for daily use develops into an *objet d'art*. How and why does such a transformation take place? An inspiring co-worker, an inspiring environment and the idea of something the world still needs: in this way, ingenious practical creations are produced. The beauty of the object gradually transforms practicality into artistry. By way of the thought, paper draft, and implementation, the visionary object proceeds into the category of art. However, without the appreciation of users, the transformation will not succeed. Here, too, the magic word could be functionality - or functionalism. Indeed, then, the human being is the measure of all things.

The workspace in photograph two is high and bright. There is boundless space and open space as well as light from the large windows. In such an environment, it is easy for ideas to arise and grow to heights. An important element would seem to be cooperation, something which only becomes a reality when the ideal of equality prevails. Both parties are equally important. Without the other, one half of the strength of creativity is missing. Virpi Suutari's documentary *Aalto* skilfully highlights

this fact, which is one of the most insightful aspects of the film. Suutari has made a documentary of high quality.

The Aaltos were able to combine the ordinary workaday man and the spiritual giant. Or at least, Dr. Schildt interprets the situation this way. As role models for the workaday everyman he mentions the Jyväskylä street lads from Alvar Aalto's childhood. In this way, Schildt sees the birth of a living man, a "type" built of strength and weakness. Even though it refers to a partially ideal character, it is still not about a hero, a Greek *heeros*. In photograph two, then, the Aaltos would have been creating buildings, homes for such a person. Then all people are considered equal. It would be good for everyone to live in such a society. Maybe everyone would like to call it their home. Presumably this is what the Aukusti Nyyperi mentioned by Schildt would think.

In photograph three, the Aaltos are spending their daily lives in a dwelling which is a condensation of their already realized masterly ideas. In the interior, the arts and daily life are in harmony with each other. They are in a thoughtful dialogue, each with the other. Many of the Aaltos' own masterpieces are on display. Their timeless design language speaks to us and for itself. Works of art, a map, a grand piano and plants complete the harmonious and rounded-off overall impression. In the ambience of the living room, both the artists and Aukusti Nyyperi would feel at home. Modernism represents an era of days yet to come. As an interpreter of the 2020s, I am also pleased by the view. Nationality and internationality, as well as the workaday and festive, exist side by side in harmony. Without doubt the overall composition can also withstand the gaze of a living person. And really there's nothing to wonder about. When the human being is set as the ideal of being, the home becomes a refuge. Its emotional appeal goes beyond the individual.

The warmth of the homely gaze

War does not diminish the importance of the home and one's own existential sphere. It is like a protective wall against the cold winds of the world. An equal life companion and a family are essential elements of a good life. And they make many other things achievable. Without them numerous plans would remain unfulfilled. When there is warmth in the homely gaze, a human smile is sincere, too.

My reflective paths still lack depth. The discussions between Schildt and Aalto on the Nile journey are once again essential. *The Sunship* is still one of the gems of Finnish travel literature. Schildt aptly characterizes Aalto's role as a thinker and artist: "The evening ended in the best of moods, in precisely that kind of freely meandering, gentle mocking and meaty philosophizing at which Alvar [Aalto] is a master. In this context, I have to say something that the reader may indeed have already understood: I have no doubt whatsoever that Alvar Aalto is one of the truly great artists of our time. Only the great works of architecture of past centuries have touched me as deeply as the Säynätsalo Town Hall and a few of the wall surfaces at the Jyväskylä College of Education. Being with Alvar therefore means much more to me than just the joy of

intelligent and inspiring company: it allows me to see the problems in both his own creative work and in art generally.” (Schildt 1957, pp. 243–244.)

A pair of photographs rich in content is needed to analyze the Aaltos’ artistry. It should also shed light on Alvar Aalto’s philosophizing, which is deemed masterful. What is of particular interest now is to examine architectural insightfulness.



Photograph 4. Sheltered privacy.



Picture 5. Risen from the landscape.

What makes a particular building an architectural masterpiece? The front yard, the facade, is a stripped down and delimited area of the world. A public space has been transformed into an accentuatedly private space. The basic bare outer shell conceals its abundant contents. It's like a secret whose solution requires effort and application. It is not something revealed to everyone.

It would be interesting to talk about a multi-faced house. The look of the building would differ when viewed from varying directions. Accordingly, the spirit of the place would also change as one moved through its space. Or it would be a matter of different variations or nuances in the spirit of the same place.

In photo four, the Aaltos are hidden from the gaze of outsiders. Maybe the family is also out of reach of the war. The still life set-up emphasizes intimacy. Privacy is important. Each one must understand that it is to be cherished. Likewise, other people must know how to appreciate the importance of privacy. This is something that has changed a fair amount with the passing decades and the technicalization of existence. Some modern people specifically want to be on view and as visible as possible. The topic will be examined in more detail in my forthcoming essays. (On essayistics particularly, see Itkonen, 2006; 2010; 2010; 2015; 2017.)

The pair of photographs four and five perfectly captures the idea of a theme and its variations. Just as in Schildt's description, I as a researcher also have the opportunity to look at the essence of Aalto's architecture. I can then be indirectly conversing with him. I am also happy to agree with Schildt that Aalto was one of the really great artists of his time. However, the claim needs to be made more specific to the extent that we can justifiably talk about Aino and Alvar Aalto together as the Aaltos. The situation also becomes clear in photograph four. The family unit also plays an important role: children mean the continuity of existence even in time of war. The world will not disappear but will continue to exist even after the exceptional events of war. The same truth is also told by the green plants. Hope should never be abandoned.

The corner, with its wooden fencing, reveals the presence of certain existential ideals. Rest and exercise as well as activity and reflection alternate in daily life. Alvar Aalto's military uniform is a sign of the actual present moment. Does the status of officer have any special meaning? I would presume so. Even in the days of the war, the role of the artist differed from that of the rank and file.

A lounge for sunbathing, a hanging trapeze bar for gymnastics, vines to enliven the environment and a sheltered canopy for quiet moments, they all still carry echoes of everyday life at the time. Perhaps it was in that environment that the initial ideas for the architectural masterpieces mentioned by Schildt were born: the SÄYNÄTSALO Town Hall and the wall surfaces of the JYVÄSKYLÄ College of Education, now the University of Jyväskylä. Artistry and practicality are equal elements present in the garden view shown in photograph four. Functionalism was on a human scale, and the human was

the ultimate creative stimulus of functionalism. They needed the inspiring power of each other, a fact that the Aaltos were very clear about.

Photograph five typifies the intertwined importance of intellect and emotion, the way that total works of art are created. The architectural creation seems to have risen directly from the landscape. Or we might also talk about a miracle that has sprung from the bosom of the earth. The space is not closed but opens out into time and space. The existential framework is heard in the sighing of the tall and ancient pines. The green plants are like shielding hands protecting the home. Any evil does not even come close to this idyllic harmony. The stone slabs are reminiscent of centuries-old footprints that link antiquity to the present. Yes, we should believe Schildt's words: the Aaltos were among the most significant artists, both in wartime and during all the following decades. They were seers whose gaze extended to timelessness.

Epilogue

Fate appeared as a travelling companion. Sorrow arrived. The twosome became a onesome. Yet Aino Aalto's spiritual presence is also felt in this modern age of the 2020s. The narrative power of photography is undeniable.



Photograph 6. Spirit and life.

Life flows in green plants. They breathe life into both an interior and an exterior. They make a building a home. Aino Aalto was also able to carry this view over into her works of art. Even at the moment of their birth they were indeed both objects for use and *objets d'art*. The masterly creations were home art. There was a warmth in them.

Just as the waves of time are also waves of timelessness, so the Aaltos of that time are timeless Aaltos. I am proud to have had them as my guides on my cultural journey. Our shared journey is only just beginning. It will continue in the very near future.

English translation by Glyn Hughes

Notes

*Translator's note 1. The title plays on the word 'aalto'. In Finnish the word literally means 'a wave', but it is also a common surname.

**Translator's note 2. Aukusti Nyyperi (August Nyberg) was a neighbour of the young Aalto. His bohemian lifestyle appealed to and influenced Aalto.

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Informal Learning of Indigenous Music and Dance Through Observation and Imitation: The Case of Bapedi Children's Musical Arts

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Abstract

In Greater Sekhukhune District Municipality, Limpopo Province in South Africa, learning indigenous music and dance through observation and imitation seems to be a dominant and prominent practice of situational learning. Bapedi people tend to have their own distinctive music genres and purposes for their social events. Bapedi children's musical arts reveal much about Bapedi people and their way of life. This paper sets out to discuss the transmission process of indigenous music and dance through observation and imitation; and musico-artistic skills acquired by children with at least a partial degree of independence during social and cultural events. In the Bapedi culture, music is a natural phenomenon. Dance too, is not excluded. It is a significant aspect of Bapedi people's music tradition and a ubiquitous medium of communication or expression. Informal interviews, direct observations and video recordings were employed to collect data. The following research questions therefore guided this study: 1) How is social interaction in the Bapedi society viewed as a critical component of situational learning involving the transmission of children's musical arts? and 2) Do children in the Bapedi society have the ability to recognize and interpret what musical activity/event is taking place and to participate in ways sensitive to the context? The investigation has revealed that in the Bapedi culture, informal learning of indigenous music and dance; and social processes are indissolubly linked and take place within contexts in which members of the society relate to each other and their environment. The results of this study have further shown that the spectrum of learning experiences can range from accidental, unintentional, or reluctant forms of learning to active, intentional, involved, and highly valued forms of learning. It was concluded that in early childhood, it is play that underlies almost all informal learning and holism is a dominant principle in music and dance enculturation process of Bapedi children's musical arts.

Keywords: Indigenous music and dance, informal learning, Bapedi society, children's musical arts, situational learning, Greater Sekhukhune District Municipality.

Introduction

The purpose of this study is to describe how social interaction in the Bapedi society is viewed as a critical component of situational learning involving the transmission of children's musical arts, and to examine the musico-artistic skills acquired by children with at least a partial degree of independence. Bapedi people have enriched their culture that has wisdom in the local knowledge system to maintain their musical tradition, as well as children's musical arts. They speak the language called Sepedi. It is one of the 11 official South African languages. Bapedi people have always managed to retain their cultural heritage. This society is not a primitive society or an isolated tribe, instead it is a society that has followed a modern lifestyle, but Bapedi people still maintain their customs and tradition, have a mind-set that is far ahead, because they are rich in philosophical teachings and values that sublime and obedient to the norms, socio-cultural values resulting from the decisions of their cultural heritage and identity. In Greater Sekhukhune District Municipality, Limpopo Province (see Fig. 1), music making is closely related with and recognized as a social activity that reinforces and fosters social cohesion, communal music making and collaborative participation. Children learn by observing and listening to activities of adults and other children. This research study was conducted at Ga-Marodi village, Greater Sekhukhune District Municipality, Limpopo Province in South Africa.



Figure 1: Geographical Location Map of South Africa showing Limpopo Province.

<https://www.geology.com/world/south-africa-satellite-image.shtml> [accessed 09 February2022].

Traditionally, in the Bapedi society, a child's early development has been perceived as a joint responsibility of the home, the school and the community (Lebaka 2017:151). Lebaka further remarks that the extended family system provides the child with multi-musical learning situations of expected roles, obligations and sanctions. Normally, the child is born of a family to the community (2017:151). During the months of pregnancy, the mother, while attending socio-musical occasions, the child begins to absorb the community's musical feeling. Some of the daily chores such as sweeping and pounding follow regular rhythmic pulsation. These gradually develop the child's pulse sense. My investigation has led me to conclude that whenever children's musical activities are going on in the homestead, a young baby carrier may participate while carrying the baby. The positive way to make the point is that as the baby carrier carries the baby and participates in the musical activities, the child being carried gradually absorbs the dance sensibility of the community. It is in fact, superfluous to argue that the first and probably the most foundational agency of traditional Bapedi Musical Arts education policy is the family – the extended family. Lebaka (2017:106) further believes that in indigenous Bapedi music education system, there is no point in the life cycle at which the creation of musical awareness could be said to be 'complete'. He is of the opinion that the content of any music training is specific at hand, that is, what is taught is how to behave musically in order to produce music sound acceptable to the members of the community (2017: 106). During my field research, I have observed that through music, children learn about themselves and retain, maintain and renegotiate their identities. Adults teach children about their musical heritage as a way in which to protect, support, perpetuate and preserve the Bapedi cultural heritage and identity. These observations are endorsed by Custodero et al (2003:560) who believe that all children are born with natural musical ability which vary from child to child. These scholars argue that rhyme, rhythm, song and movement have historically been used as a powerful teaching tools that have infused the values, mores and customs of cultures and societies. The above views are supported by New (1983:25), who observes that traditionally, Africans are exposed to music and movement from the time they are born. According to New, in early childhood, music is absorbed through the pores of the skin, and there is no formal teaching and no designated teacher (1983:25). In his view, before they walk, most children are carried on their backs, where they will continually hear working songs (1983:25). New further asserts that sometimes, it seems that music education starts even before birth, and there are songs to advise the expectant mother (1983:25). Corroborating the above views, Emberly and Davhula (2016:439) observe that children and young people often engage with musical arts' practices to inculcate and sustain their voices within a particular context, whether it is culture, community, place or space. Emberly and Davhula are of the opinion that as tradition is an evolving and changing construct, understanding where

and how children and young people learn music is important (2016:444). These scholars have discovered that in Vhavenda communities, in Limpopo Province in South Africa, young people utilize their learned musical skills as a means to create and voice cultural capital in a multicultural musical landscape (2016:450). They suggest that it is important to preserve our culture, and the most effective mode is through traditional music.

Theoretical Framework

The present study is based on the theory of knowledge as proposed by Bernstein Basil (2000), which views music as something profoundly experienced and embedded in social life (Carver 2017:130). Like in this study, indigenous music in the Bapedi culture is regarded as profoundly experiential and is embedded in the Bapedi people's cultural context in their daily social and cultural activities and in social life. Bernstein theory advocates for horizontal knowledge structure, whereby new knowledge is introduced in the form of a new "language" that does not depend on the previous concepts but has its own logic (Carver 2017:128). He regards 'horizontal discourse' as everyday knowledge. For him, horizontal discourse concerns every day or common knowledge, that is, the knowledge needed to perform tasks of everyday life (2000:157). Bernstein postulates that learned through modelling, horizontal discourse is likely to be oral, local, context dependent and specific, tacit, multi-layered and contradictory across but within contexts; the crucial feature is that it is segmentally organized (2000:159). He asserts that this segmental organization means that horizontal discourse is concerned with the immediate context, and what is known in one context cannot be transferred or applied in a different context (Carver 2017:127); and this is precisely what is happening in the Bapedi people's cultural context. Moreover, Bernstein observes that 'horizontal discourse' is directed towards acquiring a common competence rather than a graded performance (Carver 2017:127). Further, he elaborates that 'horizontal discourse' should lead to the type of music that all members of the community can perform and it becomes a context (Carver 2017:127). He points out that it is not simplicity or complexity that differentiates horizontal and vertical discourse, but the degree to which the discourse is systematically organized. Finally, Bernstein describes music as a member of the Humanities, and as having a horizontal knowledge structure.

Building on Bernstein's theory of knowledge structures, Maton Karl asserts that Bernstein's conceptualisation, while suggestive, is dichotomous and does not allow for the subtleties and variations within knowledge fields (Maton 2014:47). Maton concurs with Bernstein but suggests that he extends his theory to allow for more fine-tuned analyses and interpretations. The Bapedi people's cultural context is ideal for this model since, when the Bapedi children's musical arts are analysed and examined through the theoretical framework of this study, the 'horizontal discourse' focuses on new knowledge which is related to Bapedi people's daily activities and everyday life, as well as the transmission processes, context, structures and performance styles.

This theory is applicable to this study because in the Bapedi culture, there are musical types for children, for men, and for women. Where a musical type is meant or rather prescribed for men, women do not participate in its performance; neither do men participate in musical types for women. Children hardly participate in musical types for adults, nor do adults interfere in children's games and songs except when teaching them such songs. My interpretation of the model in relation to Bapedi people's cultural context is that in the Bapedi culture, music is learned in a local context and the horizontal discourse is concerned with the immediate context, and what is known in one context cannot be transferred or applied in a different context. The theory is adopted for this study because in the context of this study, Bapedi children's musical arts is a member of the community (Humanities), has a horizontal knowledge structure, and is oral, local, context dependent and specific.

This study is also based on an ethnographic approach as a proposed culturally embedded method aimed at contributing towards formulating a philosophy that informs content and curriculum. The study is enriched by Tedla's (1995:190) argument that the modern education system has much to learn from indigenous African education. In approximation to the present study, other scholars have employed an ethnographic approach. Included under this approach are Nettl (2005), Nzewi (2005) and Omolo-Ongati (2009:9). In particular, Omolo-Ongati (2009:9) has examined an ethnographic approach as a means of comprehending the context and facilitating the formation of a philosophy. Like in this study, her model proposes an ethnographic approach based on research into local music-making practices, beliefs, values, indigenous knowledge and education systems. Corroborating the above observations, Bruno Nettl, a major researcher and ethnomusicologist, states that 'For any culture, ethnomusicologists would wish to know about ways in which music is created, and is conceived as being created whether it is the result of inspiration, which musicians sometimes ascribe to influences of supernatural forces, or simply the result of hard, disciplined work (Nettl 2005:34). He argues that this is the central issue in the understanding of music and of music in culture. Endorsing Nettl's views, Nzewi (2005:1) observes that music in Africa is a philosophy of life; a transaction of meaning and processes of communal living ... a process of conducting relationships, coordinating systems, coping with the realities of human existence and probing the supernatural realm or forces. In the next section, I will discuss the research strategy for this study.

Research Strategy

The primary source for data collection was oral interviews. Secondary sources included observations, publications and records. Other methods included video recordings and photographing of different rehearsals and performances. This paper addresses the questions: 1) How is social interaction in the Bapedi society viewed as a critical component of situational learning involving the transmission of children's musical arts? and 2) Do children in the Bapedi society have the ability to recognize

and interpret what musical activity/event is taking place and to participate in ways sensitive to the context? Data for this study were collected for the most part in the field research of a social ethnomusicological carried out in Limpopo Province from the year 2003-2017. During this period, which entailed doing extensive fieldwork and a literature review, I became interested in music, culture and identity, as well as informal learning. When embarking on this study, I did not encounter challenges in the usage of Sepedi language as I am an insider, and write, read and speak the language fluently. Sincere thanks are due to the leader of Kgwahlana Kgutla Reed Pipes' Music ensemble and members of the ensemble for their time, patience, kindness and for sharing their insightful information about the music genre, informal learning process and the construction of musical instruments. With their permission and guidance, I developed a platform for investigating in-depth information and knowledge, that warranted ease of interrogating and eliciting interpretations and meanings of music, culture and identity, dance and dramatization. It became necessary for me to adopt the research stance of 'observer as participant'. Once the data were obtained, descriptive analysis of how social interaction within the Bapedi cultural context, which is viewed as a critical component of situational learning and analysis of musico-artistic skills acquired by children with at least a partial degree of independence were performed.

Research Findings and Discussion

The results of this study have shown that intent participation is a powerful form of fostering learning. It contributes to impressive learning such as that accomplished by young children. The results of this study have further shown that by attending traditional music festivals, children can unconsciously absorb the beauty of music and strive to reproduce that beauty, reflects beauty in his or her inner self and make evidence in sensitivity (**see photo 1**). This viewpoint is supported by Omolewa (2007: 596) who remarks that:

"traditional African education is usually generated within the communities, and is based on practical common sense, on teachings and experience and it is holistic, and cannot be compartmentalised and cannot be separated from the people who are involved in it because essentially, it is a way of life"

According to Omolewa, traditional education uses the age grade system in which those about the same age are brought together, and efforts are made to ensure that every person develops a set of skills.



Photo 1

In the Bapedi society, by attending music festivals, children can unconsciously absorb the beauty of music and strive to reproduce that beauty, reflect beauty in their inner self and make evidence in sensitivity, expression and attitude (Ga-Marodi village, Greater Sekhukhune District Municipality, 20.10.2007), Photographer: Jukka Louhivuori.

With regard to the musico-artistic skills acquired by children with at least a partial degree of independence, the investigation has revealed that the simplest and most undifferentiated form of music learning occurs through imitation. During the study, it was established that from the earliest age, Bapedi children have every opportunity to imitate the songs and dances of adults, as most music is performed publicly and children generally follow their mothers everywhere until at least the age of ten (**see photo 2**). The above observations are in consonance with Sillitoe's (1998:227) assertion that indigenous knowledge often facilitates people's skilful management of their resources and people transfer much knowledge between generations by tradition learnt and communicated through practical experience, and are not familiar with trying to express everything they know in words. Sillitoe believes that the use of

indigenous knowledge and local participation require a full understanding of the local system (1998:246). Congruent to Sillitoe's belief, Nzewi (1999:76) postulates that during public music events a child has more liberty and scope for participation than adults. According to Nzewi, all through these stages, the child's capabilities are casually monitored (1999:76). Nzewi cautions that it is strongly encouraged to develop, no matter the quality of its efforts (1999:76). In his view, rhythm sense becomes strongly established. Nzewi emphasizes that a children's music group disciplines extroverts as much as it socializes introverts, and children's music making thus imbues balanced, sociable personality and teaches tolerance in early childhood (1999:76). Nzewi (1999:73) further advocates that African music education is largely an informal process, even in instances of musical families and music trades. He is of the opinion that informality does not imply lack of philosophy and systematic procedure in transmitting the knowledge of the music culture (1999:73). Nzewi confirms that in African traditions, opportunities for active participation in music making are abundant, and has observed that children are normally free to make music at all times during the day, in children's groups (1999:74). I very much agree with Nzewi's viewpoint. Communal music making in Africa is democratic. It is meant for the people, by the people and with the people. As such during enculturation process, the child never feels inhibited, nervous or discouraged by the fear of being condemned for making mistakes, but develops confidence through positive adult appreciation, and learns through being helped to feel or recognize and manage mistakes. Nompula (2011:371) shares more insight about the enculturation process of indigenous music with a focus on children musical arts. He observes that in the process of making indigenous music and dance, children are exposed to different African rhythms. According to him, the children are afforded the opportunity to learn these rhythms and how to internalise them. He maintains that exposure to cross-rhythms and syncopated rhythms helps develop children's creative skills. Nompula further opines that through participation in group-clapping, drumming, and music interpretation through dancing, the children's interpretative skills are developed. He is of the view that as the children are afforded an opportunity to express their musical feelings through dance, they learn rhythmic patterns by rote, memorise and internalise them (2011:372). Nompula suggests that children should be encouraged to participate in a variety of performances, not only to develop their confidence and self-esteem but also to improve their creative skills (2011:372). According to Nompula, spontaneity that prevails in the improvisation process builds children's self-confidence, and develops children's composition and co-operative skills. I applaud Nompula's suggestion for the children to be engaged in a variety of performances. This is necessary because by participating in a variety of performances, not only could the children's self-confidence and self-esteem be developed, but also their composition, creativity and cooperative skills. In agreement with Nompula, Civallero (2007:2) points out that oral tradition present in traditional as well as in urban, westernized contexts, is based on memory, words, sounds and improvisation. He believes that every culture represents an irreplaceable set of values and features,

and confirms that stories, knowledge and memory can also be passed down through music and chant (2007:2). In the same vein, Carlson (2011:77) affirms that both play and a game may be experienced together if one is voluntarily participating in an unnecessarily challenging activity for its own sake; but play can be understood as a way of doing something or the particular thing that is done. Carlson regards play as a kind of attitude in contrast to a type of activity (2011:77). He views games as fluid, alluring and durable access points into the play attitude, and believes that games induce play (2011:82).



Photo 2

In the Bapedi society, children are learning through keen observation and listening in anticipation of participation (Ga-Marodi village, Greater Sekhukhune District Municipality, 20.10.2007), Photographer: Pekka Toivanen.

From the observations and interviews, it was established that in the lives of children in rural Greater Sekhukhune District Municipality, creative musical spontaneity in the form of play songs or musical play contributes to the cultural landscape of childhood. Children acquire musical-artistic skill by participating appropriately in shaping contexts in which processes of music-making occur and musical knowledge is generated. Attesting to the observations above, Harwood (1998:54) writes that

children learn a great deal from one another whenever and wherever they interact, especially in carefree environments such as the playground. Endorsing Harwood's viewpoint, Mapaya (2011:68) postulates that this is attributed to the fact that children, knowing no boundaries, will follow their friends from one environment to the next regardless of their cultural background. Mapaya elaborates by stating that the free movement is without prejudice and it affords the child a wider childhood experience – musical experience included (2011:68). In his view, much learning takes place in these kinds of situations (2011:68). According to Mapaya, the learning process here involves the child consciously noting items of interest as it follows what is happening in the differing environments as presented by its peers (2011:69). Mapaya further asserts that to enhance the internalisation process, children often act out their observations later, and the impact of these learning phases on children's makeup is tremendous (2011:69). He is convinced that learning at this level has proved to be effective because there are no prejudices or judgemental tendencies involved. It is a give and take situation where a child and his or her peers play interchangeable roles of both the teacher and the learner throughout the playing session (2011:69). Attesting to the above views, Karolina and Jutta (2010:6) write that what is referred to as indigenous knowledge may contain a wide array of ideas and practices. According to Karolina and Jutta, when dealing with indigenous knowledge, the importance of its social and cultural context is emphasized (2010:8). These scholars believe that indigenous knowledge has become part of development discourse, as a means to involve local communities and make development more participatory (2010:10). In their view, extracting knowledge from local contexts is a subtle way of exercising control (2010:11). Corroborating the above observations, Adams and van de Vijver (2017:116) remark that the relationships are important for how individuals define themselves as these provide them with the respective roles that give a sense of meaning to their lives. Furthermore, Adams and van de Vijver remind us that identity is important for psychosocial functioning (i.e. psychological well-being and socio-cultural adjustment), (2017:116).

Conclusion

When the results were examined, it was understood that the learning process is a group activity; it is both a pleasure and a recreation rather than a core. Closer investigation has also revealed that after acquiring the skill, children transfer the experience they have gained from musical involvement in adult groups, drawing their members from those of the lineage or children living in the same homestead. The findings have also revealed that the spectrum of learning experiences can range from accidental, unintentional, or reluctant forms of learning, to active, intentional, involved, and highly valued forms of learning. Attesting to the above views, New (1983:25) opines that African music exists in a bewildering variety of different forms; even within one tribe there may be considerable variation. New writes that children are encouraged to behave like good members of the community through song (1983:25).

The results yielded thus far, have revealed that children and young people often engage with musical arts' practices to inculcate and sustain their voices within a particular context, whether it is culture, community, place or space. It was also established that from the earliest age, Bapedi children have every opportunity to imitate the songs and dances of adults, as most music is performed publicly and children generally follow their mothers everywhere until at least the age of ten. During the study, it was also observed that by attending music festivals, children can unconsciously absorb the beauty of music and strive to reproduce that beauty, reflect beauty in their inner self and make evidence in sensitivity, expression, and attitude. Based on these findings and discussions, it is arguable that children transfer the experience they have gained from musical involvement in adult groups to their own practice. As active agents, they avail themselves, contributing to the creation of Bapedi children musical Arts that are both individualistic and communal. Regarding acculturation, McGloin et al. (2009:9) state that in the process of dispossession, many knowledge systems have been lost alongside countless languages and the capacity to articulate cultural ways of knowing. These scholars are concerned that indigenous ways of knowing have been marginalised worldwide (2009:9). According to them, this has been integral to the project of colonisation (2009:9). The only solution to the problem according to them, is: "in order to conquer and subdue, a process of subordination is necessary and the outlawing of culture is an effective way of subjugating cultural knowledges". In a similar note, Kaya and Seleti (2013:33) recommend that African intellectuals should help Africa close the gap created by over four hundred years of domination and marginalisation of African people's knowledge systems, by rejecting the utilisation of dominant western world view of knowing and knowledge production as the only way of knowing. Whereas these scholars acknowledge that there is no single approach to Indigenous Knowledge Systems (IKS) research, they put emphasis on participatory approaches and methods which incorporate the knowledge and opinions of local people in the planning and management of research activities in their own settings.

Indications from the investigation suggest that the future of the current generation, especially the youth, depends on the knowledge and understanding they acquire from the past, and the wisdom of the past can be built and transferred to suit the present, which can then lead them into a prosperous future. Since the Indigenous Local Knowledge of the Bapedi people is so rich in significance, it could, if it is kept alive, lead to exciting creative possibilities in the present and the future. It is recommended that a research study of this kind should be taken seriously in South Africa for an exploration of indigenous values influencing learning systems. Targeting Creative Arts, Anthropology, History and Ethnomusicology educators/lecturers would also be an important part in an effort to include Indigenous Knowledge and ways of knowing and thinking in the curriculum of both lower and higher education. Based on these findings and discussions, it is arguable that cultural and religious practices of the Bapedi people should not be dismissed at face value as practices

overtaken by circumstances and hence irrelevant to the present African community developments needs. The results yielded thus far suggest that Bapedi people should keep and perpetuate their valuable heritage, which is still needed for survival and for the welfare of our next generation.

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Musical Preferences of Students in Croatia and Bosnia and Herzegovina

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Abstract

Musical preferences are an extremely complex phenomenon formed under the influence of many factors. The paper investigates whether there are gender- and age-related differences in the preferences of primary school students from Croatia and Bosnia and Herzegovina and whether there is a connection between music familiarity and preferences for certain musical excerpts. To examine students' preferences for musical excerpts, a general data questionnaire and an assessment scale were administered to a sample of 253 participants, including second, third, seventh, and eighth grade primary school students from Croatia and Bosnia and Herzegovina. The results show gender- and age-related differences in the preferences for classical music, whereby female students, compared to male students, and younger students, compared to older students, show higher preferences for classical music. A significant interaction effect of gender and age on classical music preferences was found. Furthermore, the results show that male and female students do not differ in their preferences for world music, while age-related difference was observed, with younger students, compared to older students, showing greater preferences for this musical style. A significant interaction effect of gender and age on world music preferences was found. Finally, it was confirmed that students show higher preferences for familiar musical excerpts compared to unfamiliar musical excerpts. The obtained results represent a significant contribution to the study of musical preferences from the aspect of music psychology and music pedagogy.

Keywords: music pedagogy, musical preferences, world music, classical music, music education.

Introduction

The goal of teaching music at all levels of education is the aesthetic education of students, cultivating a love of music, and acquiring the basic elements of musical language. From 2006 to 2019, music education in primary schools in Croatia was organized on the basis of a document entitled *Curriculum for Primary School* (2006). Conception-wise, this was an open program, which means that listening to and becoming familiar with music was the only mandatory area, while the teacher was free to choose the way of active music-making, including singing, playing, and elements of musical creativity. The openness of the program was especially seen in the teaching unit *Folk Music*, where the teachers could choose in which order they would teach lessons respecting the principle of the homeland. The program relied on two basic principles. The psychological principle related to the assumption that students love music and want to actively engage with it, while the cultural-aesthetic principle was based on the idea that teaching music enables students to become competent users of music.

The year 2019 saw the adoption of a document entitled *Curriculum for the School Subject of Music for Primary Schools and Grammar Schools in the Republic of Croatia* (2019), which was a result of the curricular reform. Unlike the 2006 Curriculum, which covered only primary school, this program covered both primary and secondary school. Furthermore, as opposed to musical activities listed in the 2006 Curriculum (singing, playing, listening to music, elements of musical creativity), the 2019 Curriculum introduced three domains: (A) listening to and becoming familiar with music, (B) expression through music and with music, and (C) music in context. While the 2006 Curriculum lists key concepts and educational achievements, the 2019 Curriculum provides a list of educational outcomes that are realized within each domain. According to the document, music education is based on the following principles: psychological principle, cultural-aesthetic principle, synchronicity principle, and intercultural principle.

There are ten cantons/counties in the Federation of Bosnia and Herzegovina entity, each one having its own curriculum. According to the *Curriculum for the Nine-Year Primary Schools in the Croatian Language in Bosnia and Herzegovina* (2008), music education takes place within the school subject of Music Culture. Here, too, the basic principle is the psychological one, according to which students love music and want to actively engage with it. Furthermore, the program is open, which means that the teacher has the freedom to conduct lessons according to the abilities and desires of students, while the main emphasis is placed on the cultural aspects of music. The aim of teaching music in primary school is to introduce students to music culture, learn the basic elements of musical language, develop musical creativity, promote general values of community and cooperation, promote a sense of beauty, respect diversity, develop a sense of belonging to the homeland, encourage the expression of emotions, and learn how to distinguish trendy music from permanently valuable classical

works. The tasks of teaching music are getting acquainted with different pieces of music, getting acquainted with the basic elements of musical language, encouraging independent musical activities, and developing musical taste. Teaching areas, key concepts, educational achievements, and proposals for choosing teaching methodology are listed for each grade.

Dobrota and Reić Ercegovac (2016a) point out that the ability to aesthetically evaluate music represents a sensitivity to the artistic quality of the work and its performance. Musical preferences are short-term assessments of liking, while the musical taste presents a relatively stable, long-term behavior and evaluation, or more permanent dispositions that represent the totality of individual preferences (Mirković-Radoš, 1996). The results of many studies confirm that musical preferences are an extremely complex phenomenon, formed under the influence of various factors (Dobrota et al., 2019; Esfandiari & Mansouri, 2014). These factors can be categorized into two groups: music-related characteristics, such as tempo, dynamics, performers, musical style, etc., and listener-related characteristics, such as gender, age, music education, personality traits, etc.

The results of research on gender-related differences in musical preferences generally confirm that women prefer romantic music, with a high level of emotional content, while men are more prone to complex, heavy styles (Esfandiari & Mansouri, 2014). According to research by Crowther and Durkin (1982), women listen to music more intensely and more often than men. Such a discrepancy is associated with differences in the ways men and women use music (North & Hargreaves, 2008). Namely, it is often pointed out that the importance of music for men lies in its role in the social and affective relationships they establish with peers and society, while women listen to music to improve their mood and express their thoughts and feelings. In their research on the musical preferences and functions of music on a sample of Slovenian and Croatian students, Dobrota et al. (2019) confirm there are gender differences in both variables, with women preferring the Reflective-Complex musical style and men the Intense-Rebellious style of music.

As for the relationship between musical preferences and age, the results of the research confirm that children of early and preschool age and lower primary school students are extremely open and flexible toward different, unconventional musical styles. Such a phenomenon in music pedagogy and music psychology is known as the open-earedness hypothesis (Hargreaves, 1982). LeBlanc (1991) defines this hypothesis in terms of listeners' tolerance of different musical styles and proposes four hypotheses: (1) younger children are more open to different music; (2) openness decreases with entering adolescence; (3) there is a partial switch in terms of openness as the listener matures from adolescence to younger adulthood; (4) openness declines as the listener matures and enters old age (LeBlanc, 1991, 2). LeBlanc et al. (1993) tested these hypotheses on participants aged 6 to 91 years, and his results

indicate a decline in adolescent preferences, a rise of preferences toward adulthood, and finally a decline in older age.

Another variable that represents a significant predictor of musical preferences is music familiarity (Dobrota & Reić Ercegovac, 2016b; North & Hargreaves, 2008). While popular, less complex music initially attracts more attention from the listener, the attention decreases with the increasing music familiarity. In contrast, more complex types of music, such as classical music, require multiple, active listening if we want to perceive such music, understand it and, consequently, increase the preferences for such music.

Research Objective, Problem, and Hypotheses

The research objective is to investigate whether there are gender- and age-related differences in the preferences of primary school students for classical music and world music and whether there is a connection between music familiarity and musical preferences.

Based on the defined objective, the following hypotheses were formulated:

H1: Younger students, compared to older students, and girls, compared to boys, show greater preferences for classical music.

H2: Younger students, compared to older students, and girls, compared to boys, show greater preferences for world music.

H3: Students show greater preferences for familiar music compared to music they are unfamiliar with.

Method

Participants

The survey was conducted on a sample of 253 participants, including third, fourth, seventh, and eighth grade students of Spinut Primary School (Split, Croatia) (N = 75), Antun Branko Šimić Primary School (Zagreb, Croatia) (N = 70), and Antun Branko and Stanislav Šimić Primary School (Drinovci, Bosnia and Herzegovina) (N = 108) (Table 1). Third and fourth grade students were put into one group, and seventh and eighth grade students into another group of participants. Out of the total number of participants, only 13% attended or are attending additional music lessons, and 25% of participants engage with music in their free time.

Table 1. Sample structure (N =253)

GENDER	N	GRADE	N
M	119	3	36
		4	31
		7	33
		8	19

F	134	3	34
		4	35
		7	42
		8	23
Total	253		

Research instrument and procedure

A questionnaire was constructed for the purpose of this research. In the first part, the *General Data Questionnaire*, socio-demographic data on participants were collected (gender, primary school, grade, additional music lessons, engagement with music in free time). The second part is the *Musical Preferences Questionnaire*. The task of the participants was to listen to a particular piece of music, indicate whether they liked the piece on the Likert-type scale by marking the numbers from one to five (1 = I don't like it at all; 5 = I really like it), and indicate whether they were familiar with the piece of music.

A compact disc containing five instrumental excerpts of classical music and five instrumental excerpts of world music, each lasting about one minute, was used in the research. The CD was made exclusively for the purposes of this research, and the criteria for the selection of musical excerpts were the research problems. The psychometric characteristics of the questionnaire are shown in Table 2. Since the distribution of total scores of preferences for musical excerpts differs significantly from the normal distribution (K-S $d=0.06$; $p>0.05$), non-parametric statistical procedures will be used in further analyzes.

Table 2. Psychometric features of the Musical Preferences Questionnaire

No. of musical excerpt	Musical excerpt – classical music	Musical excerpt – world music
1.	G. Rossini: <i>William Tell</i> (overture)	<i>The music of Ireland: Jigs and reels</i> (Ireland)
2.	J. Brahms: <i>Hungarian Dance no. 5, g-minor</i>	<i>Greek Music Bouzouki Instrumental "Summer Time"</i> (Greece)
3.	G. Bizet: <i>Carmen</i> (overture)	<i>Kalinka</i> (Russia)
4.	P. I. Tchaikovsky: <i>Nutcracker, Trepak</i>	<i>A Girl from Kumanovo – Traditional Instrumental Macedonian Music</i> (Macedonia)
5.	A. Khachaturian: <i>Gayaneh, Saber Dance</i>	<i>The Mexican Hat Dance</i> (Mexico)
Cronbach α	0.69	0.54
M (sd)	20.96 (3,21)	19.72 (3,21)

range	11-25	9-25
average r value among items	0.30	0.19
K-S d	0.14, $p < 0.01$	0.11, $p < 0.01$

Table 3 shows the average degree of preferences for musical excerpts. The participants rated the composition A. Khachaturian: *Gayaneh* with the highest marks and the composition *Kalinka* (Russia) with the lowest.

Table 3. The average degree of preferences for musical excerpts

Musical excerpt	<i>M</i>	<i>min.</i>	<i>max.</i>	<i>SD</i>
G. Rossini: <i>William Tell</i> (overture)	3.88	1.00	5.00	0.98
<i>The music of Ireland: Jigs and reels</i> (Ireland)	3.93	1.00	5.00	1.08
Greek Music Bouzouki Instrumental "Summer Time" (Greece)	3.77	1.00	5.00	1.04
J. Brahms: <i>Hungarian Dance no. 5, g-minor</i>	3.96	1.00	5.00	1.15
G. Bizet: <i>Carmen</i> (overture)	4.40	1.00	5.00	0.81
<i>Kalinka</i> (Russia)	3.76	1.00	5.00	1.16
P. I. Tchaikovsky: <i>Nutcracker, Trepak</i>	4.28	1.00	5.00	0.91
A Girl from Kumanovo - Traditional Instrumental Macedonian Music (Macedonia)	3.87	1.00	5.00	1.22
<i>The Mexican Hat Dance</i> (Mexico)	4.39	1.00	5.00	0.89
A. Khachaturian: <i>Gayaneh, Saber Dance</i>	4.45	1.00	5.00	0.92

Results

H1: Younger students, compared to older students, and girls, compared to boys, show greater preferences for classical music.

To investigate whether there are age- and gender-related differences in students' classical music preferences, a two-way analysis of variance was performed. The results show age- and gender-related differences in the preferences for classical music, with girls, compared to boys, and younger students, compared to older students, showing higher preferences for classical music (Table 4). This confirmed the hypothesis. A significant interaction effect of gender and age on the musical preferences of classical music was found, in such a way that a much greater difference was observed between younger and older boys than between younger and older girls.

Table 4. Gender- and age-related differences in students' preferences for classical music

Preferences for classical music		M	N	F	df	p
gender	boys	4.04	119	10.55	1. 249	0.00
	girls	4.28	134			
grade	grades 3 and 4	4.43	136	54.12	1. 249	0.00
	grades 7 and 8	3.89	117			
Interaction gender*grade	boys in grades 3 and 4	4.41	67	7.46	1. 249	0.00
	girls in grades 3 and 4	4.45	69			
	boys in grades 7 and 8	3.68	52			
	girls in grades 7 and 8	4.11	65			

H2: Younger students, compared to older students, and girls, compared to boys, show greater preferences for world music.

To investigate whether there are age- and gender-related differences in students' preferences for world music, a two-way analysis of variance was again performed. The results show that boys and girls do not differ in preferences for world music, while there is age-related difference, with younger students, compared to older students, showing greater preferences for this musical style (Table 5). This partially confirmed the hypothesis. A significant interaction effect of gender and age on the preferences for world music was found. In the case of younger students, boys show greater preferences for world music than girls, while in the case of older students, girls prefer this musical style more than boys.

Table 5. Age- and gender-related differences in students' preferences for world music

Preferences for world music		M	N	F	df	p
gender	boys	3.90	119	0.43	1.249	0.51
	girls	3.95	134			
grade	grades 3 and 4	4.14	136	30.88	1.249	0.00
	grades 7 and 8	3.71	117			
Interaction gender*grade	boys in grades 3 and 4	4.20	67	5.39	1.249	0.02
	girls in grades 3 and 4	4.07	69			
	boys in grades 7 and 8	3.60	52			
	girls in grades 7 and 8	3.82	65			

H3: Students show greater preferences for familiar music compared to music they are unfamiliar with.

To determine whether music familiarity affects students' preferences for musical excerpts, correlations between familiarity and musical preferences were calculated

(Table 6). The existence of such correlations was observed for nine musical excerpts, thus confirming the last hypothesis.

Table 6. Correlations between music familiarity and musical preferences

Musical excerpt	Unfamiliar (f)	Familiar (f)	Correlation between liking and familiarity
G. Rossini: <i>William Tell</i> (overture)	127	126	0.12
<i>The music of Ireland: Jigs and reels</i> (Ireland)	189	64	0.20*
<i>Greek Music Bouzouki Instrumental "Summer Time"</i> (Greece)	166	87	0.28*
J. Brahms: <i>Hungarian Dance no. 5, g-minor</i>	125	128	0.25*
G. Bizet: <i>Carmen</i> (overture)	51	202	0.17*
<i>Kalinka</i> (Russia)	145	108	0.18*
P. I. Tchaikovsky: <i>Nutcracker, Trepak</i>	52	201	0.21*
A Girl from Kumanovo - <i>Traditional Instrumental Macedonian Music</i> (Macedonia)	154	99	0.30*
<i>The Mexican Hat Dance</i> (Mexico)	48	205	0.26*
A. Khachaturian: <i>Gayaneh, Saber Dance</i>	20	233	0,35*

*p < 0,05

Discussion

The results of this research confirmed there are age-related differences in the preferences for classical music and world music, whereby younger students, compared to older students, show greater preferences for both musical styles. Such results are consistent with the results of many studies confirming that younger children are more open to different, unconventional musical styles (Dobrota & Srajačev, 2021; Hargreaves et al., 1995; Kopiez & Lehmann, 2008). Kopiez and Lehmann (2008) investigated musical preferences of first, second, third, and fourth

grade students and noticed a decline in openness to unconventional musical styles (classical, ethnic, avant-garde music) when transitioning from first to second grade. However, such an effect disappeared when classical music was excluded from further analysis. Hargreaves (1995) investigated the influence of age, gender, and music education on the preferences for different musical styles of participants aged 11–12 and 15–16 years. He noticed a decline in the level of musical preferences with age, especially in the case of art music.

Louven (2012) believes that the concepts of musical preference and openness are not synonymous, because one can show low preferences for a particular piece of music, but at the same time be open to it. Investigating the trend of developing openness in a sample of high school and university students, he confirms the significant influence of age and music education on the formation of musical preferences. Still, he notes that openness to different music is a relatively stable category. Therefore, he views this category as openness to new experiences. i.e. as a personality trait from the five-factor personality model (Big Five theory of personality).

Regarding the influence of gender on the preferences for classical music, it was noticed that girls, compared to boys, show higher preferences for classical music, while in the case of world music there was no gender-related difference in the preferences. The results of research generally confirm that women, compared to men, show preferences for a larger number of musical styles, which is explained by the fact that female students have better music education than male students (Hargreaves et al., 1995). Exploring the musical preferences of primary school students for classical music, world music, and 20th-century music, Dobrota and Sarajčev (2001) also find no gender-related differences in the preferences for world music. A possible explanation for such a finding is that students, regardless of gender, were not often in contact with world music and therefore were not able to get familiar with such music. Exploring the influence of age, gender, and music education on musical preferences, Hargreaves (1995) notices that female students show preferences for a greater number of musical styles than male students, especially in the case of art music.

In this research, a significant interaction effect of gender and age on the preferences for classical music was observed, in such a way that a much greater difference between younger and older students was observed in boys than in girls. The interaction effect of gender and age on the musical preferences for world music is also significant, whereby younger boys show greater preferences for world music than younger girls, while older girls prefer this musical style.

The results of this research confirmed that music familiarity is a significant predictor of preferences for classical music and world music. This is in line with the results of many studies which show that getting to know and repeatedly, actively listening to music, especially the music of more complex structure, increases the preferences for such music (Dobrota & Sarajčev, 2021; Ward et al., 2014).

Conclusion

The results of this research have significant implications for music pedagogy and music psychology. One of the most significant results relates to the fact that younger children are open to different music, even the music that adults consider unconventional.

Openness to unknown experiences is generally a fundamental premise of understanding human behavior. If such knowledge is considered in the context of music pedagogy and music psychology, we can notice that understanding the course and dynamics of the development of the aesthetic response to music is a very important factor influencing the design of music classes.

For music pedagogues, the fact that children are open to different music specifically means that teaching content they present to children can be enriched with different music, which, in addition to art music, includes popular music, world music, and traditional music of the region children come from. When children become familiar with different types of music, they become aware that pieces of music differ both in their structure and in the function that they have in society and yet they have equal aesthetic values and high quality. This develops tolerance and reduces exclusivity in children, not only in the field of choice of music and other artistic content but also in their relationships with peers and members of different cultures, if they come into contact with them. Such intercultural music education is a response to contemporary life in all its complexity.

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Contrastive Analysis of Arabic and Malay for Adjective Phrases in Short Stories

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Abstract

The influence of the Arabic language has permeated into the Malay language. The introduction of Arabic vocabulary into the Malay language resulted in the existence of Malay loanwords derived from Arabic. In addition, the influence of Malay as a mother tongue affects students in mastering Arabic. First language knowledge and experience are often used by students while learning a foreign language. This causes confusion to students in understanding and mastering the structure of Arabic phrases. This is because, the structure of adjective phrases differs between Arabic and Malay. Therefore, this study aims to determine the types of adjective phrases in Arabic and Malay and to study the similarities and differences in both languages based on short stories by Mustafa Lutfi al-Manfaluti and Shahnnon Ahmad. The research methodology is through a qualitative approach by document analysis using library research. This study also uses the contrastive analysis approach pioneered by Robert Lado (1957) in his book 'Linguistic Across Culture'. This analysis is done systematically by comparing the two languages to determine the similarities and differences in terms of adjective phrases in selected short stories. The findings show that there are similarities and differences of adjective phrases in Arabic and Malay which include elements of single adjective phrases, working phrases as adjective phrases, noun phrases as adjective phrases and conjunctions as adjective phrases.

Keywords: contrastive, adjectives, similarities, differences

Introduction

Arabic is an important language other than Malay because it can be categorized as a foreign language in Malaysia in addition to its widespread use, especially in the religious field. In addition, Arabic is a language that has a language style, vocabulary

and contains grammatical features that are different from Malay (Zainur Rijal & Mahmoud Mohamad Ali, 2014). A good mastery of Arabic vocabulary will contribute to a good mastery of the language whereas a poor mastery of vocabulary will cause the mastery for the language to be weak. (Harun Baharudin & Zawawi Ismail, 2016). This is because the meaning that is to be expressed and expressed will not reach except in the presence of vocabulary.

Moreover, in Arabic the grammar is able to give various meanings and messages according to the wishes of the speaker and the writer. This is because, speakers and writers need to choose the use of good and most accurate grammar to describe the meaning and message to be conveyed. The success of a student in learning Arabic lies in the level of mastery in four language skills, namely writing skills, reading skills, listening skills and speaking skills. In foreign language learning students will use several strategies. Nevertheless, differences in the level of foreign language proficiency lie in the way language learning strategies are used (Kamarul Shukri Mat Teh et al., 2009). Thus, a student's level of proficiency in speaking lies at their level of education.

Apart from that, Malay is the main language in Malaysia. It is widely used in everyday community conversations, official functions, education and so on. Malay language is also a core subject in schools that requires every student to take the subject for the purpose of obtaining a certificate (Ministry of Education Malaysia, 1996). The content of Malay language subjects taught includes grammar. This grammar is a guide in learning the language because it is the most important aspect in constructing words and sentences.

The Malay language also produced many new words that were absorbed from other languages such as through colonization, religion and the influence of the Arabic language on the Malay language which had a great impact on the language system. In addition, the influence of foreign languages also has a lot of impact on the Malay language, especially in terms of vocabulary (Abdul Rauf, 2006). It also occurred in the development of the Arabic language. With the increase of vocabulary in both languages will increase the development and have their own characteristics. Foreign language effects, too, affect sound, vocabulary, word meaning, language style, as well as in syntactic, morphological and phonological contexts.

In this study, more focused on the Syntactic aspect. Syntax is a language subsystem that tells the relationship between sentences, phrases and clauses (Ahmad Khair, 2003). This means that syntactically related analysis will reveal phrase elements and sentence elements. Moreover, this syntax is referred to as an-Nahwu in Arabic which refers to the construction of words and sentences. Ilmu an-Nahwu in Arabic is a method that needs to be used to produce a meaning correctly. This method of an-Nahwu also needs to be mastered by one in learning Arabic. By using such methods, the Arabic language can be used correctly and able to understand the meaning of words and sentences (Mat Taib, 2017).

Apart from that, in Malay this syntax is related to the formation of sentences that require words. Syntax can be defined as a method in a language system for studying the form, structure, and construction or construction of sentences (Nik Safiah Karim et al., 2010). For Abdullah Hassan (2012), states that syntax is an element in forming words and sentences by arranging morphemes and words to produce one or more syntactic units called phrases. From the above definition it can be concluded that this syntax is a method in forming phrases, clauses and sentences by arranging word by word correctly.

The syntactic branch of Arabic covers various aspects of word classification including Isim, Fi'il, and Harf. As for the aspect of the word Al-Tarkib An-Na'ti, it is included in the group of Isim words. This is different from the classification of words found in the Malay language which contains several groups of words including noun phrases, working phrases, joint phrases, adjective phrases. In this case, Na'at means tabi '(the word that follows) which is mentioned to explain what it follows (matbu'nya) or to specialize it (Ibn Hisham, 2007). Whereas according to Musthofa Al-Gholaayaini (2009) Al-Tarkib An-Na'ti is a word pronounced after the isim to explain the state of the isim or the state of other isim related to it.

While in Malay, there are differences in the formation of Malay sentences which consist of subject and predicate. According to Za'ba (2000) the subject is an object that is "about what is said" while the predicate means a story that is "a specific mind states something about the object". Therefore, Predicates in Malay can involve elements of adjective phrases. This adjective phrase can be defined as an arrangement of words and sentences that can consist of one or more words provided that the words and sentences contain adjectives or adjectives as their core words (Nik Safiah Karim et al., 2010). Thus, an adjective phrase can be produced with one or two words that function as adjectives or adjectives as well as reinforcers in sentence predicates.

From the explanation of the definition above, the researcher found that in Arabic, adjective phrases are present in a single predicate type to complete a sentence while in Malay adjective phrases can be present in one or more words to complete a sentence. In relation to that, this study was conducted to produce reference material that can be used as a guide in the field of translation of Arabic with Malay. It can also provide facilities to students who learn foreign languages in Malaysia, especially the linguistic aspects related to adjective phrases which are the most important elements in a language unit.

Literature Research

Contrastive Analysis Study of Arabic and Malay Language

In the study of contrastive analysis, there are several scholars have implemented this study that compares between Arabic and Malay in the field of syntax among them, a study by Mohammad Baihaqi Hasni et. al (2017) related to the contrastive analysis of Arabic and Malay but in the aspect of gender usage (Muzak'kar and Muan'nas) among

engineering students of Universiti Malaysia Pahang. This study focuses on the problems that occur due to confusion in determining the two types and forms of words that are classified among men and women. He has used a descriptive qualitative approach through tests that have been conducted on 30 students. The results show that the confusion and errors in determining the types of male and female words due to the words in Arabic are quite detailed on each word. In addition, the Malay language is also influenced by the society and culture of Arabic, however, the Malay language has its own language system that gives an impact in learning foreign languages.

Kamarul Shukri Mat Teh (2014) made a syntactic comparison study that is the relationship of intransitive verbs with objects in Arabic and Malay. He wanted to see how the similarities of verbs can be transitive in Arabic and Malay. The difference that exists is that in Arabic it usually receives a prefix or internal affix by adding a letter at the beginning or in the middle of a verb. While the transitive of verbs in Malay receives prefixes only or prefixes and suffixes only. However, transitive verbs in Arabic include two different objects from Malay which require the exact object. Therefore, the difference in the types of verbs in Arabic and Malay leads to the difference in the number of objects accepted by the verb.

Manakal Siti Aishah Ashaari (2004) has discussed the comparison of adjectives between Malay and Arabic. This study analyzes the forms and concepts of adjectives found in both languages. This comparison is done with the aim of analyzing the similarities and differences that exist in these two languages. However, he only touches on adjective word formation without looking at the adjective phrase aspect in the sentence. This encourages researchers to make research related to Arabic and Malay adjective phrases.

In addition, a study by Baharuddin Shahman (2012) has elaborated on some basic sentence structures in Arabic and Malay. This study aims to look at the formation of basic sentence structure in Arabic and Malay and identify the similarities and differences between the two languages. researchers also provide methods and techniques that are easier to understand and master in learning Arabic.

In addition, a study by Muhammad Luqman Ibnul Hakim Sa'ad et. al (2014) next is related to the translation of Arabic prepositions (Arabic joint phrases) into Malay that can influence in terms of meaning, structure and function in grammar. His study was to see how Arabic prepositions influence the context of sentences in Malay. This is because, Arabic prepositions are able to give various meanings in a sentence. The preposition in Malay is a noun phrase or known in Arabic as Harf Jarr. He has used a descriptive qualitative approach as a research methodology by analyzing several text samples from the Arabic novel "Masrur wa Makrur" by Ahmad Bahjat. The results show that the preposition in Arabic is almost the same as in Malay. Nevertheless, prepositions in Arabic are more broad in semantic aspects for example, the letter (من) which carries meanings such as between, against, from, because and except.

Ghazali Yusri (2000) conducted a study on the contrastive analysis between Malay and Arabic based on the concept of sentence connectors and pre -clause words. The purpose of this study is to identify the similarities and differences between sentence conjunctions and pre -clauses in Arabic and Malay. This study also wants to find out the difficulties faced by students while learning it. He also suggested that a study related to teaching and learning based on contrastive analysis can be conducted as a way to reduce confusion and difficulty of students in learning Arabic.

Based on the example of the study is more focused on the use of gender, noun phrases, and personal pronouns while the problems faced among students also involve adjective phrases and backup phrases in Arabic and Malay. However, there are still no studies related to contrastive analysis of adjective phrases and backup phrases in both languages. Therefore, the researcher took the opportunity to make a study related to adjective phrases to help students whether Malaysian students or foreign students.

Research Methodology

This contrastive analysis approach is used to compare two different languages, namely Arabic and Malay. According to Jacek Fisiak (1981: 1) states that contrastive analysis is used as a linguistic system related to two or more languages to obtain similarities and differences between the languages. According to linguist Carl James (1980: 3) also defines that this contrastive analysis is a guide in linguistics for the purpose of analyzing two languages with which the two languages can be compared.

Based on the definition of the above figure it can be concluded that contrastive analysis is a comparison based on linguistic features between two different languages and comparable languages. It also aims to identify the similarities and differences between the two languages through comparisons. This approach also facilitates language teachers in the process of teaching and learning to students in learning a foreign language as a second language.

Therefore, this study uses the contrastive analysis approach developed by Robert Lado (1957). Researchers use this approach as a guide to analyze data based on adjective phrases in Arabic and Malay. In this regard, Robert Lado (1957) proposed the following steps of contrastive analysis:Langkah pertama:

1. Gather the best information about the relevant languages. Information and data should contain phonological, morphological, syntactic and semantic aspects. The information should also include meaning, form and distribution.
2. The second step: The information and data must be collected in one study, this makes a linguistic researcher should include all aspects and structures while analyzing the language with scrutiny.
3. The third step: The researcher needs to compare between two languages based on structure with structure and pattern with pattern.Kajian analisis

kontrasif yang akan dijalankan ke atas frasa adjektif bahasa Arab dan bahasa Melayu melibatkan langkah-langkah berikut :

Table 1

Methods of Data Analysis

Number	Study Questions	Analysis
1	What are the types of adjective phrases in Arabic and Malay in the selected short stories?	Adjective phrases: Arabic and Malay
2	What are the similarities and differences of adjective phrases in Arabic and Malay in the selected short stories?	Adjective phrases: Arabic and Malay

Based on table 3.2, the data for the two research questions are using sentence samples for analysis. Each sentence in the Arabic short story text is translated before being analyzed. Each sentence in the short story text studied will be analyzed using adjective phrases guided by the model of Robert Lado (1957).

Findings

Similarities and differences of Arabic and Malay adjective phrases in the short story "An-Nazarat" and the short story "Debu Merah"

A comparison of the similarities and differences of Arabic and Malay adjective phrases in both short stories can be seen in the following table;

Similarities and differences between Arabic and Malay Single Adjective Phrases

Table 1 Single adjective phrases

Arabic language	Malay language
فطرت الباب طرقاً خفيفاً	Dia terlalu kecewa
(Madinatul Suadah dalam An-Nazarat, 1990:176)	(Di Tengah Keluarga dalam Debu Merah, 2005:7)

Table 1 shows the similarities and differences of adjective phrases in Arabic and Malay sentences. Based on a sample of Arabic verses, this verse is in the form (الجملة)

(الفعلية) because this verse begins with the verb (طرقت). Na'at (نعت) in this verse is Na'at Mufrad which is (خفيفاً) located at the end of the verse. It becomes Na'at Mufrad because its form is not total or shibh total. While Man'ut (منعوت) is (طرقتاً) which is also maf'ul mutlaq (مفعول مطلق) in the verse. In this case, (خفيفاً) becomes Na'at (نعت) because of its Man'ut (طرقتاً) in the form of nakirah. Therefore, the words (خفيفاً) and (طرقتاً) can be according to gender and number as well as nakirah to form Na'at Mufrad (النعت المفرد).

Based on the above verse, this verse is a noun phrase because it is preceded by the word 'he' which is pronounced as a noun. It is also the subject of the verse. The presence of an augmentative word in a sentence i.e. the word 'too' becomes a marker to the presence of an adjective or adjective. The adjective in this verse is the word 'disappointed' which indicates the attribute to the subject i.e. the word 'he'. Thus, the word 'too much' can be an amplifier in an adjective phrase.

There is a similarity in the function of a single adjective phrase in Arabic sentences and Malay sentences. Both sentences use singular adjectives, namely the words (خفيفاً) and 'disappointed'. While the difference can be seen in the Malay sentences that use the word amplifier in the adjective phrase that is the word 'too'. Adapaun in the Arabic verse does not include the word amplifier (اسم التقضيل).

Similarities and differences between Noun Phrases as Adjective Phrases in Arabic and Malay

Table 2 Noun phrases as adjective phrases

Arabic language	Malay language
وقف على بابها شيخٌ هو أشبه الأشياء	Tenaga kerbau yang bertanduk songsang
(Madinatul Suadah dalam An-Nazarat, 1990:70)	(Gelungnya Terpokah dalam Debu Merah, 2005:20)

Table 2 shows the similarities and differences of adjective phrases in Arabic and Malay sentences. Based on a sample of Arabic shows the sentence in the form (الجملة الفعلية) because this sentence consists of verbs (وقف - الفعل). Na'at in the verse is Na'at Total Ismiyyah (هو أشبه الأشياء). Na'at Total Ismiyyah consists of mubtada (هو) and khabar (أشبه الأشياء) in the form of makrifah which carries a specific meaning. While Man'ut (منعوت) is (شيخٌ) in the verse. In this case, (هو أشبه الأشياء) becomes Na'at because of Man'ut (منعوت) in the form of nakirah (شيخ). Therefore, (هو أشبه الأشياء) becomes na'at to Man'utnya (شيخ) in the form of Na'at Total Ismiyyah.

In the Malay sentence, the subject is the noun phrase 'tenaga kerbau', while the predicate is the noun phrase 'yang bertanduk inverted' which means that the buffalo horn has two horns. The word 'yang' in the sentence is a conjunction to connect the subject and the predicate. In noun phrase sentences there is the word 'inverse' which is present as an adjective or adjective to the noun 'horned'. This adjective is also an illuminating element to the noun. This predicate phrase is present in the main clause. This adjective is present after the noun phrase. Thus, adjective phrases can be descriptive to noun phrases.

There is a similarity in the function of noun phrases as adjective phrases between the two languages, that is, must include nouns that are adjectives in Arabic and Malay sentences. In Arabic sentences the noun phrase is (هو أشبه الأشياء) while in Malay it is 'reverse horn'. Both of these noun phrases become adjective phrases in sentences. In addition, the difference can be seen in Malay sentences there is the addition of the conjunction "yang" in the sentence to connect the subject and predicate (adjective phrase). It differs from the Arabic verse in that there is no addition of "yang" between na'at and man'ut.

Similarities and differences between Working Phrases as Adjective Phrases in Arabic and Malay

Table 3 Working phrases as adjective phrases

Arabic language	Malay language
<p>رأيت سكانها مكبين على اعمالهم ولا متبطل بتائب</p> <p>(Madinatul Suadah dalam An-Nazarat, 1990:176)</p>	<p>Ibu hanya pandai menangis</p> <p>((Di Tengah Keluarga dalam Debu Merah, 2005:1)</p>

Table 3 shows the similarities of adjective phrases in Arabic and Malay sentences. Based on the Arabic language sample shows the verse in the form (الجملة الفعلية) because this verse begins with Fi'il which is (رأيت). Na'at in the verse is Na'at Total Fi'liyyah (يتائب). Na'at Total Fi'liyyah consists of Fi'il (يتائب) and Fa'il (هو - ضمير). While Man'ut (منعوت) is (متبطل) in the verse. In this case, (يتائب) becomes Na'at because Man'ut (منعوت) is in the form of nakirah. Therefore, (يتائب) becomes na'at to Man'utnya (متبطل) in the form of Na'at Total Fi'liyyah.

In the Malay language sample, the subject is the noun phrase which is 'Ibu hanya', while the predicate is the working phrase which is 'pandai menangis'. In the working phrase sentence there is the word 'clever' which is present as an adjective or adjective to the verb 'cry'. This adjective is also an illuminating element to the verb. This

predicate phrase is present in the main clause. Thus, adjective phrases can be descriptive to working phrases.

There is a similarity in the function of a working phrase as an adjective phrase between the two languages that is, must include the verb that is an adjective in the sentence. In Arabic sentences the verb is the word (يَتَنَائِب) while in Malay it is the word 'cry'. Both of these words are verbs that are adjectives in the verse. Moreover, differences can be seen in the verbs in the Arabic verse (يَتَنَائِب) which combine the verb (فعل) with the pronoun (فاعل) in its adjective. While in the Malay sentence there is no addition to the verb "cry".

Similarities and differences between Adjective Phrases in the form of Arabic and Malay Conjunctions

Table 4 Adjective phrases in the form of conjunctions

Arabic language	Malay language
يضع الكاتب القصص الخيالية لنشر رأي من الآراء	Menikah dengan orang putih
(Madinatul Suadah dalam An-Nazarat, 1990:176)	(Di Tengah Keluarga dalam Debu Merah, 2005:2)

Table 4 shows the similarities of adjective phrases in Arabic and Malay sentences. Based on the Arabic sample, the sentence is in the form (الجملة الفعلية) because this sentence consists of the verb (يضع). Na'at (نعت) in this verse is Na'at Syibhul Total which is (من الآراء). This verse (من الآراء) consists of huruf jar (من) and Isim Majrur (الآراء). While Man'ut (منعوت) in this verse is the word (رأي). The word (رأي) becomes Man'ut (منعوت) because the word is nakirah. In this case, the word (من الآراء) becomes Na'at (نعت) to the man'utnya (رأي). Therefore, (من الآراء) and (رأي) can be according to gender and number as well as nakirah to form Na'at Syibhul Total (نعت شبه الجملة).

As for the example of a Malay sentence, this sentence begins with a verb which is the word 'menikah' and the conjunction of the word 'dengan'. This conjunction needs to be placed in the sentence to form an adjective phrase. The adjective in this verse is the word "white". Thus, the conjunction 'with' and the noun phrase 'white people' meaning "white people" are combined to form a conjunction in the adjective phrase.

There is a similarity in the function of the conjunction in the adjective phrase between the two languages, that is, in the sentence of the adjective phrase in Arabic and Malay both use the conjunction that is the word 'min (من)' and the word 'with'. The presence of a conjunction in a sentence indicates the presence of an adjective after it.

Summary

Based on the analysis of the types of adjective phrases in Arabic and Malay, the researcher can conclude that there are adjective phrases in Arabic and Malay short stories. The following is shown in the table of types of adjective phrases in Arabic and Malay;

Table 5 Summary of sample sentences of adjective phrases in Arabic and Malay

Things	Number of sample sentences of Arabic and Malay adjective phrases	
	Arabic language	Malay language
Single adjective phrase	12	11
Adjective phrases as noun phrases	3	3
Adjective phrases as working phrases	7	5
Adjective phrases in the form of conjunctions	9	4
Amount	31	23

A comparison of the sample of adjective phrase sentences in these two languages shows that the Arabic sample recorded the highest number of sentence samples which is 31. While for the sample sample of Malay sentences which is 23. Based on the aspects studied by the researcher, only 31 Arabic sentences and 23 sentences were found. Malay.

In addition, based on the analysis of similarities and differences of adjective phrases in Arabic and Malay, the researcher can conclude that there are similarities and differences of adjective phrases in Arabic and Malay short stories. Among the similarities of Arabic and Malay adjective phrases is the similarity of singular adjective words. Both languages use only one word on adjectives. Arabic adjective phrases do not use augmentative and auxiliary words in single adjective phrases compared to Malay.

In addition, differences can also be seen in terms of noun phrases as adjective phrases in sentences. Similarities can be seen where both languages use noun phrases in making adjective phrase sentences. While on the aspect of working phrases as adjective phrases, similarities exist in both languages when using verbs as adjectives in sentences. The difference can be seen in Arabic sentences that have two words in

the verb. Finally, for the aspect of adjective phrases in the form of conjunctions, similarities exist in both languages when using conjunctions in adjective phrases.

Discussion

A study conducted by Mariyati Haji Mohd Nor (2015), entitled "Contrastive Analysis of Adjective Word Formation in Malay and Spanish". This study is a qualitative study of document text analysis. The purpose is to compare the formation of adjectives in Malay with Spanish. This study is different from the study conducted by the researcher but this study also analyzes the data in syntactic aspect. In this case, the researcher studies the syntactic aspects similar to the study conducted by the researcher. This study also uses the model presented by Lado (1957) just as the researcher used this model to make an analysis of two different materials. The research materials used in this study are from books, journals and magazines.

According to Miftahur Rohim (2013) in his study, contrastive analysis is a method used to compare two or more languages to obtain similarities and differences. Indonesian and Arabic have differences in characteristics and structure based on the way the language is formed. To get the shape of the structure of the two languages can be proven by comparing the two languages. In this study, the researcher made a study by comparing Indonesian and Arabic based on time, number, and persona. Therefore, the problem seen in this study is the difference in the form of Indonesian and Arabic vocabulary based on tense, number, and persona. This study is different from the study conducted by the researcher but this study also analyzes the data in syntactic aspect. In this case, the researcher studies the syntactic aspects similar to the study conducted by the researcher.

The approach used by the researcher in this study includes theoretical and methodological approaches. In theory, this study uses a contrastive analysis approach, while methodologically this research uses a comparative descriptive approach. There are 3 steps in this study namely data collection, data analysis and data analysis results. The results of the study also cover the similarities and differences of BI and BA vocabulary based on tense, amount, and persona. Based on the aspect of time in BI there is additional description of time on the words have been, already and past while in BA the description of time is mentioned in the vocabulary used, such as [fa'ala] 'already worked' and [zahaba] 'has gone'. In addition, for the aspect of number in BI there are singular and plural numbers. The singular is addressed to nouns, such as 'one seat' and 'one car', while the plural is repeated or denoted, such as 'many friends'. In addition, in terms of persona, the form of vocabulary in BI and BA consists of three parts, namely (1) the first person, (2) the second person, and (3) the third person, such as the vocabulary I/I [anâ]/[tu], our vocabulary and we [naḥnu], you [anta], you [antum], his vocabulary [huwa/hiya], and they [hum]. From the results of the study it can be concluded here that the forms of vocabulary in BI and BA based on tense, number, and persona have similarities and differences in their respective morphological contexts.

While in the study by Safiruddin Muhamad (2009) which is related to the study of contrastive analysis on the structure of the combination of clauses in words in English and Indonesian. The purpose of this study was to identify the merging structure between clauses with words in English and Indonesian. It also aims to find out the similarities and differences of clauses and words in English and Indonesian. In this study, the researcher collects data through document analysis or literature review. The process of retrieving or collecting data and the use of source materials is limited to sources that include standard and all linguistic data taken from literature sources is limited to its importance to the purpose and objectives of research which includes its use in English and Indonesian.

Meanwhile, in the process of data processing in this study using a distributional method with the technique of decomposing or dividing the elements directly which describes the construction of the merging of clauses in the predicate sentences in English and Indonesian. This research process begins with the process of collecting data from each of the languages to be studied, namely data from English and Indonesian, especially about the predicate sentences. The data that has been collected is then analyzed and described in accordance with the linguistic elements and according to the standard rules of the grammar of the two languages. From this research, it is found that the construction of callus combination in English and Indonesian predicate sentences has 4 (four) similarities and 2 (two) differences. The similarities and differences in question are the similarities and differences that exist that are reviewed from the syntactic point of view of the two languages. The similarities and differences are the core or subject of discussion in this scientific work.

In a previous study conducted by Risa Mutafariha, (2015) entitled "Contrastive Analysis of Indonesian and Bahasa Malaysia Vocabulary in Upin and Ipin Animated Films" also analyzed the text. Contrastive analysis is a branch of linguistics that is used to compare two or more languages to obtain differences or similarities in form and meaning. Bahasa Indonesia and Bahasa Malaysia have differences and similarities in the form and meaning of the language. This is because both languages originated and developed from the Malay language. This study proves that between Indonesian and Malay have differences and similarities in meaning. The summary of the problem in this study, namely (1) how there is a vocabulary with the same form and meaning between Bahasa Indonesia and Bahasa Malaysia, (2) how there is a vocabulary with the same form and meaning between Bahasa Indonesia and Bahasa Malaysia, (3) how there is a vocabulary which is the same form but different meaning between Bahasa Indonesia and Bahasa Malaysia, and (4) how there is a vocabulary whose form is different but the meaning is the same between Bahasa Indonesia and Bahasa Malaysia. The purpose of this study, namely (1) to describe vocabulary whose form and meaning are the same between Indonesian and Bahasa Malaysia, (2) to describe vocabulary whose form and meaning are similar between Indonesian and Bahasa Malaysia, (3) to describe vocabulary whose form and meaning are the same but the meaning differs between Indonesian and Malay, and (4) describes vocabulary

whose form is different but the meaning is the same. The approach used in this study is a contrastive linguistic approach. The method used to collect data is refer, the technique used is note technique. The steps of this study are based on three levels, namely (1) the level of data preparation, (2) the level of data analysis, and (3) the level of presentation of data analysis results. The methodology used to obtain the results of data analysis is formal and informal methods. The results of this study include Indonesian and Bahasa Malaysia vocabulary with the same form and meaning, Indonesian and Bahasa Malaysia vocabulary with similar form and meaning, Indonesian and Bahasa Malaysia vocabulary with the same form but different meanings, and Indonesian and Bahasa Malaysia vocabulary with the shapes are different but the food is the same.

The study conducted by Neni Puspawat (2017) also uses contrastive analysis in examining grammatical problems that focus on the comparative study of Arabic majhul fi'il sentences and English passive voice, using the method of contrastive analysis. The background of the sentences fi'il majhul and passive voice is a linguistic error, which is an error in understanding the grammar of Arabic and English sentences. The purpose of this study is to provide an overview of the form of passive sentences in Arabic and English and to know the differences and similarities as well as the difficulties in these sentences and their implications in learning Arabic. The approach used in this research is a qualitative approach, while the type of analysis is document analysis (library research) that is data collection in this study using the library method that is in the entire research process from beginning to end using all library sources relevant to the problem being researched by author. Data were analyzed using descriptive methods. Contrastive Analysis is an activity to compare the structure of language that creates the differences and similarities of the two languages. From the results of the study, several results can be identified, including: (1) Between the two languages, Arabic is a complex language in grammatical order compared to English. (2) Between the similarities and differences between the sentence fi'il majhul and the sentence passive voice, the differences are known to be more than the similarities. (3) Learning fi'il majhul in Arabic is not just a theory, but in the presentation requires a method to facilitate the learning process.

The results of several previous studies show that there are similarities and differences in this short story analysis study. Almost all studies show similarities from the study design i.e. using contrastive analysis method. Most studies also focus on syntactic aspects to analyze various areas of the text. In addition, many researchers of the analysis of this aspect choose to use the method of contrastive analysis that is comparative analysis of two different languages. But not many people use the Robert Lado model. Various texts from various fields have been used in contrastive analysis including in the fields of pure science, history and literature. Therefore, the researcher chose the genre of short story text in the field of Arabic and Malay language to be analyzed to see the strengths and weaknesses of the text. Based on the

findings of the study, it can be concluded that the advantages of these two short stories can be a reference in the teaching of Arabic and Malay.

Summary and Suggestion

In this section, the researcher explains the conclusions of the study analysis conducted on the similarities and differences of Arabic and Malay adjective phrases based on short stories selected from previous studies and conclusions related to the analysis of research findings conducted by the researcher.

This study is conducted using a qualitative study design. Therefore, descriptive data were obtained. The sample of the study is the researcher himself who will analyze two selected short stories from the group of short stories in Arabic, namely 'An-Nazarat' by Mustafa Lutfi al-Manfaluti. He was a famous writer and poet in Egypt. This collection of short stories 'An-Nazarat' is his most famous work. Meanwhile, the group of short stories in Malay is 'Debu Merah' by Shahnnon Ahmad. This collection of short stories 'Debu Merah' is a collection of 19 short stories produced by Sasterawan Negara Shahnnon Ahmad. Among the short stories selected from the collection of short stories an-Nazarat by Mustafa Lutfi al-Manfaluti are Madinatu suaadah (مدينة السعادة), Ghurfatul Ahzaan (غرفة الاحزان) and Hi'bul wal-Zawaaj (الحب والزواج). Meanwhile, the short stories selected from Shahnnon Ahmad's group of short stories Debu Merah are Di Tengah Keluarga, Doktor Zaqlul and Gelungnya Terpokah. In addition, the library approach is also done by researchers to collect data related to syntactic aspects of adjective phrases.

The total number of sentence samples for the adjective phrase aspect in 3 Arabic short stories is 31 and 23 sentence samples for the adjective phrase aspect in 3 Malay short stories. The adjective phrase aspect in Arabic short stories shows the greatest number. For the aspect of single adjective phrase, 12 samples of Arabic sentences were analyzed and 11 samples of sentences for Malay. While in the aspect of noun phrases as adjective phrases, the number of sentence samples is the same in both languages, namely 3 sentence samples. Similarly, with the aspect of working phrases as adjective phrases, 7 samples of Arabic sentences were analyzed by the researcher and 5 samples of Malay sentences. As for the aspect of adjective phrases in the form of conjunctions, 9 sentence samples in Arabic and 4 sentence samples in Malay.

Suggestions to do further research are necessary for this material i.e. short story text. The selected short story texts are only three short stories in the book of the Red Dust Short Story Group and three short stories in the an-Nazarat Short Story Group. However, the researcher chose only three to be compared in terms of adjective phrases and backup phrases. The selection of the short story is also based on the short story writer who received the national literary award. In addition, the study of syntactic aspects extensively such as using all the parts contained in this aspect in the text can also be done by other researchers later. This is because, there are still many

more elements that have not been revealed from the syntactic aspect to be analyzed based on the short story.

Next is a proposal to the teaching staff to review the Arabic language teaching materials related to the learning of the language system. The study is not intended to assess the strengths and weaknesses of the sentences from the short story but to see the advantages that can be used as teaching and learning materials for foreign language students, especially in the field of syntax. Instructors encourage non-Arabic speaking foreign language students to take theme-based examples for use in language system learning. However, at the same time, examples of sentences from short stories can be utilized by teachers in the process of learning a foreign language. Having obtained the findings of the study, the two short stories have similarities and differences in the aspects of adjective phrases and backup phrases are very clear. Therefore, researchers suggest that these two short stories be utilized for their advantages in language teaching such as in the learning of syntax or morphology.

The teaching and learning outcomes based on the examples of sentences from the short stories actually give an advantage to our students. This is because examples of sentences quoted from short stories can be a guide to students in learning foreign languages better. Similar to the previous study that has been discussed earlier as an example of a study by Aefiqah binti gitin related to the comparison of aspects of cohesion and coherence in literary component short stories based on the Fairclough Model. The purpose of the study is to identify the strengths and weaknesses of both aspects in the short story Anthology of Deer Leather Jackets from Istanbul. They stated the sentences in the short story had their respective advantages for use in language teaching. this has a positive effect on teachers in teaching foreign languages, especially Arabic.

Therefore, one of the researcher's recommendations for this study is that it is hoped that other researchers can use this short story that has been analyzed as a further study for future research. Other researchers can test students learning a foreign language by using short stories as a guide in the language system. in addition to test studies, other researchers also need to leverage the fairclough model to implement more text analysis studies in the field of language education.

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Family Language Policy and Childhood Bilingualism: A Multidimensional Theoretical Analysis

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Abstract

This paper focuses on the micro-level of language policy and aims to point out the critical role of family language policy (FLP) in language maintenance/shift of minority/heritage home language(s) and childhood bilingualism. FLP could resist broader language ideologies by transforming parents' language ideologies and attitudes into language practices and language management that support the development of active or additional childhood bilingualism. Through a research into the interdisciplinary components of FLP, this paper aims to illustrate aspects of multilevel and dynamic relationships between each of these core components. An introduction to FLP as a research field is included as well as some of the studies that spotlighted the way parental agency in regard to each of the three FLP components could shape, explicitly or implicitly, language use and planning for the minority/heritage home language(s).

Keywords: family language policy; childhood bilingualism; language acquisition; home literacy practices

1. Introduction

Family is considered as a distinct sociolinguistic domain that shapes a significant sociocultural context. Research on language practices of family context, where macro- and micro-sociolinguistic realities intertwine, substantially contributes to the development of theories for children's language socialization and language acquisition. Families could also contribute to efforts for reversing language shift and support language maintenance (Griva & Stamou, 2014: 38-40). In relation to this, Fishman (1991: 87-109) highlighted the determinant role of family for the intergenerational transmission of the minority/ heritage home language(s).

Diverse family backgrounds – relating to the cultural origin of parents and/or home language(s) – indicate that children will be socialized into at least two distinct “communities of practice”. As a “community of practice”, family members could follow different norms in terms of language use and language culture rather than follow the dominant/majority language norms (Lanza, 2007: 47). More specifically, in case one of the parents or both parents’ language(s) is not the language of the wider community (“foster bilingualism”), “family bilingualism” arises. Especially when social bilingualism or multilingualism is not the mainstream language norm, those families face daily challenges in their attempts to support the development of childhood bi- or multilingualism and maintain home language(s) which could be minority or heritage language(s) (Lanza, 2007).

In this article, childhood bilingualism is viewed as functional bilingualism, a definition which supports that the sociolinguistic environment affects the way bilingual children use and switch between their languages. Fishman’s (1965) functional bilingualism examines the language use and language choices of the speaker according to the circumstances, the recipients of communication and the sociolinguistic spaces (domains), where communication takes place. The sociolinguistic environment also contributes to the level of language acquisition (Sella-Mazi, 2001: 44-45). Receptive bilingual is a category of speaker who acquires a level of comprehension in a language but little or no active command of it. Active bilingualism refers to speakers who acquire varied levels of different domains of language use in two different languages. The question that arises here is not whether a person is bilingual or not, but *to what extent* s/he is bilingual (Triarchi-Herrmann, 2000: 46).

De Houwer (2011: 223-232) also refers to two different types of childhood language acquisition in relation to speaker’s age as an important environmental factor: (a) “Early Second Language Acquisition” (ESLA); (b) “Bilingual First Language Acquisition” (BFLA). In the first case, monolingual children have been exposed to a second language before the age of six, whereas in the second case children have been exposed to two different languages from birth. The dominant language of a community and a home (minority or heritage) language could be the two different languages that children have been exposed to and use in case of family bilingualism.

2. Family language policy

Family language policy (FLP) is a growing and useful research field, as it bridges the gap between, draws from and contributes to other research fields like (education) language policy, child language acquisition and language socialization.

FLP refers to parents’ explicit and/or implicit language planning for language use between family members (King, Fogle & Logan-Terry, 2008: 909). According to Spolsky (2004), like language policy, FLP consists of three basic components: language practices, language management or planning and language ideologies. In this interdisciplinary field, research could focus to one or more of the FLP

components, how these components intertwine, what family-external and/or family-internal factors shape FLP and are relevant to children's mental and bilingual development, children's language use, school performance and, ultimately, the maintenance of the minority/heritage language(s). Curdt-Christiansen (2009: 354) developed a model that demonstrates the interconnection of FLP components in the micro- and macro-level of family context. Yamamoto (2001: 19) also illustrated how familial, sociocultural and linguistic environmental factors are linked to different FLP components (e.g. parents' language choice and attitudes towards bilingualism and/or languages), the development of childhood bilingualism and children's language use respectively.

Therefore, in order to study the dynamic structure of FLP, it is necessary, on the one hand, to analyze and decode parents' language use and strategies which also reflect their language ideologies, personal experiences and the influence of the wider social environment and, on the other hand, to examine how these language strategies are implemented in face-to-face language interactions between family members and in which terms children's functional bilingualism is shaped through FLP.

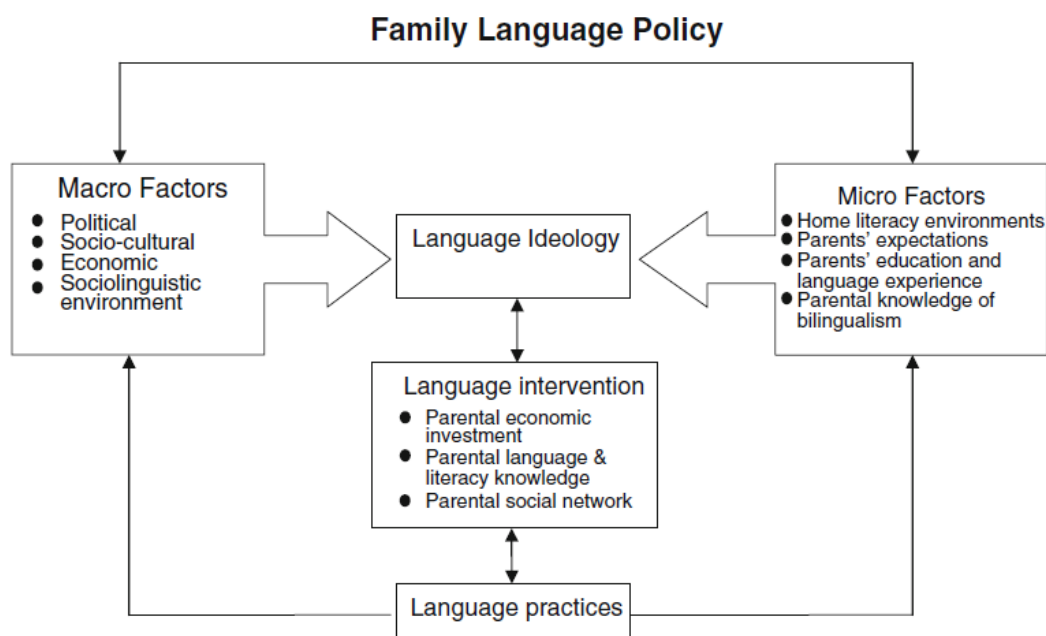


Figure 1. Multidimensional aspects of FLP (Curdt-Christiansen, 2009)

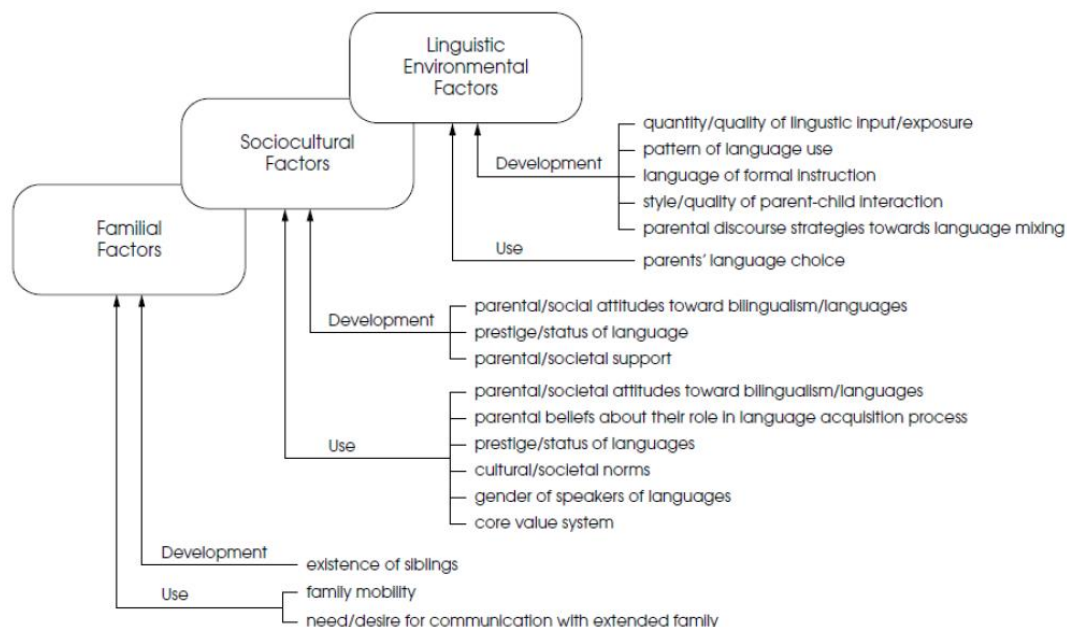


Figure 2. Family-internal and -external factors that could affect child bilingual development and language use (Yamamoto, 2001)

3. Models of family language use

Language practices refer to patterns of language use within the family, through which family members realize, negotiate and modify their FLP in face-to-face communication. According to Hamers and Blanc (2004: 63), the linguistic context produced by parental interactions determines children's language productions to a significant extent; this is a scientific observation also confirmed by De Houwer's (2011) studies.

Barron-Hauwaert (2004: 163-178) analyzed seven types of language use within the family context: (a) "OPOL-ML" (one parent, one language - majority language), (b) "OPOL-mL" (one parent, one language - minority language), (c) "Minority-Language at Home" (mL@H), (d) "Trilingual or multilingual strategy", (e) "Mixed strategy", (f) "Time and Place strategy", and (g) "Artificial" or "Non-Native strategy". In this unit, we will describe in detail five out of seven types of family language use.

In OPOL-ML families, parents have different mother-tongues and one of the two languages is the dominant language of the community, where the family lives. Each parent uses their mother-tongue in parent-child(ren) interactions while, in this model, parents usually communicate with each other in the dominant language and the language of the community gradually dominates the language choices of the family. In this model, the minority language is likely to be maintained when the mother of the family interacts with her children in the minority language, especially

during the early years of their lives. Similarly, in OPOL-mL families, each parent uses their mother tongue in parent-child(ren) interactions, although parents use the minority language to communicate with each other. OPOL-mL model implies a higher level of exposure to the minority language and encourages children to use that language, though also requires one of the parents to be, at least, functional bilingual to the minority language of the family. In the Minority-Language at Home model, children are more likely to develop active/productive rather than receptive bilingualism, in case parents share the same minority language, or trilingualism when parents speak different minority languages and use the OPOL model. In some cases, one of the minority languages of the family dominates the other.

In the case of “Mixed strategy”, switching languages within the family in daily interactions, which usually reflects wider language practices in the community, indicates a different approach toward language functionality. OPOL families regularly shift to this model when children have satisfactorily mastered languages and switch them depending on the context of interactions and/or the topic of discussion with their parents. Similarly, “Time and Place Strategy” could serve as a transitional stage leading to OPOL-mL, Mixed or Minority-Language at Home approaches. In this “Time and Place Strategy”, each language links to specific family activities or routines in time and/or space.

According to Barron-Hauwaert (2004), no model stands as the most appropriate for all the cases of family bilingualism as the bilingual development of children also depends on other factors. Further to this, although in some cases parents state that they apply OPOL, they may alternate the prearranged OPOL interaction patterns in face-to-face communication with their children. Some parents gradually disengage family from the OPOL scheme as long as children have grown up and, according to parents, satisfactorily acquired two (or more) languages or they are very comfortable in switching these languages (Döpke, 1998). De Houwer’s (2007: 419-421) findings highlight Minority-Language at Home and OPOL-mL as the two most successful models for children’s minority language use; in these models, both parents primarily use the minority language at home or both parents speak the minority language at home and one of them uses the dominant language at the same time. De Houwer’s (2007) findings also showcased that the use of the dominant language at home does not necessarily act as an obstacle for the transmission of the minority language. Especially in cases where mixed-lingual families are demographically isolated, Döpke (1998) argues that OPOL models are necessary so these families can maintain the minority language.

Family synthesis is another factor which shapes family language patterns. Döpke’s (1992) findings show that younger siblings in mixed families developed receptive bilingualism in contrast to active bilingualism of the first child, but also that siblings mainly use the school language in their interactions. Despite this fact, according to Barron-Hauwaert (2004), one advantage is that siblings could increase the usage of a

minority language, especially in relation to the minority-speaking parent. Furthermore, parents could change their FLP for later-born children into more or even less strict rules for minority language use. Adult time spent with later-born children is also another variable related to language input. Parents could better control the language interaction patterns with one child; however, many siblings could result in older siblings becoming the main linguistic models for the younger ones and thus parental language control weakens. Consequently, according to the above, results in relation to later-born siblings' language skills are varied, especially in OPOL families. Finally, grandparents of the minority-speaking parent could also affect parental language choices and children's minority language development through the so-called "language bath" either during their stay or distance communication with their grandchildren.

De Houwer (2011) refers to 'language input environment' as an overall term for different aspects of language input, which include but are not limited to: (a) the number of utterances children hear in each of the languages; (b) the length of time children hear a language; (c) the way language stimuli are distributed in case of family bilingualism; (d) parents' responses to children's language choices. The first three aspects are related to "input frequency", which De Houwer considers as the most important environmental factor that most likely affects bilingual acquisition in terms of oral language production. Based on her studies, the researcher attributes the differences in different domains of the ESLA (Early Second Language Acquisition) children's language use mainly to the child's age of language exposure and time of length the child hears the language(s). Concerning the BFLA (Bilingual First Language Acquisition) group of children, differences among speakers of this group are mainly attributed to the model of language use among the family members (and also between parents) and the ways parents involve and engage their children in meaningful language learning where children are motivated to use their home language(s).

However, Carroll (2015) raises concerns about another factor which could affect the way bilingual children interpret these language stimuli. The researcher supports that there is no direct, relational causality between the quantity or quality of language stimuli and children's language production, encouraging researchers to explore the field further. According to Carroll (2015: 4-5), decrease in children's minority language use or lack of use may not be entirely linked to the decreased 'input frequency' but also to children's language choices and attitudes towards each of home languages. Parents' language strategies encourage the development of bilingualism, though bilingual children also make their own language choices.

4. Family language management

Family language management (FLM) is defined as the implicit/explicit and subconscious/conscious parental involvement towards the establishment of those language conditions which support language learning and literacy acquisition of the minority language(s) at home and/or community settings (Curdt-Christiansen & La

Morgia, 2018: 179). This definition completes the theoretical framework of Spolsky (2004), considering family literacy practices as part of FLM. According to Schwartz (2010), two main trends in FLM are present: (a) parental language choices on which language(s) to use in parent-child(ren) interactions, discourse strategies that parents adopt, more or less consistently, in language interactions with their child(ren) and home literacy practices (internal control for FLP); (b) parental agency in search of heteroglossic spaces towards the development of childhood bilingualism and/or biliteracy and the maintenance of the minority language(s) (external control for FLP).

Lanza (2007) showcased a link between OPOL language strategies and children's switching languages or language codes. Code-switching or switching from the "established" language to the other one is referred to as 'mixing'. The researcher identified five types of strategies illustrated in a linguistic continuum in which the left end represents the monolingual strategies and the other one the bilingual strategies integrated into parent-child(ren) interactions:

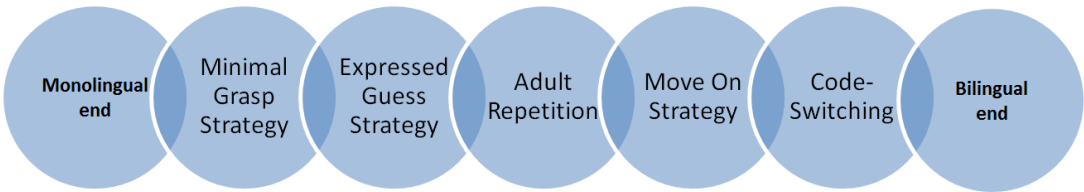


Figure 3. Language strategies in the monolingual-bilingual continuum
(Lanza, 2007)

Lanza's analyses led to the conclusion that childhood active bilingualism is more likely to develop, especially when the parent who uses the minority language applies strategies that approach the monolingual end. In relation to this, it may not be enough for the minority-speaking parent to speak the minority language only but to interactionally co-construct a monolingual context, so the child(ren) are socialized into maintaining this monolingual context with the minority- speaking parent. In addition, each of the parents could follow different language strategies. Therefore, researchers need to analyze not only practices in dyadic interaction (mother-child or father-child) but also in triadic interactions (mother-child-father). Language-switching or code-switching may be based on the specific context or content of family discussions ("discourse-related switching") and also on participants ("participant-related switching") or the presence of more than one child in the family.

Discourse strategy	Description
Minimal Grasp Strategy	The adult does not seem to understand the child when the child uses the other language.
Expressed Guess Strategy	The adult asks a question to which the child answers with "yes" or "no", using the other language.

Adult Repetition	The adult repeats what has been said by the child, using the other language.
Move On Strategy	The adult allows the conversation to continue, indicating that s/he comprehends and accepts the child's mixing.
Code-Switching	The adult himself uses both languages or employs intra-sentential code-switching.

Table 1. Description of five parent-child discourse strategies (Lanza, 2007)

Döpke (1992), who studied the interactive strategies between parents and children, argued that the quality of parent-child interaction is more important for the development of active bilingualism compared to the number of stimuli in the minority language. More specifically, Döpke's analyses revealed that the more the parent speaking the minority language engage the child(ren) in child-centered speech during playful activities the greater the chance the child will become an active bilingual. Moreover, parental language strategies as the above, according to Lanza (2007), are related to individual personality and performance which may also be influenced by societal and cultural norms on gender and family roles.

Finally, these discourse strategies that make parents' preferences over one language explicit could have a success in securing children's subsequent choice of that specific language in parent-child(ren) interactions. Conversely, a different approach, called "Happylingual", is adopted by some parents, so the family maintains the minority language without further pressure on children; in this case, family perceives language-switching and the bilingual phenomenon as a "qualification" (Kapeliovich, 2013).

Despite the success that discourse strategies, such as the above, may have on children's active bilingualism, the same language strategies may not be enough for the development of literacy in the minority language. Active bilingualism in terms of oral language production is not equal to additive bilingualism which includes biliteracy. Biliteracy in the minority and the dominant language involves any form of interaction taking place in these two languages through a written text or in relation to a written text ("... in and around the written text") (Hornberger, 1990: 213). Schwartz (2008) highlighted the impact of family literacy practices on the higher level of performance achieved by children in tests in the minority language. Parent-child shared reading, child independent reading, explicit language learning during parent-child shared reading, parental supervision during writing activities in the minority language but also literacy practices which include cultural content are some of the literacy activities that could support the enrichment of home literacy environment in regard to home languages. Further to this, parental engagement in creative language activities and children's active reading in the minority language link to extended knowledge of vocabulary. According to Zhang and Koda (2011: 14), minority language literacy acquisition could mostly benefit from parent-child(ren) shared or child independent practice on printed literacy resources three to four times per week in addition to the minority school's writing activities. Finally, Hashimoto and Lee (2011:

165) in their qualitative study of three immigrant families of Japanese origin, residing in the USA, revealed that parents modified their practices, resources and materials to stimulate children's interest and enhance the context-related functional biliteracy (similarly to functional bilingualism) in the everyday life of their family. Thus, parents engaged to activities such as active reading between the older and the younger siblings, parent-child shared reading, leaving notes or writing messages to the parent, who was absent from home, using the Japanese language but also family discussions on manga comic books and their captivating illustrations, recipe books, gardening diaries, maps, sending letters and cards to friends and extended families, etc.

Regarding the external control of FLM, parents could explore bilingual education programs, bilingual schools or minority/community/complementary schools for the maintenance of children's non-dominant home language(s). According to a study by Leung and Uchikoshi (2012: 309-311), advanced language skills of primary first-grade children in the dominant and the minority language connect to their participation in their mainstream's school monolingual or bilingual class in conjunction with family language practices. In a survey carried out by Mattheoudakis, Chatzidaki and Maligkoudi (2017) on the FLP of Albanian families in Greece, parental language management towards Albanian language literacy, both at home and the community (in the form of complementary classes) are linked to: (a) the acquisition of advanced bilingual skills and (b) children's commitment to the minority language, as shown by the extended use of the Albanian language in parents-children interactions, compared to children whose parents are more committed to the dominant (Greek) language.

Finally, for parents to enhance the maintenance of children's minority language use and their language immersion, they may choose some or all of the following options which are not limited to: family trips in the country of origin, frequent distance communication or temporary residency with the minority-speaking grandparents in the host country or the country of origin during family trips, children's participation in summer camps in the country of origin (Mattheoudakis, Chatzidaki & Maligkoudi, 2017: 1021, 1026).

5. Family language ideologies and parental attitudes

The family model of language use could reflect broader ideologies and practices in relation to language(s) as well as parental attitudes on child rearing and bilingual development respectively. Instead of "language ideologies", Schiffman (2006: 112) uses the term "linguistic culture" which he defines as "the sum totality of ideas, values, beliefs, attitudes, prejudices, myths, religious strictures, and all the other cultural baggage that speakers bring to their dealings with language from their culture". Further to the above, Myers-Scotton (2006: 110) distinguishes attitudes from ideologies; attitudes are more unconscious assessments of the social usefulness of a language or language variety, while ideologies are more constructed assessments. Family-external factors which are connected to historical, political or cross-cultural

factors could affect parents' language ideologies and attitudes towards language(s) and/or bilingualism but also family-internal factors which are related to parents' aspirations, (language) experiences and/or emotional attachment to their mother-tongues, could also affect their attitudes towards home language(s) and their specific language choices.

Canagarajah (2008: 170) claims that family is not a self-contained community of practice as it can be influenced by historical, social and institutional forces. In his ethnographic study of Sri Lankan Tamil migrant and diaspora communities in English-speaking host communities, he explored the family-internal and -external factors that appear to be related to the language shift from native (Tamil) language to English. Analysis of language trends, patterns and attitudes across the three generations of migrants indicate the dominant use of English, especially in the third generation, and very rapid language attrition for Tamil. Parents' positive attitudes towards English could be related to historical factors (UK colonialism in Sri Lanka and English as a superior language), political factors (illegal immigration to host communities or refugee status and preference over 'Canadian' or 'British' citizenship), sociocultural factors (escaping caste inequalities and stigma by acquiring English and showing disinterest in Tamil culture), sociolinguistic factors (first and second generation's bilingualism due to prior colonial experience and language-switching to English). Despite the governmental support in host countries for the maintenance of Tamil language, parents' language ideologies and attitudes on the socioeconomic status of English and Tamil respectively lead to the dominance of English as their preferred family language model and a decline on children's proficiency of Tamil.

Mills's (2005) ethnographic research focused on second-generation immigrant mothers of Pakistani origin living in the UK and highlighted the relationship between language, identity, culture and citizenship. Through the narratives of Mills's research subjects, it seems that the two languages (English and the language of origin respectively) hold distinct roles in the life of the participants and that the use of the heritage language is not an obstacle for self-identification with the dominant English-speaking community. More specifically, the participants, on the one hand, perceive English as the language of educational and professional success; on the other hand, the language of origin symbolizes the relation with the immigrant community, the country of origin and their religion. Although English dominates language practices of their families, these mothers maintain a symbolic and emotional relationship thus support positive attitudes towards their language of origin. Their language ideologies and attitudes have a significant impact on their FLP and their language planning (e.g. long family trips to the country of origin, satellite for children's language exposure and identification with their language of origin and culture, etc.).

Curdt-Christiansen (2009) examined how values, beliefs and practices as well as power differences in a minority context shape language ideologies and relevant

language practices of immigrant Chinese parents in Quebec of Canada. Parents' negative experiences on immigration and the socioeconomic status of English and French do not seem to discourage positive attitudes towards their non-dominant home language. Chinese language as a cultural core value and parental aspirations for children's multilingual development, which parents link to advanced educational and professional opportunities for children, are the driving force for families' language planning which supports the development of Chinese language literacy and multilingual home practices. Yamamoto (2001) studied bilingual families in Japan and showcased that the international importance of the English language as well as the high status of English in the Japanese educational system encourage parents' positive attitudes towards the bilingual development of their children. On the contrary, parents who express negative attitudes towards bilingualism and discourage the development of the minority language at home attempt to eliminate the linguistic, social and cultural distance with the dominant Japanese-speaking community. Except the above family-external factors and the socioeconomic status of languages, parental beliefs and attitudes towards family language planning may be influenced by public discourses upon children's bilingual development (media, school, etc.) and specific aspects of parenting (or parenting in the host country's dominant culture), although parents may rely on their language experiences and selectively draw information from expert advice and popular literature (press, internet, textbooks, articles on bilingual development and education, etc.) (King, Fogle & Logan-Terry, 2006).

Similarly to Curdt-Christiansen's (2009) sample of parents, where Chinese also play an important role as a cultural core value for parental identity and a key language towards multilingualism, some studies mainly focus on parents' background which could affect parental agency over home language planning. In several cases, parents perceive their language as a symbol for their cultural heritage, in which they try to socialize their children through the minority/heritage language use (Griva, Kiliari & Stamou, 2017), but also as a tool for maintaining family cohesion (Schwartz & Verschik, 2013: 6). Tannenbaum (2005) emphasized on the parents' emotional attachment to their mother-tongues as a factor that could shape their attitudes towards language(s) and language choices. Parents' language repertoire and immigration and/or language experiences but also their perceptions of the value of each language seem to significantly define parents' expectations and language management, as found in the survey of Kirch and Gogonas (2018), who studied the FLP of two Greek families in Luxembourg. Parents' identity shapes their language ideologies and relevant language practices in a different way; in one case, parents adopt a "European citizen" or "citizen of the world", multilingual approach which is reflected in their language planning and family literacy practices. In the other case, parents emphasize family cohesion and their identification with the Greek identity so relevant patterns of language use and literacy practices are followed. Kirch (2012) explored the language expectations of seven Luxembourgish mothers residing in England and Scotland. These mothers' FLP strives to support their children's bilingual

development (Luxembourgish and English). Although mothers recognize the low functionality of Luxembourgish in the dominant English-speaking community, they feel emotionally connected to their mother-tongue in which they recognize a natural, authentic way to interact with their children. Additionally, they consider multilingualism a core value of Luxembourgish identity. Therefore, through their personal bilingual and/or multilingual learning experiences, they have developed positive attitudes towards bilingualism and multilingualism as well as high expectations for their children's bilingual or multilingual development.

A different group of research focuses on parental beliefs and attitudes which are related to children's language acquisition. De Houwer (1999: 85) represented parental attitudes towards a particular language, bilingual development or specific language choices and strategies in a continuum (negative/neutral/positive attitudes) and distinguished them from parental impact beliefs. Impact beliefs are related to parental perceptions of how parents view themselves as (un)capable of shaping and monitoring their children's bilingual development. De Houwer (1999) also represented strong and weak parental impact beliefs in a continuum.

An innovative concept for FLP is presented by Purkarthofer (2017), who illustrates parents' language ideologies and their representations of future FLP for their unborn children's language development. In her study, parents are encouraged to depict their connection to languages using language portraits and their future aspirations using Lego structures to contextualize social spaces in relation to language regimes, language use and mobility. The three couples in this study also highlight child agency as a decisive factor in FLP. Their perceptions are linked to their status, educational background and prior life experiences.

Finally, parents' language ideologies and positive attitudes towards languages or bilingual development are not always transformed into relevant language practices and language management that contributes to active or additional childhood bilingualism (Curdt-Christiansen, 2016). These FLP inconsistencies may be the result of different combinations of family-internal and/or -external factors which challenge parents in their everyday efforts to maintain minority/heritage home language(s).

6. Family language policy and child agency

Although parents' language ideologies might be the driving force of FLP, Schwartz (2008) showcased that children's practice in reading in the minority language, parents' language practices and children's positive attitudes towards the minority language are the strongest factors in acquiring the vocabulary in the minority language and that parental ideologies had a minor impact on children's command of the minority language. According to Luykx (2005), research on children's language socialization usually attributes a passive role to them. On the contrary, the researcher highlighted three cases of social conditions in which children may act as active subjects who linguistically and culturally "socialize" adult members of their family so

that children negotiate and co-construct FLP in: (a) the case of immigrant families, where children are socialized into the dominant community and acquire a higher level of proficiency in the new language than their parents; (b) the case where immigrant parents adapt their language repertoire to meet their children's new needs; (c) the case where parents practice their skills in the dominant language at home or during their supervision of children's school assessments. Gafaranga (2010) also refers to the phenomenon of "medium request"; in this case, children impose the use of language of their preference through parent-child discourse strategies such as the "Move On" strategy.

7. Conclusion and further perspectives

The effect of FLP on children's bilingual skills is not unidirectional and linear but dynamic and multifaceted. Although parents' language ideologies might be the driving force of FLP, it seems that language use and practices have a more direct impact on children's language use and bilingual skills. Family-internal and -external variables could affect FLP and consequently childhood bilingual acquisition. FLP may be affected and modified by factors related to the family-internal environment (e.g. family synthesis, parental observations on their children's language development, children's language choices and motivation for language learning, daily family plan, future family planning, etc.). Family-external factors (e.g. governmental support for minority languages and education language policy on minority languages, parents' social network, broader ideologies and the status of languages, expert advice, public discourses on bilingualism, etc.) could also affect the implementation of FLP and possibly provide insight for any inconsistencies between positive language attitudes towards the minority/heritage languages and confirmed family language use and/or management. In many cases, parents strive to create the conditions or the heteroglossic spaces for childhood bilingualism to flourish and their efforts result in receptive bilingualism for children, a situation that indicates a tendency to language shift but also could be seen as a kind of language maintenance. According to Gafaranga (2010), language maintenance and language shift could be considered as the two sides of the same coin; the bilingual phenomenon includes both these processes. Also, in other cases, parental practices related to an in-culture policy seem to attempt to compensate for children's low proficiency in the minority/heritage language(s) or monolingualism in the dominant language.

Future studies need to illustrate successful parental language strategies, which support the development of active bilingualism or biliteracy but also include and extensively investigate child agency towards language use as part of the formation of FLP and its relevant outcomes for children's bilingual skills. Moreover, research on FLP could be a valuable resource and tool so policy-makers or schools are enlightened and support the maintenance of minority/heritage/ community languages, the development of childhood bi- or multilingualism and language learning through

language education policy and, for teachers, culturally sensitive and well-structured methods in classroom teaching.

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Editorial Genetic Rites and Authorship in Journals

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Abstract

The research we will present aims to further develop a discussion started in the master's degree research entitled *Publishing mediation in scientific communication: a study of two human sciences journals*, focusing on a fundamental issue of the current times: the constitution of authorship in scientific communication. In order to investigate that issue, we aim to examine the defining conditions of authorship in the production of scientific papers in different areas of knowledge. Therefore, the corpus is composed by four important journals nationwide, *Geosp: espaço e tempo*, from the Postgraduate Program in Geography of the FFLCH-USP, *Cerâmica Industrial*, from the Brazilian Ceramic Association, *Cadernos Brasileiros de Terapia Ocupacional*, from the Occupational Therapy Department of UFSCar, and *Revista do Instituto de Estudos Brasileiros (Rieb)*, from the Brazilian Studies Institute of USP. Having the French discourse analysis as theoretical framework, we take into account the relationship between the author and other co-enunciators in the editorial genetic rites (Salgado, 2011), also considering the place of the author as a creative paratopy (Maingueneau, 2014). At the event, we will discuss more precisely the current stage of the research, focusing on the methodology of data collection, in which we used interviews with different professionals involved in the publishing of the mentioned journals.

Keywords: authorship; discourse analysis; publishing mediation; scientific communication; scientific writing

Introduction

Research overview

In my PhD research project, I propose a study that advances on an issue discussed in my master's degree project, entitled *Editorial mediation in scientific communication: a study of two Human Sciences journals* (Clares, 2017). The focus is a fundamental issue of our current times: the constitution of authorship in scientific communication.

I became aware of this issue right after I started the field research, when I had to deal with a basic obstacle when it comes to investigating the editorial treatment of texts:

the difficulty to get access to the texts before they are released for publication. I will come back to discuss this later in this paper.

For the time being, my hypothesis is that, in relation to scientific journals, there is an imagery of authorship that leads to a fading of the editorial processes in scientific publications, once these processes are not commonly made explicit. More than that: in my master's research, I could identify a certain avoidance of the scientific community to study those processes.

In other words, the materials with which I deal have a *strict circulation*, and it is more likely that we see the final product, in the form of scientific papers in journals, and not the processes that would show traces of a certain “collective”, “collaborative” authorship, a constitutive part of what I understand as authorship management.

Thinking about this problem, I have selected a *corpus* of four scientific journals of national importance in Brazil: *Geosp: espaço e tempo*, from the Graduation Program of Geography of the University of São Paulo (USP); *Cerâmica Industrial*, from the Brazilian Association of Ceramics, *Cadernos Brasileiros de Terapia Ocupacional*, from the Occupational Therapy Department at the Federal University of São Carlos (UFSCar), and *Revista do Instituto de Estudos Brasileiros* (Rieb), from USP.

Having as theoretical framework the French discourse analysis, my objective is to examine the determinant factors of authorship in the production of scientific papers in different areas of knowledge. In order to do that, I contemplate the relation between the author and their editorial co-enunciator amidst the editorial genetic rites, according to a method proposed by Salgado (2011), and supported by the methodological understanding of the “place” of the author as a creative paratopy, as proposed by Maingueneau (2014).

Salgado (2011) considered that the editorial genetic rites are everything that is done in order to make a text reach the public space. In other words, every editorial process that happens before the text turns into a “final” product. That proposition is actually a deployment of Maingueneau's notion of *genetic rites*.

According to Maingueneau (2014), “the original writer is, in fact, forced into inventing genetic rites to attend their needs”, once it is “necessary to find the genetic rites that are pertinent to elaborate their works, but it is the success of the accomplished pieces that establishes the pertinence of those rites”.

In this direction, the notion of editorial genetic rites both specifies and directs Maingueneau's proposition, focusing on the editorial processes adopted in different publications, “without ever losing sight that the work of the editorial co-enunciator, as well as the author's and that of all who deal with the text, all those works are executed in a given discursive place”, as Salgado (2011) points out.

In my research Project, I have extended the notion of creative paratopy – formulated to analyze the literary discourse and, in a broad way, the constitutive discourses – to

understand authorship management in scientific discourse as well. This means that, when applied to the editorial cases, this notion allows us to understand certain types of authorship that are set in scientific papers, and may help on the understanding of what Salgado (2016) calls an *authorship transitivity*.

Now, I will present, more specifically, the current stage of my research regarding the data collection methodology, in other words, the field research.

Field research in Discourse Analysis: methodological strategies and difficulties in studying the editorial treatment of texts

Research in Discourse Analysis (henceforth D.A.) has a series of peculiarities when the object involves the editorial treatment of texts. In the case of scientific journals, these peculiarities impose significant methodological difficulties, one of which is the access to texts that are still under publishing process.

That happens because there are many protocols that these kinds of materials of restrict circulation have to undergo to be given as objects of study, and even to be seen as such by the involved professionals.

In my master's degree research, I could get partial access to the two journals I studied – Geosp, from the area of Geography, and Rieb, with interdisciplinary subjects, both from the University of São Paulo. What allowed me to get that access was the previous contact that my advisor had with the editors, due to her long career as a proofreader of scientific journals.

This information may seem trivial, but my current experience in the PhD research reaffirms that this is not only relevant data, but also imposes a methodological question to the organization of the *corpus*: now, I could easily get authorization to access, with no restriction, the files of Geosp (including the peer review documents), which has had the same editor for years. On the other hand, I could not talk yet to the new editorial team of the other journal, Rieb, to whom I wrote and had no return. I have contacted, then, a former Publisher of the journal, asking him to introduce me to the new editors, and I got an answer just now, so I'm still collecting the materials from this journal.

As for the journals *Cerâmica Industrial* and *Cadernos Brasileiros de Terapia Ocupacional*, both related to the Federal University of São Carlos (my university), it was crucial to show the editors that I belonged to a network of familiar contacts, or what we call, in D.A., a shared *discursive community*. Both the editors of *Cerâmica* and *Cadernos* are clients of *Editora Cubo*, a company specialized in scientific publishing in which I have worked with the tagging of papers using XML language.

Thus, the fact that I am a proofreader in scientific publishing is also relevant and stands along with my condition of researcher, because it endorses this condition. In this context, I am able to talk about scientific publishing, once I am a professional from the area. Even so, the publisher of *Cadernos* requested the insertion of the following

terms in the document that authorizes the use of the journal in my research: "the researcher is committed to submit to the editorial team of the journal the results found and the analysis that she will do."

I will not dwell on analyzes of the creative paratopy, but it is worth mentioning that the request itself is also a data that exemplifies my hypothesis – we are talking about editorial processes that are not made explicit and are, frequently, misunderstood, even though among qualified professionals. That occurs because there is a conceived imagery of authorship that leads to a fading of the editorial processes in scientific publications.

During the interviews with the many professionals that work on the journals and accessing the different types of editorial processes with which I deal in the research, I am also evoked to occupy the discursive place of proofreader. That means that having a general notion of the editorial proceedings helps me in the task of identifying, selecting, describing and interpreting the many editorial genetic rites employed in each journal of the *corpus*, just as the descriptive-interpretative methods of D.A. suggest (Salgado & Clares, 2017).

In the case of *Cerâmica Industrial*, for example, a technical journal that has professionals of the ceramics industry as main demography, the major concern of the editor was that the journal would not be a good source for my research because it was not well classified according to certain parameters of evaluation of the journals.

These parameters of evaluation are managed, in Brazil, by agencies such as Capes (Coordination for the Improvement of Higher Education Personnel), responsible for the classification of intellectual production at the universities, and SciELO (Scientific Electronic Library Online), an important database for journals.

The ranking of journals and graduation programs has been such a concern in the later years that, to the eyes of the editor, having a poor rank means that the magazine is not considered part of a specific, consecrated system of scientific communication. It also indicates that the editorial genetic rites are not meeting the expectations for being a specialized publication.

It is exactly due to the specificities of those rites, mentioned by the editor, that *Cerâmica* is a pertinent case for studying authorship management. In addition, they publish papers specially under demand of the editor, based on the needs of the national ceramics companies that fund the publication.

Because of that, they also select papers from important events in the area and from foreign journals. The foreign papers are translated into Brazilian Portuguese and the process of translation is particularly intriguing. According to the translator in charge, who is a scholar from the Materials Engineering area, the texts are translated from English or Spanish and have their style adapted to a more technical version, accessible to the professionals of the industry, who usually don't have a higher education degree.

That translator, who happens to not have a formation in the editorial area, calls that process *translation*, but states that also proofreads the translated texts to adapt the style, besides checking and fixing the references patterns to adapt them to the rules of the journal, which would be, at first, a service that is already provided by Editora Cubo.

This complexity in the process of edition will reflect on the study of authorship management in the papers, since we can understand the actions of the “translator” as an editorial co-enunciator in the adapted, technical versions of the texts. This process evokes the issue of looking at the constitution of authorship when dealing with many versions of a text – is it the same text? Who is the author of the new version?

Regarding the parameters of evaluation and ranking of the journals, it is worth mentioning that meeting the requirements imposed by ruler agencies in Brazil puts up a series of issues for the journals to deal with, issues that condition the editorial genetic rites adopted by each team.

On *Geousp*, which has an editor and editorial services provided by a specialized company called *Confraria de Textos*, the demand for professionalization of the journal implied a change on the platform of edition, which came to be the SEER (an Electronic System for Publication of Journals). In addition, the hiring of services happened in a very particular way, since the budget of the team was very limited, despite the excellent position in the ranking of the journals. Furthermore, the magazine started to publish only in the electronic version, which also has considerable publishing costs.

On the other hand, the journal *Cadernos Brasileiros de Terapia Ocupacional*, has undergone a change in its title, strictly because of recommendations of the ruler agencies. In the issue number 2 of 2017, it went from *Cadernos de Terapia Ocupacional da UFSCar* to *Cadernos Brasileiros de Terapia Ocupacional*.

That is an interesting case because it is a consecrated journal, in circulation since 1990. In the same issue, the journal also became being published exclusively in electronic version, with aims to lower the costs of production.

The temporal selection I made for the *corpus* is also justified by technical issues. In order to have access to the editorial materials, which are not only under custody of the editor, but distributed among different professionals, it was necessary to consider:

The very limited deadline imposed by agencies such as Capes and SciELO that the professionals have to face to maintain the periodicity of publication.

The demand that is generated by research that these professionals have to do.

The selection of cases that is pertinent for my research, given that it is not viable to ask for access to all the archives of the journals.

In *Cadernos Brasileiros de Terapia Ocupacional*, the selection was proven necessary right on the first interview. The journal has an editor who receives the files and send them forward for peer-evaluation. There is also an intern from the area of Linguistics, who works with the normalization of the accepted papers and send them to the *Editora Cubo*. The company offers services that go from the normalization of the texts to the online publishing, also taking care of the translation into English.

The question raised by the editor was quite objective: “how much of the material do you need?”. In order to collect a representative amount of texts that were undergoing the processes of edition, and trying not to generate too much work for the professionals of the team, my strategy was to propose a temporal cut, which allowed me to get, at once, all the files I needed.

The last two years of publication, 2016 and 2017, seemed enough material to me, since each of the journals publish issues every two, three, or four months. That means that, between 2016 and 2017, I have six to eight issues collected, with around twenty papers each, all of them readily available to my investigation.

Conclusion

To end this reflection, it is noteworthy to notice the number of factors that interfere directly in this kind of field research. It is also evident the richness of data and materials that these scientific journals provide for the discursive studies of authorship.

Since this is a brief exposition, there are many methodological issues that I will not be able to detail. However, it is valid to mention other two:

The storage of the *corpus* of the research, since UFSCar does not provide a platform that ensures that this kind of material will not be lost;

The strategical use of collected data, once I am not allowed to expose the complete texts, the titles of the papers or the complete review of the peers.

I finish this text giving emphasis to one of the most interesting issues it raises: the possibility of identifying and analyzing the *subjects at work*, in the words of Brazilian linguist Possenti (2009), which resumes the notion of *tactical subject* of De Certeau (2004). To study authorship management in scientific communication means to behold the subjects, on the one hand, as possibilities of maneuver, given the language practices with which they have to deal, and, on the other hand, as subjects maneuvered by those practices, as the practices themselves are also conditioned by norms that rule the scientific publications.

It is about, therefore, to recognize them as editorial co-enunciators amidst discursive practices, techniques and rules that are constitutive of the editorial genetic rites and, thus, of the way journals are produced. Anyone who wants to better understand the editorial approach discussed here can consult the work of the Research Group

Comunica¹, which has been dedicated to this kind of study in Brazil. The researchs of Chieregatti (2018), Primo (2019) and Boschi (*in press*), for example, talk directly with the research discussed here, especially regarding the editorial perspective of the study of technical objects.

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