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Wyd. I

SPIS TREŚCI

Klaudia Bednárová-Gibová A TERMINOLOGICAL ANALYSIS OF EU-ESE BASED ON THE IATE DATABASE	5
Klaudia Bednárová-Gibová ON SOME PRINCIPLES OF TERM FORMATION IN EU-ESE	17
Margaryta Belichenko TIME-SPACE RELATIONS AND AXIOLOGICAL ASPECTS IN HISTORICAL FICTION	29
Agata Buda MANOEUVRING WITH TIME AND SPACE IN THE NOVEL THE MILL ON THE FLOSS BY GEORGE ELIOT	37
Kamila Burzyńska REFLECTIONS ON DESIGNING A TELECOLLABORATIVE PROJECT TO DEVELOP STUDENTS' WRITING SKILLS AND ENHANCE THEIR STRATEGY TRAINING	47
Karolina Ditrych 'IMPROVING VOCABULARY THROUGH READING SKILLS VIA AN IWB'	61
Krzysztof Figura WOMEN'S REBELLION IN AMERICAN DYSTOPIAN LITERATURE FOR YOUNG ADULTS	73
Ewelina Gawlik-Olszewska TO INSTRUCT PIGS AND RATS OR NOT TO INSTRUCT: THOUGH NOT A FUNDAMENTAL ONE, THIS IS ONE OF THE QUESTIONS LANGUAGE INSTRUCTORS MUST FACE	83
Rafał Gołabek ADDRESS TERMS AND CULTURE	95
Iwona Gryz DETECTING DYSLEXIA AMONG CHILDREN	107

Jana Javorčíková

INTEGRATION OF FORM AND MEANING IN POETRY – SEMANTIC AND FORMAL PARALLELS	119
--	-----

Ewa Kłęczaj-Siara

CROSSOVER LITERATURE – A NEW TREND OR A NECESSARY STEP IN THE DEVELOPMENT OF AMERICAN LITERATURE?	127
---	-----

Małgorzata Kowalska

EARLY VIEWS ON THE SOCIAL CONTRACT AGREEMENTS IN THE CONTEXT OF THE DEVELOPMENT OF MODERN SOCIETY	139
--	-----

Jacek Kowalski

‘FILMOWOŚĆ’ DZIEŁA LITERACKIEGO CZY LITERACKI CHARAKTER FILMU? GRANICE I MOŻLIWOŚCI ADAPTACJI FILMOWEJ JAKO PRZEKŁADU INTERSEMIOTYCZNEGO NA PODSTAWIE POWIEŚCI ALFREDA ANDERSCHA SANSIBAR ODER DER LETZTE GRUND (1957)	153
--	-----

Jaroslav Kušnír

POSTMODERNISM AND AFTER? FROM POSTMODERNISM TO NEW SENSIBILITY: STEVE TOMASULA’S IN&OZ (2012)	165
--	-----

Radosław Pytlik

ON THE QUESTION OF THE PEJORATIVELY EVALUATIVE FUNCTION OF POLISH NOUN DIMINUTIVES AND THEIR EQUIVALENTS IN ENGLISH	171
---	-----

Anna Włodarczyk – Stachurska

DIALECT WORDS IN GENERAL DICTIONARIES	181
---------------------------------------	-----

Iwona Zamkowska

THE ROLE OF THE CULTURAL COMPONENT IN SHAPING THE CONCEPT OF RELIGIOUS FREEDOM IN THE AMERICAN SYSTEM OF PUBLIC EDUCATION	195
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A TERMINOLOGICAL ANALYSIS OF EU-ESE BASED ON THE IATE DATABASE

Abstract

The paper provides an insight into EU terms firstly by conceptual treatment of some of their theory and subsequently by their comparative terminological analysis in the IATE database. The goal set to this paper is to verify the reliability of terms used in a selected EU institutional-legal document from the finance domain by dint of IATE against an English-Slovak contrastive backdrop. The paper works on a central hypothesis that all terms used, whether in a wider or narrow sense, are very reliable. In addition, the paper focuses on the relation of terms to everyday language, juxtaposing a general and legal meaning of lexemes and their terminological (in-)congruence. It is stressed in the paper that the specificity of EU terminology lies in a constant interaction between the Member States' national terminologies and the supranational terminology. Hence, EU terms pertain to both the national legal system as well as the EU legal system, having multiple references. The paper fully subscribes to the idea that the formation of terminological databases in the EU solidifies the terminological unity of the pan-European EU discourse. Strikingly, the analysis uncovers that the reliability of terms in the two examined language versions is not the same. Whereas the tested English terms turn out to be "reliable" or "very reliable" according to IATE, the Slovak terms show some "instances without checked reliability". This may be attributed to the lack of fully-developed terminological databases in new EU languages, including Slovak.

Key words: *terms, terminology, EU texts, EU discourse, legalese, IATE.*

Introduction

Institutional-legal EU documents represent truly special legal texts due to their idiosyncrasies connected, first and foremost, with the singular character of their (co-)drafting process and subsequent translation in a multicultural setting at a supranational level. In legal translation it is generally accepted that terminological incongruity between legal systems poses perhaps the greatest

challenge for translators. Terminology of EUese, however, makes up a specific field of scientific enquiry since *translators of EU legislation are required to use the EU terminology that is consistent both internally within a given act and externally with other Community legislation from the same field* (Biel 2007: 155). Currently, there are several important multilingual terminological resources available for all EU languages, which contributes to the terminological unity of EU texts.

The present paper aims to provide an insight into EU terms firstly by conceptual treatment of some of their theory and secondly by their comparative terminological analysis in IATE. This will be achieved by dint of a selected EU text, i.e. *Regulation No 1311/2011* which belongs thematically to the lexical domain of finances, more specifically to financial management for certain Member States experiencing serious difficulties with regard to financial stability.

The goal set to this paper is to verify the reliability of terms used in the selected EU institutional-legal document by means of the IATE terminological database. The paper works on a central hypothesis that all terms used, whether in a wider or narrow sense, are very reliable. It is also assumed that terms as such (and EU terms being no exception) are formed from neutral or general lexemes. Hence, a general and legal meaning of lexemes and their terminological (in)congruence will be compared in order to corroborate or refute the fact that to designate one concept for a term is its most essential characteristic, significantly contributing to the uniformity of EUese.

1. A probe into EU terminology as a specific field of scientific enquiry

When delving into the topic of terminology, it is vital to expatiate upon it in the first place. CabréCastellví (1999: 5) defines terminology as a discipline concerned with the study and compilation of specialized terms. Fischer (2010: 28) considers an EU term to be the one which pertains to the EU conceptual system, that is, a term which designates an EU concept.

According to CabréCastellví (1999: 45) the use of standardized terminology helps to make communication between specialists more efficient. Similarly, Fischer (2010: 3) claims that without specialized terminology and correctly understood concepts inside a specific field, correct communication becomes impossible. In CabréCastellví's view of specialized texts (1999: 46), where EU texts undoubtedly may be placed, concision, precision and suitability make for relevant terminological features. Firstly, a specialized text must be concise because it reduces the possibility of distortions in the transfer of information. Secondly, a specialized text must be precise, which is imposed by the nature of specialized and technical topics and functional relations among specialists. Lastly, a specialized text must be appropriate to the communicative situation in which it is produced.

Regardless of CabréCastellví's view, the specific nature of EU terms is bound up with the specificity of EU terminology. Within the EU framework, EU terminology and national terminology are in a constant inter-play; they 'move' *between the national context and EU context in both directions* (Robertson 2010b: 154). For this

reason, legal concepts have multiple references (Kjaer 2007: 80). Moreover, legal terms across EU legislation are endowed, in Twigg-Flesner's words, with a "pre-loaded meaning" (Twigg-Flesner 2012: 1374). This results in what Biel refers to as a "conceptual osmosis" in EU legal terminology – legal terms with polysemous meanings. That said, EU legal terms are peculiar both to the national legal system as well as to the EU legal system (Biel 2014: 66). As EU supranational terminology is still under development, EU legal concepts are commonly devoid of a deep level structure of meaning, which renders the semantics of EU concepts inherently unstable, fuzzy and vague (Kjaer 2007: 81). On the basis of these 'flaws' in legal translation, Šarčević (2013: 10) reasonably argues that *EU translation is not yet translation within one legal system but translation across systems*.

Aside from the above, the further particularity of EU terminology is linked with its multilingualism. At present, there are twenty-eight Member States and twenty-four official languages, English and French being the major working languages. With view to the language policy of multilingualism, all Member States are treated as equal, and therefore have the right to communicate in their own language. According to Fischer (2010: 23), in a specific EU language (also known as EUese/ EUjargon/ Euro-language/ Eurolect etc.) new terms are constantly being introduced, for which equivalents in all official languages have to be provided. What constitutes the heart of problem, however, is equality and reliability of terms when the bulk of EU legislation has to be translated into twenty-four official language versions. Based on the *EuroTermBank* (2006: 36), validation of newly created terminology is essential in order to guarantee a satisfactory quality of translations produced. Problems with coining terminological equivalents may arise mostly due to the lack of databases and resources in a target language, especially in new EU Member States. Currently, there are a good many multilingual terminology resources available for all EU languages. In order to safeguard terminology standardisation, EU translators are provided with several terminological tools such as IATE (The EU Interinstitutional Terminology Database System comprising five major databases such as Eurodicautom, TIS, Euterpe, Euroterms and CDCTERM), Quest, translation memories held by Euramis, and texts retrieved from the DGT's internal archive system. This paper will look into the proclaimed reliability of EU terms in English and Slovak languages by means of the IATE database.

Besides, in the EU setting, it is also recommended to drafters of EU legislation (and consequently to translators) to avoid national legal terms, crafting an essentially deterritorialised pan-European discourse. In this regard, Wagner et al. (2002: 65) aptly contend that since national terms may be misleading, it is far better to use supranational terms devoid of any 'immediate' national connotations. On the other hand, according to Biel (2007: 157), the avoidance of national terms and the EU-level terminology increase text alienation; hence, the distance between the translation and its recipients.

2. Further specificities of EU terms

2.1 A strict terminological requirement: one concept for a term

Dealing with terminological requirements in greater detail, Wüster (qtd. in CabréCastellví 1999: 34) argues that terminology presents inventories of terms from a concept to a term. Since the naming process starts from the concept and then proceeds to the designation, in EU terminology it is absolutely essential that a specific concept, not a similar one, be named. Accordingly, terminological dictionaries favour exhaustive descriptive definitions of concepts. In the analysed text, a fairly precise definition of a term in a narrow sense (being part of meta-terminology of the EU), i.e. *The Council of the European Union*, may be attested. The term is explained in the IATE terminological database as follows: *The main decision-making body of the European Union. The ministers of the Member States meet within the Council of the European Union. Depending on the issue on the agenda, each country will be represented by the minister responsible for that subject (foreign affairs, finance, social affairs, transport, agriculture, etc.)*

2.2 Performative character of some EU terms

Attending to specificities of EU terms further, Kocbek (2008: 56) discusses specific features of legal language, and its performative character, in particular. She claims that in contrast to language in general use in its most obvious function, legalese does not merely convey knowledge and information but it directs, affects and modifies people's behaviour (e.g. through statutes, court decisions, contracts) and as such contributes to creating and expressing the norms in society.

In the examined EU text, instances of English performative verbs have been found, such as: The Council is *to grant* financial assistance (Recital 7); The Member State *shall justify* (Art. 77, Recital 4); The Regulation should *apply* retroactively (Recital 18). Besides, performative markers such as the very frequent use of modals (e.g. *shall* which expresses obligation, and *may* which expresses rights, duties or permission) have also been ascertained.

2.3 Terms evolved from ordinary language

Moving onwards, Jopek-Bosiacka (2011: 10) claims that every term in specialized language signals a concept and according to Gotti (qtd. in Jopek-Bosiacka 2011: 10) it *condenses the semantic value contributed by the defining process which generated it*. In addition, Šarcevic (1999: 231) observes that numerous terms used in a legal discourse derive their general meaning from ordinary language but are assigned a special legal meaning by each legal system. In fact, words from ordinary language without a change in meaning cannot be treated as legal terms, even if their meaning is reconstructed in a legal definition.

In the selected EU institutional-legal document, the general meaning resulting from ordinary language and legal meaning of selected lexemes has been juxtaposed. Table 3 summing up major findings, with the use of *Macmillan Dictionary*

and *Black's Law Dictionary* as well as the IATE terminological database, has been put together. It evidently demonstrates that the legal definition of a term denotes one concept which is specifically defined within a particular domain, i.e. economic domain in our case study.

2.4 EU terms from a translational angle: reliability of terms and terminological incongruence

When translating EU legislation, EU translators must primarily consider the issue of reliability of legal translations, which comprises linguistic purity and legal certainty. With regard to the former, Šarčević (1997: 121) contends that the chief task of legal translators is to produce a text that promotes uniform interpretation and application of a single instrument. That said, a new EU text must preserve the intent of a 'source text', its format and function. As to the latter, EU translations must promote legal certainty, i.e. documents must be "legally watertight", which can be guaranteed by their terminological consistency (Gibová 2009: 199). This means that each EU Member State should observe some fundamental principles to ensure legal certainty and linguistic purity.

As it is acknowledged in legal translation, legal translators very frequently struggle with the problem of terminological incongruence. Due to the inherent incongruence of terminology of different legal systems, legal translators cannot be expected to provide natural equivalents to the target legal system which is not identical with their source terms at the conceptual level (see Šarčević 1997: 229).

In the analysis performed, the terms used in the Slovak language version of the examined EU document, which are according to the IATE database reliable or very reliable, were also congruent with the English language version. On the other hand, the terms without checked reliability seem to be incongruent (see Table 1). Obviously, translating for the EU institutions is a strenuous task and EU translators face countless obstacles when working their way through translations. In Jopek-Bosiacka's view (2011: 13), the inadequacy of terminological equivalents or their lack along with the polysemy of expression stand for the major obstacles on the translators' way to achieving precision of legal language across many language versions.

According to Robertson (2011: 57), *terminology may be subjected to a number of influences and pressures, coming from different directions and there may be an impact on meanings, and interpretations to be given, which can vary in subtle ways according to the particular context*. Last but not least, in line with the EuroTermBank (2006: 13-15), consistent, harmonized and easily accessible terminology is an extremely important prerequisite for ensuring true multilingualism in the EU. For terminology is the key to easy and reliable communication, there is a strong need to provide reliable multilingual terminology.

3. An analysis of terms by means of the IATE database

Bhreathnach et al. (2013: 27) define Inter-Active Terminology for Europe (abbreviated as IATE) as *the shared multilingual terminology database of all EU in-*

stitutions and bodies. IATE incorporates all of the existing terminology databases of the EU's translation services into a single new, highly interactive and accessible inter-institutional database. There are 1.47 million entries in the database, containing c. 8.6 million terms in the 24 official languages.¹ The IATE terminological database has been operational in the EU institutions since 2004 and its public user interface was opened in 2007 (see Figure 1 which illustrates the IATE interface).

When verifying the reliability of selected terms in the EU document under investigation, it is important to take into account how reliable the terms in IATE are. According to the IATE official webpage, the data in IATE is mostly entered by the translators and terminologists of the various language services of the EU institutions. Some of the material in IATE is rather oldish and has never been properly checked, so its quality is bound to be lower than one would expect. On the other hand, some of the material is recent and results from an extensive research on the part of terminologists and from the consultation with language and legal experts. A simple term, with a low reliability value and no additional information, should not be taken at face value. On the other hand, a term accompanied by a definition and supported by reliable references can probably be trusted.²

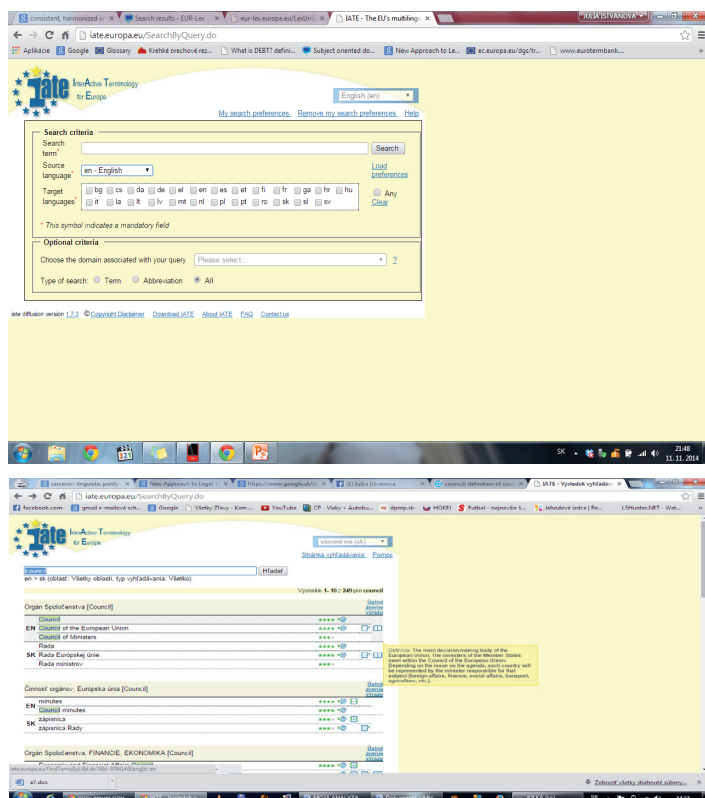


Figure 1: The IATE interface

¹ See http://iate.europa.eu/about_IATE.html for greater detail.

² Loosely based on: http://iate.europa.eu/faq/IATE_FAQ_EN.htm.

With the use of the IATE terminological database, the reliability of terms from *Regulation No 1311/2011* has been tested. In sum, 25 terms in a narrow and wider sense have been selected. Whereas the former refer to legal terms not necessarily connected with the EU terminology and may comprise neutral terms which have acquired a legal overtone for the purposes of a particular legal instrument, the latter belong to the so-called meta-terminology of the EU designating EU institutions, legislation, competences or special linguistic expressions (see Gibová 2010: 106-108). As to the terminological database, IATE measures reliability of terms on a scale from 1 up to 4 in the following manner: 1: reliability not verified; 2: minimum reliability; 3: reliable; 4: very reliable. Due to the seriousness of the textual genre of EU legislation, it was assumed that the majority of the analysed terms were coded as very reliable, which is numerically tantamount to value 4 in IATE. The results of the analysis are featured in Chart 1 and Table 1, respectively. Strikingly, only as few as 20% of the tested terms turned out to be very reliable. The majority of the terms from the EU document under analysis were reliable (their reliability code in IATE is marked by facevalue 3, i.e. three stars). Reliability was not checked in 16% of terms. This outcome may be caused by the lack of appropriate terminological databases available for the Slovak language, as reported by theEuroTermBank (2006: 43), which is a relatively new official language of the EU compared to English.

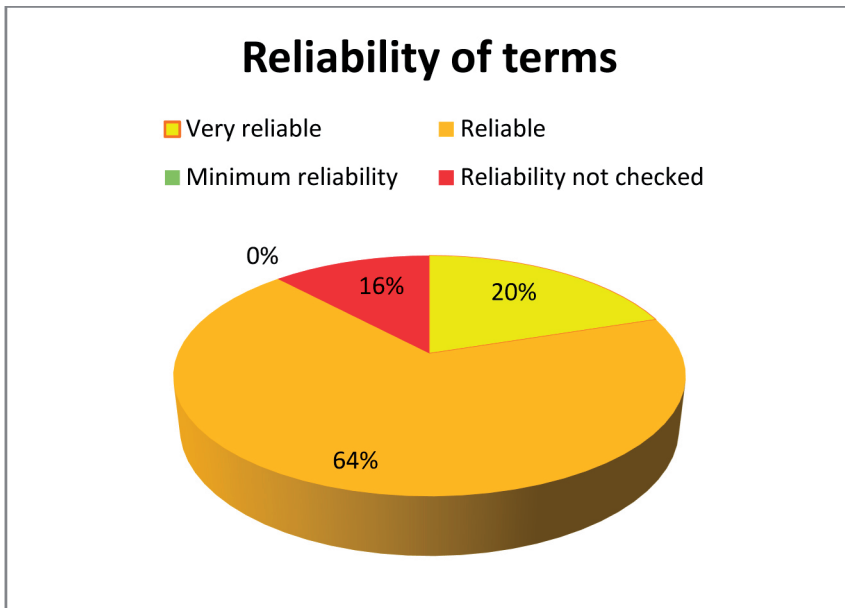


Chart 1: Reliability of terms according to IATE in the analysed EU document

Table 1: Reliability of selected EU terms verified by IATE

	ENGLISH LANGUAGE VERSION	Reliability- IATE	SLOVAK LANGUAGE VERSION	Reliability- IATE	Congruence (natural equivalent)
1	Regulation	3-reliable	Nariadenie	3-reliable	congruent
2	The Council of the European Union	4-very reliable	Rada Európskej Únie	4-very reliable	congruent
3	Restraint	3-reliable	Obmedzenie	3-reliable	congruent
4	Council Regulation	3-reliable	Nariadenie Rady	3-reliable	congruent
5	Financial management	3-reliable	Finančné hospodárenie	3-reliable	congruent
6	Financial stability	3-reliable	Finančná stabilita	3-reliable	congruent
7	Legislative act	4- reliable	Legislatívny akt	4-very reliable	congruent
8	Legislative procedure	4- very reliable	Legislatívny postup	4- very reliable	congruent
9	Retroactively	3- reliable	Retroaktívne *Spätne	1- not checked *3- reliable	incongruent
10	Economic downturn	3- reliable	Hospodárskypokles	3- reliable	congruent
11	Deficit	3- reliable	Deficit	3- reliable	congruent
12	Debt position	3- reliable	Zadĺženosť	3- reliable	congruent
13	Amendment	3- reliable	zmena a doplnenie	3- reliable	congruent
14	Financial resources	3- reliable	Finančné zdroje	3- reliable	congruent
15	Granting	3- reliable	Poskytnutie	3- reliable	congruent
16	Balance of payment	3- reliable	Platbazostatku	3- reliable	congruent
17	Synergy efforts	3- reliable	Spolupôsobenie *synergia	1-not checked 3- reliable	incongruent
18	Expenditure	3- reliable	Výdavky	3- reliable	congruent
19	Cohesion policy	4- very reliable	Politika súdržnosti	4- very reliable	congruent
20	Derogation	1-not checked	Výnimka	1-not checked	incongruent
21	Implementation	3- reliable	Vykonávanie	3- reliable	congruent
22	Objection	4- very reliable	Námietka-	4- very reliable	congruent
23	Interim payment	3- reliable	Priebežná platba- 3	3- reliable	congruent
24	Global financial crisis	3- reliable	Svetová finančná kríza *globálna finančná kríza	1- not checked *3- reliable	incongruent
25	Budget	3- reliable	Rozpočet-3	3- reliable	congruent

As it may be noted in Table 1, the terms marked with an asterisk (*) are a special case and invite a comment or two. When checking their reliability, it was found out that sometimes the ‘pure’ Slovak version of the term (i.e. global - svetová; synergy- spolupôsobenie) is not deemed reliable according to IATE. Instead, the more ‘reliable’ terms are provided by lexemes of foreign extraction, redolent of the apparent English lexical influence. It may be argued that taking over English terms into Slovak strengthens internationalism of the given terms.

Contrary to this proclivity, however, the Slovak version of the term “*retroactively*” in the form “*spätne*” is considered to be reliable in compliance with IATE. The terminological analysis results, showcasing some uncovered idiosyncrasies, are summarised in Table 2.

Table 2: Special analysed EU terms

Term	SK version– not reliable according to IATE	SK version– reliable according to IATE
Global financial crisis	Svetová finančná kríza	Globálna finančná kríza
Synergy efforts	Spolupôsobenie	Synergia
Retroactively	Retroaktívne	Spätne

Table 3: General meaning vs. legal meaning of a lexeme

Lexeme	General meaning	Legal meaning
The Council of the European Union	An advisory, deliberative, or administrative body of people formally constituted and meeting regularly	The main decision-making body of the European Union. The ministers of the Member States meet within the Council of the European Union. Depending on the issue on the agenda, each country will be represented by the minister responsible for that subject (foreign affairs, finance, social affairs, transport, agriculture, etc.)
Legislative act	act relating to laws or to the process of creating laws	legal act adopted by ordinary legislative procedure or special legislative procedure, may be a regulation, directive or decision.
Budget	the amount of money a person or organization has to spend on something	The European Union’s revenue and expenditure is entered in the Community budget on the basis of annual forecasts. The budget is governed by several principles, including: unity: all the revenue and expenditure is brought together in a single document; annuality: budget operations relate to a given budget year; equilibrium: expenditure must not exceed revenue.
Restraint	an act of limiting or controlling something	policy approach of keeping public spending down, for example by freezing spending in certain areas and not launching costly new initiatives

As it is evident from Table 3, the legal meaning of terms used in the analysed Regulation is loosely connected with the general meaning of lexemes based on ordinary language. However, as far as the legal meaning of a term is concerned, a specific meaning is added and an exact concept is thereby designated. Hence, the strict terminological requirement for a term to designate one particular concept, has been met.

Seen from a holistic perspective, terminology in the examined EU institutional-legal document is highly uniform and consistent. Two terms, namely those of “*financial stability*” and “*financial assistance*” may be regarded as key terms. They

are used consistently, uniformly and their occurrence in the analysed text is frequent, which adds up to the overall terminological constancy of the EU text. No traces of synonymy or terminological variation have been attested with respect to the said terms. However, as mentioned above, some translations of terms from English into Slovak tend to be rather word-for-word, mimicking the English source text to a significant degree, resulting into unsolicited calques, e.g. *legislative act* – *legislatívny akt* *retroactively* – *retroaktívne*.

Conclusions

To sum up, the specific nature of EU terms contributes to the fact that there are significant particularities in EU texts to be considered in their translation. This paper aspired to verify the reliability of selected terms in a narrow and wider sense according to the IATE terminological database. It is by now clear that the creation of terminological databases greatly contributes to the terminological unification within the multilingual European Union. This implies that the terms which have been agreed upon are to be used in EU legislation in a consistent manner.

In the selected EU text under analysis, the English terms turned out to be reliable or very reliable whereas the Slovak terms manifested some instances without checked reliability. This finding is consonant with the statement made by the EuroTermBank (2006) that difficulties with coining terminological equivalents may arise mostly due to the lack of databases in a target language. This concerns especially new EU Member States including Slovakia. It should also be stressed that whether a term is reliable or not according to IATE depends largely on the context. As it has been demonstrated in the analysis performed, 64% of the selected EU terms are reliable, which means that they are congruent, i.e. their equivalents seem to be natural, adequate and are used in a uniform way. This is to uphold the terminological sameness of the pan-European EU discourse. Nevertheless, based on the percentage results gained, the paper's central hypothesis has not been confirmed. Last but far from least, the paper also demonstrated the difference between the general meaning and legal meaning of a particular lexeme, which confirmed the theory propounded by Šarcevic (1997) that a legal term may evolve from a general lexeme based on ordinary language.

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ON SOME PRINCIPLES OF TERM FORMATION IN EU-ESE

Abstract

This pilot study looks into word-formation ways of term-formation in an institutional-legal EU document Regulation No 1235/2011 against an English-Slovak contrastive background. A deeper look into the specialised language of EU-ese offers a breeding ground for manifold investigations not only for translators but also word-formation scholars. The research focuses on what term-formation procedures have been applied to excerpted terms and also shows, based on empirical evidence, the occurrence of particular term-formation procedures in both language versions of the text. The prime focus of the research rests not only on identifying the word-formation methods used in English terms but also on comparison of the methods used in English and Slovak terms in the selected primary text. Valeontis and Mantzari's approach to term formation (2006), known as the so-called "analogue rule", based on a tenet that the term-formation mechanism in a source language should be preserved in a target language, is put to the test. From the pilot study it follows that both examined language versions of the EU document do not employ the same term-formation methods reciprocally. There seems to be a conspicuous tendency towards compounds in the English EU document which are sometimes, however, transferred into their Slovak versions as calques. The paper has a function of a tentative analytical probe with possible implications for further research into EU-ese.

Key words: terms, terminology, EU texts, word-formation, analogue rule, ISO 704.

Introduction

The goal set to this pilot study is to probe into word-formation ways of term-formation in an institutional-legal EU document against an English-Slovak contrastive backdrop. Institutional-legal EU texts occupy a unique position among legal texts due to their specific conditions under which they originate at a supra-national and multicultural level in the EU institutions. A deeper look into their specialised language, which is constituted by the presence of a great many

terms, offers a breeding ground for manifold investigations not only for translators but also word-formation scholars.

The present pilot study is organised into two sections. The first one is theoretical: it sheds some light on crucial methods of term-formation, expatiates upon them, and gives examples for better understanding of each and every term-formation procedure. This part also covers the features which have to be demonstrated by every new term subject to standardization. The second section of the paper draws on a research carried out in selected texts from the assembled EU corpus, namely an English and Slovak version of *Regulation No. 1235/2010 of the European Parliament and of the Council*, available online at <http://eur-lex.europa.eu/homepage.html>. The research focuses on what term-formation procedures have been applied to the selected terms and also shows, based on empirical evidence, the occurrence of particular term-formation procedures in both language versions of the text mentioned above. The prime focus of the research rests not only on identifying the word-formation methods used in English terms but also on comparison of the methods used in English and Slovak terms in the above mentioned text. Valeontis and Mantzari's approach to term formation (2006), known as the so-called "analogue rule", based on a tenet that the term-formation mechanism in a source language should also be preserved in a target language, is put to the test.

1. Theoretical background

1.1. Terminology and terms

To begin with, the very first thing to be sorted out is the issue of "terminology" because as Valeontis and Mantzari (2006) suggest, it is important to realize that terminology has an interdisciplinary character and it borrows various tools for term formation from different disciplines in order to meet its own requirements. The well-known terminologist Sager (1990) adduces three main dimensions with respect to terminology:

- cognitive dimension – examines the concept relations and ascribes to them certain definitions and terms;
- linguistic dimension – examines existing and potential linguistic forms which can name new concepts;
- communicative dimension – examines how terms transfer knowledge in various communicative situations.

According to Masár (2000: 12), the above mentioned features of terminology delineate terminology as an interlinguistic discipline attending to terms, their grammatical features, and how they work in a particular situation.

Another important notion to be defined for the purposes of this paper is *term* itself. Masár (2000: 13) explains that term is an element of the word stock of a particular language, defining a concept, and listed in the system of terms in a particular field, having a particular meaning in such a field. Furthermore, the European international standard dealing with terminology ISO 704 (2000: 24) defines term as

a designation consisting of one or more words representing a general concept in a special language. In order to become fixed and accepted, a term has to get through several stages which are according to the L!SE project summarised in the *Report Analysis of Existing Terminology Workflows* funded by the European Commission, as follows (Chiocchetti 2012: 8):

1. *expression of need* (related to specific domain(s)/term(s)/text(s); internal or external need; binding request/informal request; voiced by the public or private entity);
2. *documentation* (collection of reference material; selection of reference material);
3. *term selection* (term extraction; term selection);
4. *elaboration of terminology entries* (concept system(s); term description in L1; equivalence in L2/L3/L4/...; term description in L2/L3/L4/...; expert consultation and validation; notes on equivalence; import/export data);
5. *revision and quality check* (linguistic revision; content revision; equivalence revision; formal revision);
6. *standardisation* (term selection; study and discussion of material → decision; official resolution);
7. *dissemination* (paper/online publications; application of decisions; dissemination in media);

For the purposes of the present pilot study the chief focus will be on the activities employed in step number 3, i.e. *term selection*.

1.2 Term formation methods

Undoubtedly, the driving force behind term-formation is the need to name new concepts. With view to EUese, probably the biggest urge to employ new terms emerges in the new Member States of the European Union. When a new Member state joins the EU, it has to endorse the European law and the bulk of legislation which has to be transferred into the language of a Member state. Since the most commonly used working language of the EU is English, this paper deals with term formation procedures employed mainly in the English language. The Slovak language has been selected as a minor working language (aside from being a native tongue of the author) in order to validate Valeontis and Mantzari's hypothesis.

According to the official EU terminological standard ISO 704 (2000: 31), *term-formation patterns depend on the lexical, morphosyntactic, and phonological structures of individual languages*. There are four main term-formation methods employed in both, English and Slovak languages, according to ISO 704 (ibid) and Masár (2000):

- Creating new forms
- Neologism
- Using existing forms
- Translingual borrowings

1.2.1 Creating new forms

The ISO norm 704 (ibid.) recommends certain methods to be used in term-formation in English in the EU institutions. It also defines a “new form” as a “new lexical entity that never existed before” and lists the following methods to be used when forming such an entity:

- **new forms** – a brand new word defining a concept, labelled by Masár (2000) as “*neodvodený termín*”;
- **derivation** – the derivation process involves forming a new term by adding one or more morphological elements, or affixes, to a root or a word (ISO 704: 31); in the Slovak language defined by Masár (2000) as “*odvodený termín*”, e.g. *amendment*, *amending*;
- **compounding** – combining existing words or word elements to create a new form that contains two or more roots but designates a single concept (ISO 704: 32); the Slovak equivalent for this method in *Ako pomenívame v slovenčine* by Masár (2000) is “*zloženiny*” or “*kompozitá*”, split according to ISO 704 in English into the following:
 - compounding complex forms
 - joined by hyphenation: e.g. *general-interest services*, or *materiálno-technický*;
 - joined by fusing: e.g. *outflow* (while according to Masár (2000), the most common way to join words in Slovak is by the morpheme “o”, however, there is a special group to be considered in which one element of a compound is a foreign word, e.g. *telekomunikácia* – no morpheme “o”);
 - not joined: *member country*, or *členský štát*.
 - compounding blends: based on compounding of clippings; e.g. *information+ entertainment* → *infotainment*, or *textilsilon* → *tesil* in Slovak (Masár 2000: 43);
- **Abbreviated forms** – shortening the word or words designating a concept may create new abbreviated forms (ISO 704: 32); the ISO standard suggests further sub-methods, namely:
 - short forms – uses fewer words to designate the same concept (ISO 704:32), e. g. *European Council* – *Council*, or *Rada Európy* – *Rada*;
 - clipped terms – are formed by truncating the front, middle or back portion of a simple term (ISO 704: 32), e.g. *influenza* – *flu*, or *informácia* – *info*;
 - abbreviations– created by omitting words and/or parts of a word making up a term (ISO 704: 32), e. g. *page* – *p.*, *strana* – *str.*
 - initialisms – abbreviations created by using the first letters of each/some elements of a complex term (ISO 704: 33), e.g. *United Nations* – *U. N.*, or *Organizácia spojených národov* – *OSN*;
 - acronyms – abbreviations created by combining initial letters or syllables from each/some elements of the full form (ISO 704: 33), e. g. *light of amplifier with stimulated emission* – *laser* (also used in Slovak).

1.2.2 Neologisms

According to another regulation of the EU dealing with terminology ISO/TC37 1087-1: 2000 (see Terminology work – Vocabulary – Pt. 1: Theory and application by Valeontis and Mantzari 2006: 8), a *neologism* refers to “a new term coined for a given concept”.

1.2.3 Existing forms

New terms can be also formed from already existing forms by the following:

- **conversion** – new terms can be created by changing the syntactic category (ISO 704: 34), e.g. *output (noun) - to output (verb)*;
- **terminologization** – the process by which a general language word or expression is transformed into a term designating a concept in special languages (ISO 704: 34); also described by Masár (2000: 42) as *terminologizácia*, e. g. *sound* (generic word) – *sound* (specialized term in physics), or *zvuk* – *zvuk*;
- **semantic transfer within a special language** – an existing term within a special language is used to designate another concept by logical extension (ISO 704: 34); there are two types of semantic transfer:
 - simile - Sager (1990: 71) claims that *similes are generally used in the preliminary phase of the creation of term and help to the stabilization of concepts*. Further, simile is usually expressed by means of suffixes such as *-like, -style, -type*” etc. (Valeontis and Manzari 2006: 7);
 - synechdoche - Masár (2000) identifies two sorts of synechdoche: *totum pro parte* and *pars pro toto*. While the former refers to a method of term-formation in which “the whole names the part”, the latter refers to “the part which names the whole”;
- **transdisciplinary borrowing** – also known as internal borrowing; a term from one subject field is borrowed and attributed to a new concept in another subject field within the same language (ISO 704: 34). This is interpreted by Masár (2000: 42) as *determinologizácia*, e.g. *virus* (medical term) – *virus* (IT term), or in Slovak, Masár (ibid.) gives an example of *katalyzátor* (in chemistry) and *katalyzátor* (in social sciences).

1.2.4 Translingual borrowings

The said European norm for term-formation ISO 704 describes this method as introducing terms from one language into another language by borrowing, in particular:

- **direct loan** – existing term is frequently adopted from one language to another if there is no current term for the concept in second language, while spelling or pronunciation may differ (ISO 704: 35). Masár (2000) treats this method as *internacionalizácia* and contends that even though the method under discussion is commonly used by translators, *a new term should be formed if the theory of terminology of the target language allows it* (Masár

2000: 45);

- **loan translation** – the process whereby the morphological elements of a foreign term are translated to form a new term (ISO 704: 35), e.g. *world-view* – *svetonázor*.

All in all, the methods as presented above may be used to produce a new term. However, as Masár (2000: 14) claims there are several properties that each and every term should possess, these being primarily: fixedness (in a particular field a term has to have exactly the same meaning), being formed in accordance with term-formation rules and grammatical rules of a particular language and being functional (a term has to satisfy long term communication needs in a particular field).

2. Research

2.1 Research rationale of the pilot study

The main purpose of the research has been to identify word-formation methods employed in term-formation of selected terms sourced from *Regulation No. 1235/2010 of the European Parliament and of the Council* as well as compare the Slovak equivalents of selected English terms. The analysis of the methods applied in the excerpted terms is based on Valeontis and Mantzari's approach (2006) suggesting that when forming a term in a target language a translator should employ the same method used in term-formation in a source language, which is known as an "analogue rule". For the purposes of this pilot study only those examples have been picked which pertain to the theory of term-formation outlined above. The limitation of this paper, though, is that an exhaustive quantitative analysis would fall outside its scope. Moreover, in order to arrive at valid numeric conclusions, a much larger sample of primary texts would have to be examined. The present paper, however, fulfils only a function of an analytical probe with possible implications for further research.

2.2 Selected terms and identification of term-formation methods

The selected EU documents deal with the topic of pharmacovigilance. On this very spot, it should be added that this is a field with a rich terminology. The very first term worthy of a discussion is the term "*legislative act*" from *Regulation No 1235/2010*. It is obvious that the word-formation method employed in the English term at hand is compounding of adjective and noun. There seems to be nothing unusual about it in the English version of the legislative document; however, the Slovak version entails what Masár (2000) refers to as "undesirable loans" in the form of the Slovak equivalent "*legislatívne akty*". At first sight, the Slovak term-formation method seems to be identical with its English equivalent and it may be argued that the analogue rule has been followed. However, a deeper interpretation reveals that the Slovak version of the term seems to be more prone to a calque, a word-for-word translation with undesirable connotations with respect to the lexeme

“akty”, which should be replaced by “zákony”. Further, the calqued term in Slovak is also “humánne použitie” based on its English underlying term “human use” even if the identical word-formation structure has been preserved in both languages.

Another problematic term, not following the analogue rule, is “*medicinal products*”, which is from the point of view of word-formation, a compound of adjective and noun, but its Slovak equivalent seems to be a much simpler, non-derived term: “*lieky*”. Nonetheless, as Masár (2000) points out, this is highly desirable when forming a term in a target language providing that such a language offers a term-formation method the result of which may sound more natural, which is in our case fulfilled.

All the analysed examples suggest that one of the chief methods used in term formation in EU texts seems to be compounding. Terms such as *Member State*, *Union legislation*, *pharmaceutical residues*, *environmental problem*, *European Medicines Agency*, *national parliament* or *centralized procedures* are clearly the word-formation outcome of “non-joined compounding”. The pertinent Slovak equivalents are also formed accordingly by “non-joined compounding” except for the term “*farmaceutické rezídua*,” which is a calque and “*Európska agentúra pre lieky*,” which is a compound with preposition since grammatical rules of the Slovak language do not provide rules for linking nouns without any prepositions (*agentúra pre lieky*).

Another intriguing thing in the analysed EU document is the way the term “pharmacovigilance” is treated. In the English version, the term-formation method used is compounding, more precisely compounding blends, as far as the first part of the term is clipped from the term “pharmacy” and vigilance in English has its own meaning. The term was obviously designed to serve the purposes of the EU and thus, a direct loan into a Slovak language version would be a most straightforward method to be used. However, the Slovak version is “*dohľad nad liekmi*,” which seems more reasonable considering the minimisation of ambiguity.

In the examined EU institutional-legal text, there are also examples of compounds linked by a hyphen, e.g. “*Union-wide*”, which is rather a “joined by fusing” term in the Slovak version – “*celoúniový*”. Derivation is represented in the analysed text by terms such as “*transmission*” or “*transparency*”. While the former term is derived by the suffix *-sion* from a verb *to transmit*, the latter is derived from an adverb *transparent* by adding a suffix *-ency*. Quantitatively-speaking, when it comes to the formation of all of the above mentioned terms, it is evident that compounds are the most common outcome of the term-formation process. This is also confirmed by Masár (2000: 37) who claims that almost 77% of all new terms tend to be compounds and only 7% are verbs.

Another quite frequently used word-formation method, not only in EU texts but also in other legal texts, is abbreviation, especially short forms. These are usually introduced by a well-known legal cliché such as “hereinafter referred to as” or in the text under discussion, these are introduced in brackets immediately after the full form, e.g. “*Eudravigilance database*” serves as a short form of “*Union phar-*

macovigilance database and data-processing network” or “*European Medicines Agency*” is shortened simply into “*Agency*”.

Within the theoretical framework of abbreviations, initialisation has been attested in the examined text as well, e.g. “*Treaty on the functioning of the European Union*” is initialized into “*TFEU*” and “*EC*” initials are repeated all over the text standing for the initials of the “*European Community*”.

As a specialised topic, pharmacovigilance covers a wide range of neologisms, such as “*safeguarding public health*”, “*clinical trials*”, “*a black symbol*”, “*periodic safety update reports*”, “*risk management plan*” or “*risk-benefit assessment*”, all formed as compounds.

On the basis of the overall empirical reasoning, it may be claimed that one of the most common word-formation methods in EUese is beyond doubt compounding, probably in order to coin terms fulfilling all the properties which every proper term should have and also in order to avoid ambiguity. For the purposes of this pilot study, it is necessary to keep in mind that Eurolect/EUese/Eurojargon, whatever its name, is a language variety in its own right as far as it has to consider all the working languages of the EU and therefore, not all of the methods discussed in the theoretical part may be effectively employed in order to form a new term. Finally, the following table based on the analogue rule as proposed by Valeontis and Mantzari (2006) serves for the evaluation how many terms have been transferred from English into Slovak abiding by the principle and whether applying this rule in a target language is or is not effective.

Table 1: English-Slovak terms based on the analogue rule

<i>ENGLISH</i>	Method	<i>SLOVAK</i>	Method	Analogue rule applied	Effective
<i>An EEA relevance</i>	-not joined compound, noun +noun -EEA - initialisation	<i>význam pre EHP</i>	-not joined compound with preposition; noun+noun -EHP - initialisation		
<i>advanced therapy medicinal products</i>	-not joined compound, Adj+ noun+adj+ noun - medicinal product – compound →adj+noun	<i>lieky na inovatívnu liečbu</i>	-noun+ pp (pp- compound – adj+noun) -lieky→ simple term	X	
<i>legislative acts</i>	-not joined compound, Adj+noun	<i>Legislatívne akty</i>	-translingual borrowing, calque	X	X

<i>union-wide</i>	- compound joined by a hyphen	<i>celoúniový</i>	- compound joined by fusion (“o” morpheme)	X	
<i>Commission</i>	- Abbreviation, short form	<i>Komisia</i>	-Abbreviation, short form		
<i>Eudravigilance database</i>	-a form of compound blend →EUDRA – acronym of “European Drug Regulatory” + vigilance = neologism - Eudravigilance database – not joined compound	<i>Databáza Eudravigilance</i>	- eudravigilance – translingual borrowing; a direct loan - atabáza Eudravigilance – not joined compound	X	
<i>wheel (meaning vehicle)</i>	-semantic transfer - synecdoche (pars pro toto)	<i>vozidlo</i>	- simple term	X	
<i>European-like</i>	- semantic transfer - simile	<i>európsky</i>	- simple term, related to the EU, adj.	X	
<i>transparency</i>	- derivation (-ency) adj → noun	<i>transparentnosť</i>	- derivation adj → noun		
<i>Med</i>	- abbreviation - clipping	<i>lieky</i>	- simple term	X	
<i>WHO</i>	- abbr. initialism	<i>SZO</i>	- abbr. initialism		

As it is evident from Table 1, five terms out of eleven followed the analogue rule. In four cases this rule has been interpreted as effective and did not result in ambiguity. In total, the analogue rule has not been applied in seven cases, being effective, though. However, on a broader scale, it should be highlighted that based solely on this pilot study, it is difficult to draw any sweeping conclusion whether or not the analogue rule may be deemed as effective for a much greater quantitative research in the given area is required.

Conclusion

Summing up, this pilot study was to provide a theoretical outline of term-formation and to examine *Regulation No. 1235/2010 of the European Parliament and of the Council* from a word-formation angle. Its overriding goal was to analyse selected terms and identify possible term-formation methods which have been applied. It should be added that the topic of term-formation along with a word-formation analysis of such methods offer inexhaustible stimuli for research since in EUese every single lexeme might be considered a term in its own right. However, based on the analysed terms, it may be argued that there is a conspicuous tendency

towards compounds in the English EU document, which are sometimes transferred into their Slovak versions as calques. Thus, it cannot be stated that both examined language versions of the EU document employ the same term-formation methods reciprocally. Furthermore, it has been ascertained that short forms are quite common to avoid repetitiveness of longish phrases in legalese. However, as far as the results of this empirical research are concerned, they cannot be generally applied to all EU texts, and their varied thematic fields, since a much greater quantitative research would have to be carried out with regard to term-formation methods so as to confirm or refute the findings of the present pilot study.

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TIME-SPACE RELATIONS AND AXIOLOGICAL ASPECTS IN HISTORICAL FICTION

Abstract

In the article, we place the Ukrainian historical novel against the development of the genre of the historical novel as such, especially in the context of axiological considerations. The main emphasis is put on how temporal and spatial relations have been created in selected Ukrainian novels since the 19th century.

Key words: historical novel, historicity, time, space, Christianity

Almost all nationalities of East and West have novels where authors turn to the past and artistry compensate reality. The focus of the historians is a significant event in the life of a society or a person with his/her heroic actions, proved by idealization. Historical persons are acting in the same time and space as fictional characters do.

However, until the 1750 historians were the main critics of the historical novel and they emphasised its lack of veracity and therefore serious worth, and criticised it for being mere entertainment. Then in the second half of the 18th-century, criticism evolved and with Romanticism came the idea that works of fiction could be art.

Still, in the 15th century, following the invention of printing, prose began to dominate European fiction. This immediately led to the development of a special elevated prose style modelled on Greek and Roman histories, and the traditions of verse narrative. The development of a distinct fictional language was crucial for the genre that aimed at creating works that readers would actually identify, and appreciate, as fiction rather than history.

Both in 12th century Japan and 15th century Europe, prose fiction created intimate reading situations. On the other hand, verse epics, including the *Odyssey* and *Aeneid*, had been recited to a select audiences, though this was a more intimate experience than the performance of plays in theaters. The late medieval commercial manuscript production created a market of private books, but it still required the customer to contact the professional copyist with the book a person wanted to have copied, a situation that restricted the development of a more

private reading experience. The invention of the printing press, in the 15th century totally altered the situation.

A new world of individualistic fashion, personal views, intimate feelings, secret anxieties, “conduct” and “gallantry” spread with novels and the associated prose-romance. Love also became a major subject for novels.

The novel is today the longest genre of narrative prose fiction, followed by the novella, short story, and flash fiction. However, in the 17th century critics saw the romance as of epic length and the novel as its short rival. A precise definition of the differences in length between these types of fiction, is not possible.

The European tradition of the novel as the genre of extended prose fiction is rooted in the tradition of medieval “romances”. Even today, most European languages make that clear by using the word *roman* roughly the way that English uses the word *novel*, which claims roots in the Italian *novella*.

Epic length or the focus on a central hero giving the work its name, as in *Robinson Crusoe* or *Oliver Twist*, are features derived from the tradition of “romances”. The early modern novel had preferred titles that focused on curious examples of modern life, not on heroes.

The subject matter which was to become the central theme of the genre in the 16th and 17th centuries was initially a branch of a broader genre. Arthurian histories became a fashion in the late 12th century, thanks to their ability to glorify the northern European feudal system an independent cultural achievement. The typical Arthurian romance would focus on a single hero and lead him into a double course of episodes in which he would prove both his prowess as an independent knight and his readiness to function as a perfect courtier under King Arthur.

The model invited religious redefinitions with the quest and the adventure as basic plot elements: the quest was a mission the knight would accept as his personal task and problem. Adventures (from Latin *advenire* “coming towards you”) were tests sent by God to the knight on the journey, whose course he (the knight) would no longer try to control.

Analyzing the development of the genre of the historical novel from the perspective of time, the Ukrainian historical novel in 19th - early 20th century was characterized by increased attention to display specific historical measurement of time. Instead, in the historical novels, the second half of 20th century brings subjective personal timespace characters. These changes affected the structure of the historical novel of this period. These novels create events and conflicts where important place belongs to the internal dynamics of psychology that is found in violation of chronological sequence of events displayed and the increasing role of character-space with social and historical aspects.

New cultural and historical realities, which evolved in the Ukrainian literature of the second half of the 20th century, contributed to the expansion and diversification of genre boundaries of genre varieties of historical prose. For example, a documentary historical novel that emerged in the 19th century and passed a number of modifications in the second half of the 20th century developed in two

versions - "Chronicle" (novel "Daniel Galician" by A. Hyzhnyaka) and "stylized" (including the novel "Evpraksiya" by P.Zahrebelnoho, "Funeral gods" by I.Bilyk). Epic-historiosophical kind of historical novel actively developed in the second half of the 20th century (perhaps the best example - "Miracle" by P.Zahrebelnoho). This novel testified tendency to deep social and philosophical analysis of historical events, historical prose general attraction to philosophic.

Deepening philosophical and intellectual content of the historical novel, a characteristic of the second half of the 20th century, can be observed in both historical and polemical and historiosophical novels. A new kind of historical novel, emerging and developing actively in the second half of the 20th century, the novel is "due time", built on the basis of a combination of several temporal planes. The authors of similar works were P.Zahrebelnyy, Y.Kosach, Y.Mushketyk, R.Ivanychuk. Novels "due time" represent a new concept of time, contrary to the traditional approaches of time and space structure of the novel and the historical evidence of qualitative changes in the poetics of the genre.

Problems of artistic space and time, which is widely discussed in literary criticism from the 1970's till early 1980's, again attracted the interest of researchers in late 1990's. In focus were not only general theoretical questions as researching time and spatial continuum of individual works, which will undoubtedly prepare the basis for these theoretical generalizations. In this way, it is important to consider the artistic modeling of space and time as to identify certain common trends in temporally-spatial thinking writer, and so the individual characteristics of their implementation.

Традиційний образ часу зазнав змін під впливом модернізму й постмодернізму, що запропонували різноманітні часові зсуви та інверсії, алогічні поєднання часових пластів, часову невизначеність. Тенденція до ускладнення часових конструкцій активізувала пошуки нових варіантів композиції. Серед широкого масиву жанрово-стильових різновидів історичного роману завдяки своєрідній композиції виокремлюється роман, умовно називаний романом "зв'язку часів". Відзначається, зокрібно, специфічне моделювання художнього часу як однієї з основних ознак романів „зв'язку часів”, що відрізняє його від інших. Йдеться про наявність часових пластів, у яких розгортаються одна чи декілька сюжетних ліній. Універсальною ознакою роману "зв'язку часів" є монтаж кількох відносно автономних сюжетних ліній, що належать віддаленим часовим пластам [1,15].

In the 1930's, a number of researchers began their studies: P.Inharden, Y.Klyajner, A.Tseytlin, V.Vernadsky (category of "space-time"), A.Uhtomsky (the term "time-space"), which are still relevant today. Methods for making connections and understanding is the basis for the integrity of the M.Bahtin system. The term "time-space", according to this scholar, does not automatically replace the definition "time space" because it is expedient to use in the organic relationship

between time and space, not each of them separately. M.Bahtin differentiates these concepts in the book “Questions of Literature and Aesthetics” (it is not by chance that the related section entitled “Forms and time-space in the novel”). In one of his fundamental theoretical work - “Forms and time-space in the novel. Essays on historical poetics”- M.Bahtin examining the development of the European novel genre varieties reveals hronotop values of different volumes: first, large typological stable time-space, defining the most important kinds of novel genre in the early stages of development (adventurous, idyllic); second, the time-space as the minimum unit of a literary text.

Християнське ставлення до історії генетично пов'язане з іудаїстською історичною свідомістю, а відповідно, - з “теологією історії” Старого Заповіту. Зосередимо увагу на найголовнішому – в плані зародження історичної свідомості – імплікації вчення про творіння [2, 43].

Given the subject of our study, it is necessary to comment on the attempts to clarify specific to Christianity points that determine its “historicity”.

Most relationships between Creator and creation provide an idea of the temporal, historical, although the absolute principle. History is seen as being created and updated. In addition, the idea of a single divine subject of history creates conditions for the construction of a variety of numerous stories to a single. In other words, the existing conditions of possibility for historical conceptualization of human life as a single world history.

Наступний базовий факт полягає в тому, що поява Ісуса Христа одразу ж розподіляє час на період Його народження, перебування на Землі та наступний період, тривалість якого – невідома. Християнська віра співвідноситься з подією появи Ісуса Христа в модусі згадування, оскільки майже все існування християнства – це не існування в модусі конкретної одночасності з цією подією. Це передбачає також інтенсивне усвідомлення історичності часу, тобто осягнення історичної різниці між різними часами [3, 177].

Christianity provides the new understanding of the historicity of each individual life. Because every human being presented as personal history as the history of the relationship between God and the soul. This story somehow reflects the relationship between God and creation in general. So Christianity is based on individual historical awareness of man's life, besides understanding his life as something quite significant for the value and unique content.

Важливо наголосити також на наявності збірного персонажа, якого стосується метафоричність мотиву порога. Це - юдейський народ, що опинившись на жорсткому зламі часів, пов'язаному з руйнацією релігійних символів, переживає глибоку кризу: “Тут і Вероніка; преторіанці зірвали

завісу із Святее святих, вийняли сувої Тори й розстелили на підлозі вони обоє... при людях вчинили на Торі... блуд! (...) Світ минулого змерк і його не стало. Несусвітня напруга отруїла все, чим досі жили люди, – чи ж після цього буде в них майбутнє?” [4, 420].

The motif of dust is not always associated with the metaphorical state of mind of the characters. Sometimes it is a literal, physical limit, specific spatial object - a threshold, the entrance to the desert border camp apostles, the threshold of the Temple in Jerusalem.

Коли сумніви Томи досягли апогею, він відцурався від усього: земних, небесних, пекельних сил, бо прагнув лишитися наодинці з собою. Здавалося б, пуста поглинула його. І лише тепер невірний учень Христа зрозумів і повністю повірив у те, не підлягає сумнівам, що є неминучим, істиною, якої він так довго шукав – смерть. Властиво, саме це відчуття принесло йому спасіння: “усамітнитись на землі нікому не дано, і в останню мить зрозумів Тома, що єдина на світі істина, яка не підлягає сумніву – то смерть (...) проглянув на землю лик Христа. Ти єдиний з моїх апостолів мужньо витерпів тортури мислі й за те ще сьогодні будеш зі мною в раю” [5, 128].

The Word of God contains secrets that people can never quite understand. The appearance of sin in the world, the incarnation of Christ, the resurrection of the dead, the Bible, is the mystery superabundance deep that the human mind could comprehend and explain it. However, there is no reason to doubt the Word of God just because you can not understand it through. In nature, there is always a secret, which can not fully understand.

Even in the simplest manifestations of life we are faced with dark inaccessible to our understanding, attacks of seeing the wonders that are higher than the mind. Can the wonder that in the spiritual world have secrets that do not have the strength to explain? The whole difficulty lies in the weaknesses and limitations of the human mind. Aware of our inability to fully comprehend the truth.

Прозріння Томи – багатоетапне й художньо реалізується як процес конденсації істинного змісту постулатів Ісуса Христа в скептичному світогляді і, головне, в душі героя. Упродовж основної сюжетної дії Невірний не змінює свого початкового ставлення до світу людей і вчення Месії, а в фіналі роману свідомо приймає його в світ духовних цінностей [6, 42].

Many of the techniques the novel developed over the past 100 years can be understood as the result of competition with new mass media: film, and at the end of the century the World Wide Web. Shot and sequence, focus and perspective have moved from film editing to literary composition. Experimental XXI century fiction is, at the same time, influenced by literary theory.

The most complete writer's concept of time is embodied in composite structures. Anachronistic, temporal organization is the basis of composition and the combination of different temporal parts that do not fit in a biological character and beyond individual human memory. Frame composition acts of hronosystem are varying a distance from the present. Installation of different periods creates the possibility of manipulating artistic time, helps to build time frame. Transitions between hronosystems become a means of concentration of additional psychological stress, increase the intrigue, though hinder the development of each individual hronosystem.

In Ukrainian fiction of the XXith century is well noticed the growing interest of writers, readers, critics in the historical prose. This is because, on the one hand, the influence of European trends, on the other - historical conditions prevailing at that time in Ukraine. First of all ideological taboos and restrictions in the interpretation of the critical events of national history. Under these conditions, historical prose was the only source of information about the past, especially in Ukraine, which gave the writer the opportunity to break through images of past painful issues of our time. Literature somehow reflects the real world - the nature of things, events, people in their internal and external existence. Distinguishing feature of artistic time and space has their convention. Time space in the literary text creates specific conditions for the existence of the characters and even the author. This is not only a reflection of certain historical facts and events in chronological order, and the means by which a writer is served by creating an artistic style within which and through which we can understand and identify history.

Євангельські мотиви виразно звучать і в творах Ю. Косача, Р. Іваничука на тему національної історії. Зокрема, в романі „Орда” новозавітна колізія зради і мотив урятування роду людського накладається на трагічні події української дійсності часів визвольних змагань Мазепи і зруйнування Батурина. Головний персонаж - твору отець Єпіфаній - проходить тернистий шлях шукання істини – від мовчазного споглядання розправи над беззахисними батури́нцями, за що він згодом прирівняв себе до Євангельського Іуди, до усвідомлення власного розп'яття за свій народ в ім'я його свободи [7, 138].

The time stands as a kind of revival element static, inanimate substances, creating a place to deploy love scenes and battles, historical characters with modern, reincarnation, and pictures for eternal life. Real time, characterized by flexibility, continuous, unidirectional order from the past to the future through the author's subjective perception, techniques of writing which were transformed into art. Novels themselves, individual books continue to arouse attention with unique personal and subjective narratives that challenge all circulating views of world history. The authors remain independent individuals even where they become public figures, in contrast to historians and journalists who tend, by contrast, to assume official positions. The narrative style remains free and artistic, where as modern

history has a contrast almost entirely abandoned narration and turned to the critical debate of interpretations. Novels are seen as part of the realm of „art”, defended as a realm of free and subjective self-expression. Crossovers into other genres – the novel as film, the film as novel, the amalgam of the novel that led to the evolution of the novel – have strengthened the genre’s influence on the collective imagination.

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MANOEUVRING WITH TIME AND SPACE IN THE NOVEL *THE MILL ON THE FLOSS* BY GEORGE ELIOT¹

Abstract

The article *Manoeuvring with Time and Space in the Novel The Mill on the Floss by George Eliot* deals with the idea of time – space relations in Victorian novel. The major types of space included in the analysed novel are: idyllic space, connected with family life, individual space of protagonists, historical and geographical spaces, and the most important one – the space of nature, which constitutes the whole background for the story. Time is also a crucial element worth analyzing. In the novel by Eliot, for both Maggie and Tom time seems to stop, and their childhood seems to last. The relativity of time is underlined by a narrator, who, together with different types of space contributes to presenting realism of the novel.

Key words: time, space, chronotope, idyll, Victorian novel, realism

The novel by George Eliot constitutes a great example of realism presented in the category of time and space. Nature constitutes here the dominant space. Eliot tries to emphasize the idea of an idyll, which is a background for the presentation of the space of individual characters. Although the multidimensional space of nature is dominant, there are also the elements of the historical and geographical space in the novel. These are just mentions, nevertheless they become the points of reference to the places and moments in which the action takes place.

The title *Floss* is a leitmotif of the whole work. It is believed that the inspiration for the river was a real river Trent in north-eastern England (Szala 1991: 5). The town St. Ogg's, whose name is fictitious, can be treated as the representation of the town Gainsborough on the river Trent in Lincoln county (Szala 1991: 5). On the basis of the complex description of St. Ogg's, a reader can notice numerous interesting historical facts which refer not only to the nineteenth century in which

¹ The article is the extended version of the passage from the book: Buda, A. (2014) *Powieść wiktoriańska i jej dwudziestowieczne życie*. Radom: Wydawnictwo Uniwersytetu Technologiczno-Humanistycznego.

the action of the novel takes place, but also to the earliest history of the town. While presenting the town, the narrator goes back to Roman times, he also mentions the glorious times of Anglo-Saxon kings and the Norman Conquest. Emphasizing the connection between St. Ogg's and the earliest history, the narrator points out at the archaic character of the town. St. Ogg's not only resembles the past events but it is also the place of living for people restricted to a particular cultural and social circle. The inhabitants of St. Ogg's define Maggie's behaviour who spent a night on a boat kidnapped by a man, as immoral; but it is only a superficial opinion, as they do not analyze other important factors that accompanied the situation. The character of the town harmonizes with the personality of its society- these two elements are not progressive. The historical space of the city is very capacious; it also includes the cultural- religious level. The town witnessed among others, the presentations by John Wesley and some priests.

The historical space of the novel also contains a very apt narrator's allusion to the nineteenth-century social relationships. The time of the novel's action which is the Victorian period, is portrayed here as *dark ages* (1998: 167), due to a peculiar understanding of social morality. These are the times in which clergymen who were the markers of moral rules, had *narrow intellects and large wants* (1998: 167). This is undoubtedly the criticism of some conservative stagnation of views on social rules promoted by the church. The narrator strongly criticizes the church representatives who keep the Victorian society unaware. He underlines that a characteristic feature of St. Ogg's society were unchangeable views connected with backwardness and preventing from dynamics and progress:

If such were the views of life on which the Dodsons and Tullivers had been reared in the praiseworthy past of Pitt and high prices, you will infer from what you already know concerning the state of society in St Ogg's, that there had been no highly modifying influence to act on them in their mature life. It was still possible, even in that later time of anti- Catholic preaching, for people to hold many pagan ideas, and believe themselves good church- people notwithstanding (...) (1998: 275).

The historical chronotope is static, unchangeable and presented from a distance. The criticism towards the old-fashioned morality and the political- social analysis of the presented society are very crucial here. Nevertheless, one may agree with the opinion by Ewa Borkowska who perceives the presence of historical elements in a novel in such a way: literature is some kind of an archive of memory, a museum of time, in which past elements maintain the present ones (2005: 16).

The chronotope of nature is presented in the novel in a completely different light. Nature seems to be a dominant, vivid and dynamic element in comparison to the unchangeable space of the town. Nature not only connects the fate of the characters but is also the indicator of passing time and changes that take place.

The river Floss is one of the most distinctive and dominant natural motifs. It constitutes a background for the plot and at the same time- the essential element

of the story. The river appears at the very beginning of the novel; its image introduces the reader into the atmosphere of the place in which the main heroine- Maggie lives. The river is also the element closing the novel- in it Maggie dies with her brother. This constructional link is filled with a variety of allusions and metaphors referring to water. The river is personified here and presented as a vivid and dynamic organism. Its image enlivens the chronotope. The Floss at the beginning of the novel appears as wide and powerful; merchant ships speed on it. The river is a symbol of a place vibrant with life, the way providing the inhabitants of St. Ogg's with prosperity. But, being such a powerful river the Floss can be a danger for the people. Mr. Tulliver, Maggie's father and the owner of the mill is aware of this fact and knows that one should respect water, it is water then that drives its millwheel and in this way, indirectly it becomes a breadwinner:

And water's a very particular thing- you can't pick it up with a pitchfork (1998: 155).

The space of water is open and vast, it can constitute some mystery then and be unpredictable as well as dangerous. That is why for the characters water is not only life-giving but also unforeseeable. The symbol of a flowing river is meaningful for Maggie; it is *full and rapid, and for all rivers there is the same final home* (1998: 402). The river is a metaphor of the heroine's life and the harbinger of her tragic death (Szala 1991: 475).

The Floss is mainly the reflection of particular stages in Maggie's life; it is a power that in a certain moment dominates over Maggie's actions, when Stephen takes her insidiously to the trip by boat. At first, Maggie opposed the situation but after a few hours, she accepted her fate, subjected herself to the stream of the river that marked the path of the heroine's further life. The trip by boat at one point changed in a chronotope; in the thick fog, Maggie and Stephen were unable to notice anything except water; time seemed to stand still because except the *enchanted haze* (1998: 464) nothing could be seen. The characters became dominated by the river and their fate depended on water. They did not fight it being aware of its power. It appears that the stream of the water stayed in the opposition to the direction of Maggie's thoughts. This difference connected with moving around the dimensions of the space can be perceived as the failure of the main heroine. Stephen tries to convince Maggie to subject to the river that marks her fate:

-See how the tide is carrying us out- away from all those unnatural bonds that we have been trying to make faster round us- and trying in vain. (...)

Maggie listened- passing from her startled wonderment to the yearning after that belief, that the tide was doing it all- that she might glide along with the swift, silent stream, and not struggle any more (1998: 465).

This metaphorical dominance of water can be the allusion to rebellious conduct of Maggie who did not behave according to the rules Victorian society expected from her. As an intelligent girl, having her own opinion, she opposed a popular idea that a woman does not deserve education. In this context the space of water becomes the reflection of the society's point of view, that wanted to cover Maggie with its morality and to lead her towards severe Victorian rules. By subjecting to the power of the river Maggie shows that she resigned from her fight for her own way of living and that she resigned herself to the situation. However, Maggie is an unruly heroine and does not totally subject to the social expectations; after she had spent the night on the boat she is cursed by people who think that marrying Stephen would be the only help for her. By refusing that Maggie opposes the popular way of thinking that is symbolized by the river. Maggie drowns in the water, as well as she drowns in the society refusing to fulfil its demands. People expected from her submissiveness and being inconspicuous. As Małgorzata Kita claims (2010: 46), a woman was often restricted to the private sphere, her role model was clearly defined according to the imperatives. Maggie Tulliver, on the other hand, definitely did not match this idea of femininity.

The very end of the novel describing flood becomes the summary of Maggie's life. Together with her brother Tom, she is not able to prevent the approaching tragedy – the flood that has always been a threat for the mill and its surroundings:

(...) it was water flowing under her (...). The stream was flowing under the door that led into the passage. She was not bewildered for an instant - she knew it was the flood! (...) A new danger was being carried towards them by the river (...). The sun was rising now, and the wide area of watery desolation was spread out in dreadful clearness around them (1998: 515, 521).

The siblings were aware of the eternal danger of nature that became the analogy to their lives. The flood actually, can be also perceived as salvation, especially for Maggie. She becomes equal with her brother in a social sense after her death. The siblings drown in the same way; during the catastrophe social norms according to which Maggie is no longer a member of the town, have no significance.

Nature becomes the factor that regulates a man's world; it reflects his mental trends and at the same time places him on the appropriate levels of its space: it takes him with his stream in accordance with an ideological tendency of the society or absorbs him totally, showing him his position in the society.

Nature, unlike the inhabitants of the town that is a static space, is changeable and dynamic. The river Floss constitutes here the dynamic and dominant element. Its chronotope is also connected with the chronotope of the mill. It is definitely an idyllic space: hills with forests surround the buildings, there are also fields *made ready for the seed of broad-leaved green crops* (1998: 7). This readiness means approaching changes, time passes here according to the cycles of nature. This idyllic landscape constitutes a background for the events happening in the Tullivers' house.

A peaceful area is an ideal place for the miller's life. Changeability of the nature's space is natural and enchants with its charm. In winter, snow becomes a dominant element of nature, it is *softer than the limbs of infancy; it lay with the neatliest finished border on every sloping roof* (1998: 152). The harmony of coexistence of human world and nature makes the chronotope of the mill become soothing and nostalgic.

Sometimes nature becomes the reflection of negative aspects of human life. In the surroundings of the Moss' family, which is poor nature harmonizes with misery, presenting itself in the depressing way; fields are muddy here and fences are broken. What is more, *the muddy lanes, green or clayey (...) lead nowhere but into each other (...), but there were many feet in Basset which they led more frequently to a centre of dissipation, spoken of formally as the "Markis o' Granby"* (1998: 78). The space of life of Mr. and Mrs. Moss, as well as of other poor people, was analogous to the space of nature that suffered with them together.

The space of nature around the mill changes in a similar way, when Mr. Tulliver loses everything. Nature is presented here as a metaphor. The narrator refers to the valley, calling her a valley of humiliation. This reference can be associated with a vertical dimension of space, the direction downwards which means a fall. After Mr. Tulliver loses his possessions, he lies ill in the room. The space of this place is quite characteristic: time stood still here, there existed only the problem of the sick man. For a loving daughter, the room became the *centre of her world* (1998: 235). The mill was the whole world for the Tullivers; they have owned it for ages. That is why the loss of the mill is a real disaster. The mill remembers times when Maggie's father as a child, used to run in the nearby area and listen to his grandfather's stories. Mr. Tulliver's feelings towards the mill are the manifestation of a pure idyllic space:

He couldn't bear to think of himself living on any other spot than his, where he knew the sound of every gate and door, and felt that the shape and colour of every roof and weather-stain and broken hillock was good (...) (1998: 263).

Mr. Tulliver's love towards the mill is the force idealizing its space; even hard work and drawbacks of the building are ideal for its owner. That is why he constantly tells his son to recover the mill. When Tom is successful in recovering the mill, Maggie, after the night she spent with Stephen, dreams of going back to a safe space of her house, not thinking of what people say. The only thing that matters is that her mother and brother are in the mill. Finally, Maggie goes back to the mill and meets Tom. This meeting has a metaphorical meaning; it takes place in the idyllic chronotope, in the family area that offers the feeling of safety. The action of the novel not only starts in the mill but it also ends here. The mill becomes then a constructional link of the work; it links all the presented events. Although the flood destroyed the building, it becomes rebuilt. This event is a symbol of hope that memory of family love will not die.

A characteristic feature of an idyllic space is according to Bakhtin (1982: 454) alienation of the main hero from the society. Maggie Tulliver is such a figure; she is not accepted by her aunts due to her looks. Her dark complexion and unruly locks were the subject of criticism; her opinions were perceived as too brave. What is more, Maggie used to lead a lonely life; she did not have friends, so according to a social doctrine, she was unable to fulfil the role of a wife (Marcus 2007: 80).

The idyllic space also contains houses belonging to other representatives of the Tulliver family. The house of uncle Pullet was perceived by Maggie as an unusual object, full of modern architectural solutions and interesting animals. The image of the house corresponded with aunt Pullet's behaviour: she thought of herself that she is more noble than the Tullivers that is why she used to teach them how to behave properly in her space. The house lacked naturalness; maybe that is why Maggie was frightened when she saw one of the best bedrooms of her aunt (1998: 89).

The Gleggs' house is the example of a different perspective of the idyllic space. The building's construction lets aunt Gregg observe the passers-by carefully, what satisfies her desire to criticize people, their behaviour and clothes.

The space of house is not only connected with its looks and layout of the rooms. Bob's house is a cramped place but full of love. This is where Tom lives when his family has financial problems.

In the novel the place of living constitutes a central point of events, this is mainly the place where human personality is shaped. It is a space presenting not only objects but also relations between the inhabitants, their dependence on the external factors and people; it also shows the processes of building feelings among the inhabitants. The idea of a house, especially the mill, is shown in the novel by Eliot by widening the chronotope; the writer presents the history of the mill that is earlier than the action of the novel and the mill's long-standing family tradition.

Another space that can be distinguished in the novel is the space of love. Maggie and Philip Wakem, a physically disabled boy make friends, later on they fall in love with each other. Their first meeting takes place in the school, where Tom and Philip study. The girl and the boy meet later in a Maggie's favourite place, in the bosom of nature. Their love is idyllic: it is impenetrable; nature is the witness of the relationship. The feeling that appears in the relationship is located in the closed space; it cannot be revealed because Philip's father is Mr. Tulliver's enemy. Maggie and Philip create a space of mystery around themselves; they hide their feeling until Tom learns about it. He forbids his sister to contact with Philip and in this way he destroys her only safe space that was a part of Maggie's individual chronotope.

Maggie's individuality becomes a separate space in the novel. The heroine, escaping from criticism of her appearance and behaviour as well as from the lack of acceptance, creates her own world. It exists mainly in her favourite places, for example, in the attic. She can be herself in such places and she definitely can relax there. Maggie's attitude towards some places in which she can find peace, can be defined as topophilia (Bachelard 1994: XXXV).

The main heroine moves around the cultural space, as well. It mainly refers to

the differences between the role of men and women in Victorian England. Maggie loves reading books, nevertheless, this hobby is criticized by other people. Maggie not only is interested in things aimed at men but also reads books offering her general knowledge. Her love towards reading and learning makes her share the experience with others. Because Tom had problems with Latin, she wanted to help him in understanding grammar of this difficult language. But, unfortunately, her attempt is seen as an insult for a man. Eliot frequently emphasizes the difference in perceiving man and woman on the basis of cultural and social tradition. Although it was Maggie who desired to study, her parents sent Tom to school. His education is described in the novel in a more detailed way than Maggie's. Such presentation of education is typical for Victorian tendencies; as Mitchell says (2009: 179), in the nineteenth century in England, education was a crucial element of the young boys' careers from middle and upper classes. The girls did not have to learn, as they were not prepared to work in public area (Mitchell 2009: 181). The most important demand society imposed on women was connected with the event on the boat where Maggie spent one night with Stephen. After that night Maggie is cursed by the inhabitants of St. Ogg's mainly due to the fact that she is a woman. People do not analyze the event and do not believe Maggie and Stephen who claim that she was not dishonoured. Appearances are essential here and they indicate that Maggie did not obey moral rules. In this situation Eliot personifies the town that passes a sentence on Maggie excluding her from the society:

We judge others according to results; how else?- not knowing the processes by which results are arrived at (...). Maggie had returned without a trousseau, without a husband- in that degraded and outcast condition (...). She had been actuated by mere unwomanly boldness and unbridled passion. There was always something questionable about her. (...) As for poor Mr. Stephen Guest, he was rather pitiable than otherwise: a young man of five- and- twenty is not to be too severely judged in these cases- he is really very much at the mercy of a designing bold girl (1998: 490- 491).

The town speaking through the narrator's voice, expresses clearly its opinion about Maggie, without any analysis of the situation. The man's behaviour is according to the society, totally justified, as women in the nineteenth century were perceived as the source of evil and misdeed. And Maggie Tulliver, the intelligent and sensitive woman was to live in such cultural tradition. As she could not be understood by the society, she created her own chronotope, in which the motif of way constitutes a symbol of seeking her place on earth.

Way is an indispensable element of the main heroine's life. As a young girl, Maggie did not find acceptance in her family, so she decided to escape to the Gypsies, to which her aunt compared her. A perspective of a journey to these mysterious people was quite pleasant for Maggie; it became for her a promise of the freedom of opinions and behaviour. The fact that Maggie was used to wandering alone on

the fields and *was less timid there than on the high-road* (1998: 106), signifies her loneliness and isolation from the rest of the society. It also means that among people Maggie felt as if she was in prison, and the open space of the fields was the encouragement to freedom. The path leading the girl to the Gypsies was wider for her than those she walked on earlier; it is another analogy to the open space of freedom. The fact that her potential has been limited so far made Maggie notice only walls along the paths she walked on. She only during her escape saw that the path can be wide and not limited. The Gypsies' tent was located round the corner of the track, so it could not be noticed by those who go straight in accordance with severe moral rules. The path turning into the tent is a symbol of departure to the common rules. This is the place where the space refracts, and leads to freedom. In this departure Maggie saw a chance of escaping from *all the blighting obloquy that had pursued her in civilized life* (1998: 107).

That way for Maggie means not only a promise of freedom but it often seems to be an aimless track. While being at the Moss' house, she meets Stephen, who came to her to tell her about his feelings. During their walk, Maggie quickly suggests him that their meeting, conversation and their future have no sense. The walk is a symbol of the way of life, that is why Maggie claims: *There is no need for me to go any farther* (1998: 446). In this way she rejects the promise of love which is offered her by Stephen; she also rejects one of the numerous ways she could choose in her life.

There exists undoubtedly, among other spaces, the space of crisis and turning point. It gathers together many elements belonging to particular motifs and plots. The loss of the mill by Mr. Tulliver becomes a crisis, while Tom's action in order to regain the mill is a turning point. A crisis of Maggie's identity when she is criticized by her family is a serious crisis which deepens when the society of St. Ogg's cursed her. Nevertheless, Maggie's life has a turning point the moment when Tom accepts his sister and is reconciled with her just before their deaths.

The space of crisis and turning point is connected with the space of conflict. In the novel a conflict refers mainly to financial matters. Through the whole work one can observe the motif of a lawsuit, on which Mr. Tulliver spent fortune just to avoid losing his belongings. Due to all the Tullivers' debts Mr. Wakem, a lawyer and Philip's father, takes over the mill. The Tullivers have to face a new situation: the debt collector comes and takes over all they possess. This space of conflict can be also perceived from a totally different perspective; Tom decides to regain the mill and he is successful in it. Financial regulations referring to children and wives are also the part of the conflict. This question is frequently discussed in the Tullivers' house. Aunt Glegg criticises Mrs. Tulliver that she lives with a man who does not respect her dowry; Mr. Glegg, on the other hand, criticises his wife's behaviour. Maggie and Tom are perceived as ungrateful children, because they do not respect the fact that their aunts care about their future and bequeathed them a part of the wealth. The financial conflict in the family becomes the element of destruction of idyllic space of the Tullivers' home.

The category of time is also a very interesting question in the novel by Eliot. It can be analyzed from numerous perspectives. One of them is a perspective of a hero who is either static or dynamic in terms of time. At the beginning of the novel, when Tom goes back from school, a reader does not notice in him crucial changes; Tom is an unchangeable figure. In the mill as well, nothing underwent the passing time. What is more, both Maggie and Tom are convinced that the only thing that will change in their lives will be the lack of obligation of going to school; the rest will remain the same:

They would only get bigger and not go to school, and it would always be like the holidays; they would always live together and be fond of each other. And the mill with its booming - the great chest- nut tree (...) these things would always be just the same to them (1998: 41).

The siblings of course fail escaping from the time passing; their children's dreams meet inexorable clock measuring out every single day. Tom is here the most dynamic hero; after a long stay at school Tom goes back home as a physically changed man. His behaviour and opinions also changed; he became more mature and responsible. The phase of childhood is closed both for Maggie and Tom and this is simultaneously the space of childhood, to which the golden gates led. On the threshold of adulthood the siblings realize that *their childhood had for ever closed behind them* (1998: 191). The indication of Tom's dynamism is his idea how to regain the mill and save valuable objects for his mother. Maggie also becomes a dynamic figure after she crossed the golden gates of her childhood; in the eyes of the narrator *she was strangely old for her years in everything* (1998: 276).

The relativity of time lets a reader diversify the characters. That is why at the time when Maggie and Tom become mature, for their parents time seems to stand still. Mr. and Mrs. Tulliver who are very traditional become static figures. Mr. Tulliver does not accept any innovations, he criticises Mr. Pivart who tries to introduce modern solutions to the mill's work. During his illness Maggie's father is somehow suspended in time; when he recovers he comes to the living room and treats the world as if he was still ill; he does not notice any changes. It is possible that he does not want to see them as he believes the most important is preserving the tradition. He thought that only one day had passed since he started being ill; he lost the sense of time. That is why the confrontation with reality appeared to be very painful for him. The time of action of the novel becomes for the narrator a tool to present his omniscient character. The narrator frequently uses flashback while presenting the events. He explains to the reader these events which are necessary to understand the further course of action.

The space of narrator supplements the rest of the presented spaces which alternate. Undoubtedly, the historical space and space of nature are the most realistic and they constitute a background for other spaces. Eliot presents in her novel many motifs connected with realism such as: dishes, walks and conflicts. The

heroes are individual figures in the novel, so individual space is underlined here. It takes various forms and dimensions, it praises its vertical dimension, emphasizing the originality of the characters.

Both narration and chronotope are closely connected. They form a uniform whole, becoming the poetics of a Victorian novel. This poetics is subjected to the convention of realism. Narration and chronotope coexist in Victorian prose forming the convention of realism which becomes their common feature. As Adam Kulawik claims (1997: 257), all the elements of a literary work can be realized in a particular time and space. In this way all the parts of the work can harmonize with each other.

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REFLECTIONS ON DESIGNING A TELECOLLABORATIVE PROJECT TO DEVELOP STUDENTS' WRITING SKILLS AND ENHANCE THEIR STRATEGY TRAINING

Abstract

The rapid development of information and communication technologies allows new possibilities with respect to foreign languages learning. While a growing number of primary and secondary schools take part in collaborative projects, this still seems not a common practice in higher education contexts. Besides, educational implications of the Internet use are often taken for granted. There rises, however, a question over the role of student strategy training when it comes to the effective academic language acquisition and skills training in CALL environments. How can higher education students be best supported to benefit from participating in collaborative projects? In what ways can collaborative tasks enhance the conscious use of certain learning strategies?

The following manuscript aims at answering the questions above. In order to achieve the goal, the author is going to share one's experience in the design of a collaborative project as a supplement to a course in Academic Writing. Moreover, an account of a research study will be presented, the participants of which were surveyed on the use of strategies when learning online and their attitudes towards the experience.

Key words: telecollaborative project, strategy training, academic writing skills

Introduction

Developing written proficiency is becoming increasingly important in today's world as it enables to function successfully in the global community. Consequently, writing instruction should assume this expanding role in the foreign language education. As Cushing Weigle (2002) asserts:

The traditional view in language classes that writing functions primarily to support and reinforce patterns of oral language use, grammar, and vocabulary, is being supplanted by the notion that writing in a second language is a worthwhile enterprise in and of itself.

Crafting shorter texts such as emails, longer ones such as monthly or yearly reports in a foreign language constitutes an inseparable part of workers' everyday professional lives. Thus, strong communication skills including writing proficiency are becoming a significant asset which may be sought after by many employers. It seems of upmost importance to prepare students to get competitive on the job market and so to equip them with real-life skills they would be able to take advantage of in their jobs.

Successful writing instruction requires implementation of writing strategy training. As Mu (2005: 2) put it *writing strategies seem particularly remarkable because many researchers (...) claim that is the writing strategies that primarily separate successful from less successful writers*. What makes successful writers different from unsuccessful ones is the fact that the former group intentionally selects, consciously monitors and evaluates the strategy they use keeping the main objective in mind. Whereas, the latter group tends to imitate learning behaviours of their peers unconsciously. Hence, they employ certain incidental actions but without a previously well thought over plan to fulfil a language goal (Gu, 2003). Moreover, as Ranalli (2009: 161) points out *many learning strategies are underused or misused by learners*. The researcher, adding to all this, notices another problem. He claims that:

Any effort to integrate learner training in the use of strategies faces the challenge of shortage of training materials, lack of teacher's expertise and ingrained habits or even resistance on the part of the learner.

With the rise of technological progress, there have emerged new opportunities for more autonomous and individualised target language acquisition and practice. What is more, digital technologies have also become helpful tools when teaching writing. As Purcell, Buchanan and Friedrich (2013) put it *they are shaping students writing*. The online tools encourage students to be more invested in their writing since personal expression is encouraged and also a wider audience for their work is provided.

In the context of Polish education system, conditions for ICT use are gradually improving. Krajka (2012: 14) points out that *computer-related practices of Polish citizens as well as student teachers are becoming more and more frequent and versatile*. It would be advisable to take advantage of the emerging opportunities to enhance writing instruction so that it was more purposeful and meaningful for students.

The paper comprises an account of a study in which a telecollaborative project between two universities was conducted in order to develop students' writing skills and enhance their strategy training. It attempts at receiving the answer to whether or not participation in such a project contributes to the development of writing strategies. The results from a survey on the use of strategies when learning online as well as records from students' journals will be presented. Finally, the retrospection data regarding students' attitudes towards the experience will be projected and commented upon. Last but not least, the article's aim is to show reflections and suggestions on how to design collaborative tasks so as to support students greatly and make them benefit from taking part in the collaborative undertaking.

Background

Telecollaboration is becoming a well-established practice in language learning and teaching. It involves learners *in parallel language classes [using] Internet communication tools [...], in order to support social interaction, dialogue, debate, and intercultural exchange* (Belz 2003a: 1). Students benefit in terms of foreign language development of the linguistic competence (Belz & Müller-Hartmann, 2002) as well as facilitating of intercultural competence (Müller-Hartmann, 2000).

As regards developing writing skills in collaborative projects, research to date among others encompasses enhancing students' writing skills in technical writing and LSP translation. In their study, Arnó Macià, et al. (2014) found that by engaging students in telecollaborative exchanges one provides them with invaluable experience of learning-by-doing and also with extended practice of realistic language for specific purposes. Apart from getting prepared for global careers, the participants benefited greatly in terms of developing interpersonal relations. Ware and O'Dowd (2008) explored the impact of peer feedback on language form in weekly asynchronous discussions. The findings indicate that students are in favour of including feedback on form as part of their written exchange. The researchers, therefore, recommended situating such feedback type in telecollaboration projects and also assisting *students in using feedback strategies such as reformulations, which do not rely on deep understanding of the target or native language grammar*. (Ware & O'Dowd, 2008: 1)

Finding a receptive audience for the expressions of their own cultural identity contributed to the successful development of the intercultural communicative competence in O'Dowd's prior studies from 2003, too. In the email exchange Spanish and English second year university students were found *to build up a personal relationship with their partners via e-mail, their sensitivity to their partners' needs and communicative style, and their capacity to produce engaging, in-depth correspondence* (O'Dowd, 2003). O'Dowd listed these aspects of the email as the key factors leading to the successful development of intercultural competence. He noticed, however, that these exchanges which do not function properly may cause a reinforcement of stereotypes and a rise of negative attitudes.

As far as successful strategy training in CALL environments is concerned, the problem has found its place in the contemporary research as well. In their study (2008), Pomman and Hubbard attempted to develop strategy training which facilitates online work and make it more effective. Firstly, they appealed for incorporating strategy training into regular language classrooms. Furthermore, they emphasized the importance of setting language goals before taking actions to meet them and choosing tools to achieve the goals. Last but not least, they recommended collaborative reflection and debriefings as key constituents of a successful collaboration project. Jenkins et al. (2006) also pointed out that educators need to:

[...] ensure that [learners have] access to the skills and experiences needed to [...] articulate their understanding of how media shapes perception, and have been socialised into the emerging ethical standards that should shape their practices as media makers and participants in online communities.

Littlejohn, Beetham and McGill (2013) noticed that when taking advantage of online content and in opinion-generated activities learners find it difficult to take a critical stance. Since these are inclusive actions undertaken in pre-writing training stage, researchers' suggestions seem to appear relevant in the context of developing skills via web-mediated instruction as well. These recommendations refer to engaging students in practices (e.g. collaboration) during which they could build up their critical and evaluative skills.

Added to all this, along with the role of tools in strategy training in CALL environments, researchers reflect upon activity frameworks to develop digital L2 literacies. Tools themselves do not possess a magical power to teach. They can, however, assist in the learning process on the condition they are implemented in a proper way. Hauck and Kurek (2014: 126) presented a framework comprising three agency levels for online collaboration activity design: *informed reception*, *thoughtful participation* and *creative contribution*. *Informed reception* directs attention towards the quality of the input – its potential on meaning making and the effect on the audience. *Thoughtful participation* prepares for public acts of thoughtful opinion giving. The stage is oriented towards linguistic competence. *Creative contribution* involves individual or joint creation of artefacts and their subsequent dissemination. It is less linguistically oriented and allows purposeful shuttling between modes, genres and tools. It appears the framework for activity design has a lot of potential for the development of writing skills. Similarly, strategic training may become an integral part of the framework as it undeniably involves employment of actions taken to be able to succeed and to be able to tackle problems which may arise while working online.

To summarise, a number of studies have been conducted over developing language skills, activity design or strategy training in CALL environments. All the aforementioned findings seem to be of great importance for all the educators who wish to become active contributors in the process of *normalisation of CALL*,

which Bax wrote about (Bax, 2003). They lead to the conclusion that engaging students in collaboration may bring a number of benefits. Since such projects are becoming an established procedure in foreign language classrooms, there arises a question over the numerous aspects of language learning and teaching where their feasible potential could be exploited to even a greater extent. Employing collaborative projects in order to help students develop various strategies which are utilised in writing seems an area worth exploring. The empirical value of the present study, therefore, lies in shedding light to the problem of how to enhance students' repertoire of strategies so that they could create valuable texts in the target language and make them motivated to work on the skills through involving them in a more purposeful and meaningful instruction, which is a collaborative project. Furthermore, the article comprises a description of an example design, its benefits and drawbacks, which may serve as inspiration for all those who would like to get ones' learners involved in a telecollaborative procedure.

Methodology of research

The study was conducted in a sample of 22 students of Teacher Training College in Radom involved in a telecollaboration project with 20 students of the University of Vic in Spain. The project was implemented to the regular curriculum of a course in Academic Writing. The whole intercultural exchange lasted 4 months (from October 2013 to January 2014). The main objectives of the quasi-experiment were: to make students develop their writing strategies and also augment their writing skills.

As regards the research methods and tools, the participants initially took part in an introductory survey on their use of writing strategies and attitudes towards web-mediated instruction and the future project they were about to take part in. During the project, the students took notes in their journals where they reflected upon particular strategies' used while dealing with subsequent stages of the tasks. Finally, the learners attended an evaluation lesson during which they answered some questions about the experience of telecollaboration and commented upon the project in a semi-structured interview. The aforementioned combination of research methods was used to ensure triangularity of the research and thus receive a better quality and reliability of research data.

Preparing and inducing the writing strategy training required having searched for well-renowned taxonomies in order to choose the one which could serve as a scaffolding to refer to in the surveys, journals and the final interview. Mu's (2005) model of ESL writing strategies seemed a justified choice since it attempts at synthesizing and including results from prior studies on writing strategies. Moreover, its shape is also influenced by a thorough analysis of strategies from a theoretic stance. Consequently, it appeared to be more explicit and accessible than the previous classifications. The model encompasses the following strategy types: rhetorical, meta-cognitive, cognitive, communicative and social/effective strategies.

Initial questionnaire – findings

Prior to the project, an initial survey was conducted in which the students (22 Polish participants) could express their impressions on the upcoming collaboration procedure.

With regard to their attitudes, the words they used to describe them most frequently were: I am interested (8 Ss), excited (8 Ss) and willing to take part in it (5 Ss). As for the anticipated fears, the learners stated they were afraid they might be laughed at (9 Ss). They were frightened of the potential misunderstandings on both sides (6 Ss). Some participants were worried that the collaboration project would be a more time-consuming procedure (when it comes to preparation and the amount of work involved) than the writing classes conducted in a traditional way (4 Ss). What is more, a few students admitted to having some reservations towards being able to keep the deadlines (3 Ss). As regards the students' hopes, they claimed they hoped to have a valuable writing practice due to an opportunity to participate in the collaboration exchange (13 Ss). Nearly half of them were looking forward to a possibility to learn more about their partners' culture (11 Ss). A relatively big number of students said they would appreciate a chance to interact socially in English with a partner from abroad (10 Ss).

Discussing the finding concerning writing strategies the students tend to use most frequently, the students pointed out taking advantage of rhetorical strategies such as: organisation (20 Ss) and use of L1 (18 Ss). Among meta-cognitive strategies, monitoring was stated as the most popular one (all the Ss). Retrieval (22 Ss) and rehearsing (15 Ss) were the most popular cognitive strategies. Reduction took the first position in terms of popularity among communicative strategies (12 Ss) whereas resourcing was claimed to be most frequently used social-affective strategy (22 Ss).

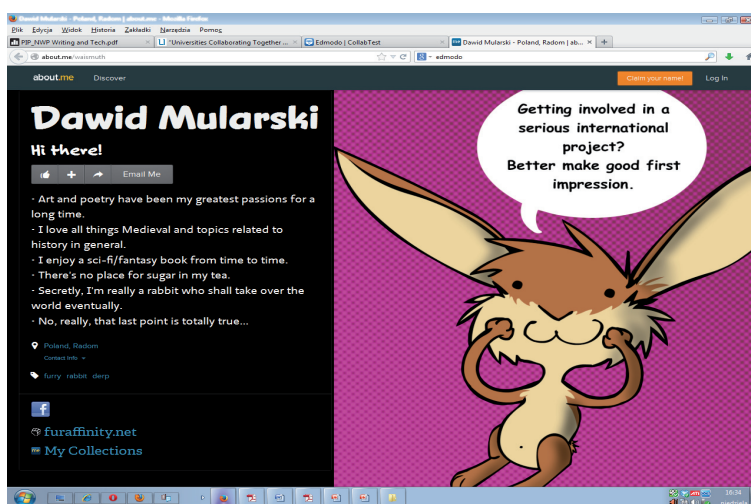
Among the least popular writing strategies used by the students, there were: planning as a meta-cognitive strategy (5 Ss admitted to using it on a regular basis), evaluating as the same strategy type (5 Ss), clarification as a cognitive strategy (3 Ss) and sensing the readers as a communicative strategy (2 students).

To sum up, the students entered the project with mixed feelings. Most of them were very optimistic in their views. They had some reservations at the same time since it was the first time they were to take part in the collaboration format of this type in their learning experience. Moreover, the teachers had a lot of hopes, too. It seemed very likely, however, some obstacles might be encountered. Engaging the students in the project during which they would have to experiment and use some strategies they hardly ever or never utilise while writing could be risky. Nevertheless, finding out more about the greatest benefits as well as drawbacks of the telecollaborative project seemed of upmost importance and value. In spite of a number of limitations of the study, the collected data was supposed to shed light on the potential of telecollaborative exchanges with respect to language learning and strategic development.

Project design and strategic development

In the course of project preparation, both teachers took part in negotiations over the final shape of the exchange. Three aspects needed to be taken into account while designing the final shape of the project. Firstly, the procedure was supposed to overlap the goals of the writing classes in both curriculums. Secondly, particular stages of the project had to enhance various strategy types' development. The last but not least, the project format needed to follow Kurek and Hauck's framework design (2013) comprising varied agency levels to ensure full development of students' digital L2 literacies.

The decision on the final shape of the telecollaboration exchange was eventually reached. At first, students were familiarised with the platform for cooperation, for which goal Edmodo was chosen. Edmodo, as an online educational tool allows to submit posts between the students and the teachers, which are all visible to the members of a particular community (but not to the public if the administrator restricts access to the website's content, which actually happened in the current context). Subsequently, collaborators were encouraged to find a partner and initiate contact with the one. The Polish decided to create short introductory ID cards with the use of *about.me* (Picture 1). The Spanish wrote letters presenting themselves. The next move, however, was unexpected and not pre-planned. The Polish responded by replying to the letters in writing although they had not been asked to. They felt the need to address their partners' comments and inquiries, and therefore, produced additional and extensive posts in the target language. The strategies used at this stage – the initial stage of the project – as noted down most frequently in the journals encompassed: genre consideration (formatting and modelling), comparing different rhetorical conventions, planning (finding focus), monitoring and evaluating one's piece of writing, revising, clarification, retrieval, rehearsing, sensing the reader, getting feedback and reducing anxiety.



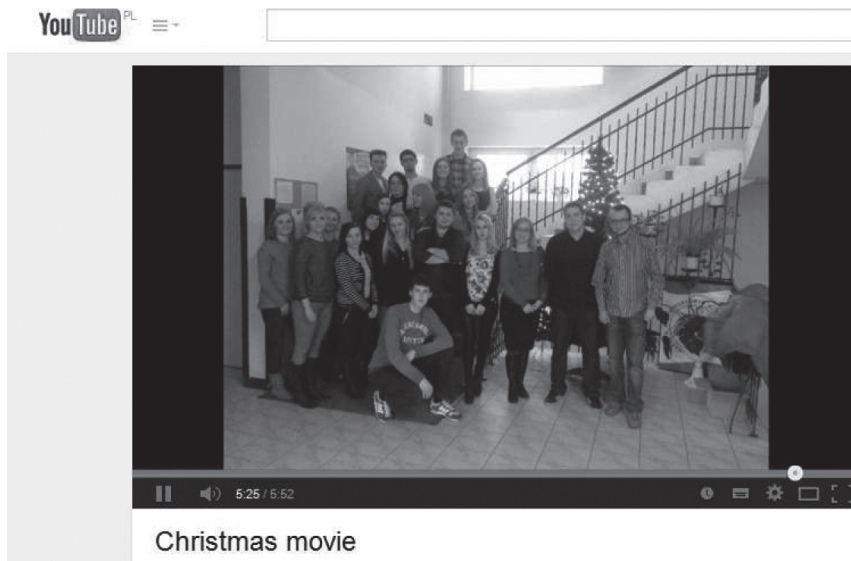
Picture 1. A sample ID card designed with the use of *about.me* tools.

Secondly, the students were asked to write essays presenting one's culture in 200/300 words. At first sight the activity instruction looks a great challenge which may force to produce an extremely extensive text. It was designed, however, in such a way to initiate and increase the students' repertoire of writing strategies. To begin with, the participants were to search the Internet so as to find opinions, facts and stereotypes about how their nation is presented in articles or in posts on various websites and in blogs. Secondly, they needed to reflect upon the aspect(s) of their culture they would like to write about. In this way they were to pre-plan their written utterances. Thirdly, they were to look for and analyse the models for writing an expository essay in terms of the layout, register and language used to be able to produce similar adequate and reliable texts. When ready, the students exchanged the essays with their partners. What followed was an evaluation stage when the learners commented upon the ideas and curiosities in the texts of the Spanish/ the Polish and the language of the texts. They would not have been able to deal with the stage successfully if had not been given a chance to work out a number of criteria for evaluation beforehand. They agreed upon the following ones: ideas/curiosities, analysing the title, the reliability of the author, organisation, coherence and cohesion, style, language analysis (phrases, expressions, grammar concepts typical of the text type), scrutinizing techniques to encourage one into further reading. Finally, the participants exchanged their feedback comments in a form of posts. In sum, the stage made the participants to work on a large number of writing strategies. Taking the criterion of popularity into account, the following ones were most frequently used: genre consideration – formatting and modelling, organisation, comparing different rhetorical conventions, planning – finding focus, monitoring and evaluating, generating and synthesising, revising, clarification, retrieval, rehearsing, sensing the reader, avoidance, resourcing, getting feedback and reducing anxiety.

In stage 3 of the project, the students took part in the web-based search to analyse authentic samples of articles, reviews in particular. They were asked to prepare a presentation which would serve as a guide for writing reviews in English. After meeting the requirements of the activity, the collaborators exchanged their presentations and took part in feedback discussions in their classrooms. Finally, the learners were set the final task – write a review of a film made in one's native country as recommendation for their partners. The stage ended with the feedback stage on the proposed films to watch and on the language of the articles. At the stage, the students could use a variety of writing strategies as well. They marked in their journals the following ones: genre consideration – formatting and modelling, organisation, comparing different rhetorical conventions, planning – finding focus, monitoring and evaluating, generating and synthesising, revising, clarification, retrieval, rehearsing, sensing the reader, avoidance, resourcing, getting feedback and reducing anxiety.

The whole project was closed with the evaluation lesson during which the participants reflected upon the whole classroom activity format, their impressions

on writing strategies' development and aspects to improve when considering participation in a collaborative project in the future. In the end, the collaborators exchanged symbolic gifts. The Polish made a video about their hometown (Picture 2) and their group and sent in their best Christmas wishes.



Picture 2. The farewell video made by the Polish as a gift to the Spanish.

The Spanish prepared a closing letter summarizing the benefits of the project. As one of the students (Francesca O.) wrote:

But I want to emphasize the opportunity that this kind of methodologies can provide to our society, because in a globalization world the important is to respect and protect things that made us like we are, and the language is one of these pillars. Through plurilingualism we can improve our levels of communicative competence in different languages, but the most important fact is that we can improve our humanity.

Final questionnaire and semi-structured interview findings

When comparing the frequency of certain strategies' use as stated in the initial as well as final questionnaire, it seems the project increased to possibility to try out and utilise the following strategy types:

- a. Among the ones that were also listed quite frequently in the initial questionnaire: formatting and modelling as a rhetorical strategy (the number of Ss claiming the strategy used raised from 10 students to 15/ per 22 Ss), summarising and avoidance (as cognitive strategies) – 53% students more admitted to using the strategy type, getting feedback as a social-affective strategy – 36% Ss more claimed to be using it.

- b. Among those that were hardly ever mentioned in the initial questionnaire: planning and evaluating as meta-cognitive strategies – the number of Ss using planning raised from 22% to 100%, using evaluation from 22% to 81%; clarification as a cognitive strategy – from 13% of Ss to 81% of Ss, sense of the readers as a communicative strategy – from 9% of Ss to 100% of Ss.

The strategies which were listed very infrequently in the initial questionnaire and whose frequency of use has not changed much during the project include: elaborating (extending the contents of writing) – 22% in the initial questionnaire, 36% of Ss in the final one; rest/deferral (used for reducing anxiety) – 45% / 35% in the final questionnaire.

As regards the interview results concerning the students' impressions on the participation in the collaborative project, 82% of students felt they had improved their writing skills. 77% of the participants said their cultural awareness rose due to the project. 73% of the students valued having a true reason for writing (a real person to read their works and comment upon) as the greatest advantage. 45% of students claimed their self-confidence as a learner rose. The last but not least, 91% of the students expressed their hopes to take part in similar projects in the future.

Apart from the advantages, the collaborators gave some feedback on the negative aspects of the intercultural exchange. 45% admitted to feeling frustration on account of their partners not meeting the deadlines. 36% had the impression the amount of effort put into the project was not equal enough. They believed they contributed to a larger extent than their partners did. 9% of the participants would not like to experience participation in a similar project in the future. They reported they felt stressed. One person said he did not like it since the partner was not willing to cooperate at all.

Conclusion

Collaborative projects have a positive influence on writing strategies' development. They are liable to build up students' metacognitive, communicative and socio-affective strategies, in particular. They allow to extend the repertoire of strategies underused while writing in traditional classrooms, namely: metacognitive strategies, such as evaluation, clarification or sensing the reader. Besides, technology use facilitates other tricks utilised by learners to deal with writing, among which there are: resourcing, genre consideration, planning, synthesizing processes or getting and giving feedback.

What is more, a great value of the collaborative project lies in getting writing activities to become more meaningful and purposeful since the learners are writing for real audience and they are getting feedback from real, not imaginary partners. Having had a number of reservations at the beginning of the project, most learners finished it as more self-aware and self-confident English language users. Evaluation lessons allow collaborators to be more critical and sensitive towards the Internet content. Participants are likely to develop and follow invaluable criteria for websites

or materials' selection. Another crucial benefit lies in the fact that students learn about their partners' culture from the most reliable source – the culture carriers. They can fight the stereotypes they may have once had, they can modify their views or keep them unchanged, they may inquire about anything they need to clarify the meaning of and get the response from the best reference source – their partners. This sounds and may serve as an eye-opening experience.

It seems of great importance, however, to establish the rules at the beginning of a project to follow them consistently. In this way, many may avoid frustration connected with misunderstandings or meeting the deadlines. Whenever a negative phenomenon is taking place, it is good to have an agreement to get back to and kindly ask the other side to stick to it. Another significant point to keep in mind is to make collaborative tasks reflect the qualitative thinking of designer or teacher about what the tasks are intended to do, why they are structured the way they are and why implementation followed the pattern it did. Creating a project in order to achieve certain language or non-language goals will bring some measurable gains then.

In sum, the present study allows to observe some positive influence of the collaborative project on the learners' writing strategies' development. In addition, the students' attitudes towards this technology-enhanced activity format seem very positive. There exists, however, a need to research the topic more extensively on a larger sample to ensure a greater generalisability of the research data. Furthermore, examining students' written assignments in terms of vocabulary or else grammar use and comparing their results from pre-tests and post-tests could allow to conclude whether collaborative projects can influence students' language development as well. These areas are still open to further research and need to gain a better insight.

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‘IMPROVING VOCABULARY THROUGH READING SKILLS VIA AN IWB’

Abstract

This article is devoted to giving a brief look over the advantages of an interactive whiteboard. It describes not only the practical benefits it brings to students in the classroom environment, but also its potential still not fully discovered by Polish teachers. The author's main purpose is to establish the subject of an integrated and interactive model of teaching via an IWB which becomes a fundamental requirement in the XXI century. A great effort has been put to depict functions of the interactive whiteboard and possible opportunities it creates to open – mined teachers who are ready to experiment. The toolbar of this multimedia device has been examined in details and presented to the reader. Finally, the article focuses on introducing various techniques of teaching vocabulary through reading activities. It contains a number of tips how to present new glossary to students in a meaningful and attractive way.

Key words: interactive whiteboard, toolbar, functions, computer, projector, multimedia, Internet, virtual world

1.1. Functions of an IWB

Technology stays an integral part of computer-mediated interactions which became natural in the contemporary society. The term multimedia describes electronic media devices used to store and experience multimedia, it is a combination of text, audio, still images, animation, video or interactivity content forms to discover. Among multimedia one can distinguish smart phones, computer, tablets, overhead projector, interactive whiteboards, etc. This article will explore the features and benefits of using an interactive whiteboard (IWB) in the classroom environment, with some attention paid to its software and the toolbar. Than the author will focus on emphasizing a number of possibilities technology creates to teach vocabulary through reading via an IWB.

Scientists agree that in technical terms the interactive whiteboard is regarded as a technologically advanced device to share knowledge and it is suitable for educational purposes. Its sensitive touch-based surface enables a computer to

react to the user's instructions by presenting real texts, various activities, video and audio recordings, animations, images, etc. All these features create perfect opportunities to incorporate interactive whiteboards into the instruction of both scientific and humanistic subjects. Dostál (2011), Sharma & Barrett (2007), Gage (2006), Higgins, Beauchamp, Miller (2007) describe that an interactive whiteboard is typically connected to a computer and a projector. Due to this most common configuration a digital projector displays the computer image on the whiteboard and it can be assumed that those three devices: a computer, a projector and an interactive whiteboard, basically form a comprehensive integrated system. Furthermore, an interactive whiteboard integrates the role of various media in one. It enables its user to store, view, manipulate and present digital resources in microseconds. IWBs technology is suitable to present text which was traditionally written on a blackboard, show pictures which required installing an overhead projector in the classroom, watch audio and video animations normally presented by the CD player or a TV set, explore the Internet usually surfed via the personal computer during a visit to the language lab. An interactive whiteboard combines all functions enumerated above in a uniquely integrated system and is available to students and teachers every session because it is easy to adapt to regular classroom use.

An interactive whiteboard has a great potential to revolutionise teaching, change traditional paper-based processes into the integrated, interactive model of acquiring knowledge, which will move away from traditional classrooms and become more a part of a lifestyle. The biggest advantage of an interactive whiteboard is hidden not only in its free access to the Internet sources, but also in the potential its toolbar offers. There are certain functions which help to keep both the pace of the lesson as well as students' attention among which one can distinguish:

- touch-sensitive screen enables the student and the teacher to interact with this device. IWB can be operated with an e-pen, a special stylus or a finger. It creates an opportunity to learn new vocabulary in a challenging way by matching synonyms, antonyms or definitions by moving words over the touch-sensitive surface.,

- Writing and drawing icons. Unlimited options of thickness, transparency and colours of digital ink as well as highlighting tools simplify underlying and distinguishing not only the most important vocabulary from the passage but also crucial parts of the text where answers to post-reading activities are included. Thanks to 'saving' function texts can be stored in a file on one's PC or send easily to absent from school students on their e-mail boxes.,

- 'The masking or cover up' feature (Sharma & Barrett, 2007:85) empowers teachers to show a picture or a piece of text bit by bit. This function can be used to introduce new subjects and raise learners' curiosity.,

- 'Virtual library' equipped with clip-art type images containing photos, videos, sounds, shapes, objects that help to prepare challenging activities with minimum effort. A digital library is easy to access and leaves the opportunity to add more things to its content.,

➤ ‘Flipchart’ or ‘notebook’ is a kind of virtual storeroom which can contain almost unlimited amount of saveable screens with teaching materials. Taking snapshots of these screens is possible due to the build-in camera tool placed in every Smart Board. ‘Flipchart’ feature makes it possible to store information which written and cleared on a traditional blackboard was lost forever. In an interactive model of teaching it is natural to revisit digital screens at any time during the lesson and reusing once prepared lesson scenarios.,

➤ ‘Drag and drop’ feature refers to interactive and multi-sensory input. It relates to moving, sorting, classifying and matching things and these activities may vary from simple ones connected with putting words together with objects to ordering the paragraphs in a passage, matching headlines or missing parts of the text.,

Despite the fact that an interactive whiteboard possesses a toolbar equipped with various functions to choose from, it also gives the user an opportunity to work with different computer programs like: Power Point, Word, Excel, Windows Media Player. This integrated system consisting of an IWB, a PC and an overhead projector creates ideal circumstances to access the Internet at any point in the lesson. Thanks to quality websites, virtual encyclopedias, museums and galleries, online dictionaries and free flow of up-to-date information, teachers can solve every educational problem that appears during the lesson. What is more incorporating BBC News, You Tube, Facebook, blogs into teaching processes corresponds with teenagers’ lifestyle and their needs.

All things considered, an interactive whiteboard is an innovative device especially designed for the classroom usage whose functions positively influence dynamics and pace of students’ work. Above all, it enables the teacher to prepare motivating, challenging and open to modification lesson plans which best suit teenagers’ expectations.

1.2. Teaching vocabulary within reading skills

It is a generally known fact that in contemporary world – the time of free flow of information and fast development in technological improvements, reading becomes a significant ability to understand surrounding reality. All around, people can read slogans, newspaper headlines, information on boards, advertisements, leaflets, brochures, instructions, timetables, programmes, they are overwhelmed with the number of colourful magazines, newspapers or books to purchase (Komorowska 2009). Dakowska (2007:191) stresses the fact that nowadays reading is a highly interactive process, explaining the term interaction as:

[...] the mutual influence of the participants of a communicative event on each other. The writer influences the reader by his or her message and vice versa, the reader reconstructs the ideas from the reading material depending on his or her own knowledge and experience, as well as the environment in which reading takes place. Teaching reading in a foreign language must be treated as an integral part of a communicative event, which takes into account the whole communicative situation

(the purpose, the role of the participants, the place, the type of communicative exchange, the discourse genre, etc.).

According to Sharma & Barrett (2007) in innovative teaching a great role is assigned to practising reading on the basis of real texts like, articles, poems, books to strengthen students' motivation and make reading meaningful. They are the background to start interesting oral and writing activities with students at all educational levels. Harmer comments that "there has always been a theme of frequent discussion whether the text should be authentic or not, explaining: "it is because people have worried about more traditional language-teaching materials which tended to look artificial and to use over-simplified language which any native speaker would find comical and untypical" (Harmer, 1998:68).

Due to the fact that reading comprehension is goal-oriented, which is defined as searching for sense and meaning, learners usually develop this ability under certain circumstances. Komorowska (2009) and Harmer (1998) enumerate: when they need to find general or specific information, when they are expected to do a post-reading exercise, or when the text is very interesting for students and they want to grasp its general concept.

Dakowska (2007) highlights that outside the classroom people read for information and/or for pleasure, in the classroom for language learning as well as for communication. It is very important that the learner uses the text as language input which becomes a source of information about the communication styles of native speakers, the lexis, idiomatic expressions, and discourse conventions. Every text contains a communicative impact not to be ignored; however the reader should also exploit it as a language input relying on his/her experience and general knowledge. These qualities will enhance his/her language potential and will help to cope with reading tasks. It is worth emphasizing that students, not like native speakers, have some deficits in the target language which are related to understanding lexis, cultural aspects or fixed phrases. As a result it leads to the lack of autonomy in doing reading activities. The teacher is expected to support learners with special input to overcome these difficulties and accomplish the task successfully.

Due to what has been described above, reading comprehension seems to be quite complicated in its nature and requires some knowledge of the target language, knowledge of the native language, factual knowledge of the topic, background knowledge of the writer and previous episodes, knowledge of discourse, genres, etc. As a consequence there are certain aspects worth considering while choosing a text for learners to read, Dakowska (2007) enumerates, the teacher should analyze the learning language and communicative potential of the text, take teaching decisions regarding the selections and focus of his/her classroom activities. Komorowska (2009) adds it should be relevant to students' level and age, interesting for the reader, there ought to be a clear purpose for reading it.

It appears that teacher's role in preparing learners for reading activities is of great importance. Dakowska (2007) claims that providing input for the task is crucial and it can be done by: lectures, brainstorming, guided classroom conversation or

using external resources and highlighting the genre, terminology as well as the style of the text. Similarly to the previous author, Komorowska (2009) suggests that before beginning work on a text the tutor must introduce necessary vocabulary, pre-teach certain phrases and fixed expressions, present grammar structures, and in other words prepare the student to achieve certain level of knowledge to become ready to deal with the text. It is also significant for the whole learning process to integrate reading with other language skills like, listening, speaking or writing. Methodologists among whom one can find Dakowska (2007), Komorowska (2009) Harmer (1998), Grellet (1981), Ur (1996) present some techniques to achieve this goal for example.

True-False

The students are given the text to read. After that, they are asked a few questions related to it. Some of these questions are true and some of them false according to the information included in the text. Those containing wrong information are supposed to provoke the student to correct them that will result in naturally produced utterances. Depending on students' advancement the teacher can ask more general or very detailed questions. This kind of exercise is a good example of combining reading and speaking skills.

Question-Answer

The teacher asks questions connected with the text and expects his/her students to answer them. Due to the fact that the trainer is someone who gives the shape of the conversation, he/she can modify questions to make them more controversial and as a consequence expect learners to become engaged in discussion and express longer opinions about the subject.

Developing sentences

Students are given beginnings of sentences to finish relying on information included in the text. This activity can be done orally or the answers can be written down and then read loudly to the whole group.

Role playing

Working with a literary text creates an opportunity to act out short dialogues between characters from the book. To present short scenes students ought to be quite advanced in a foreign language, speak English fluently, use various grammar structures, know a number of words. This activity requires some preparations like, considering the character to act or the direction of conversation to conduct, but its flow should be natural, students should not learn their lines by heart. The main purpose here is to encourage learners to talk in English, express thoughts and feeling spontaneously and have fun of what they do.

According to what has been described before, the first step to start a reading session is introducing the subject (Dakowska 2007). Grellet (1981) and Ur (1996)

suggest it can be organized in a form of introductory discussion based on a picture or the specific object. Komorowska (2009) stresses a positive role of visual aids which help to grasp students' attention and make them curious about the topic. The students can guess what the text will be about after its title, analyzing the key words placed in it, watch a short film, see some slides, and listen to an interview or a conversation. Field (2002) is among the scholars who emphasize the importance of pre-teaching and revising grammar structures and vocabulary used in the text before reading.

The introductory stage is followed by practice, which means concentrating on the text. In view of scientists the student will read the text if there is a clear goal for doing such task. There are certain techniques applied into reading to make it meaningful and purposeful for the learners. One of these can be *skimming* (Harmer 1998, Grellet 1981, Dakowska 2007, Komorowska 2009), which refers to catching the general concept of a text. This is a good technique to start any kind of conversation about what has been read by the learners. Another useful technique is *scanning* (Harmer 1998, Grellet 1981, Dakowska 2007, Komorowska 2009) – looking for specific information, which enables students to practise selective reading. When learners look for details they could be divided into groups and for example, the first group can concentrate on information about the weather, the second about the landscape and surrounding and the third about the appearance of the main character, etc.

After reading the student is often expected to do certain tasks, which are called post-reading activities. The most popular exercises are based on true-false statements or multiple choice ones (Komorowska 2009). The first kind of activity mentioned above consists of sentences, which may be right or wrong according to the text that student was supposed to read. This is more like scanning, because the learner needs to look for specific information, sometimes investigate the text in details to find whether the statements correspond with it or not. Multiple choice is also an example of scanning; here the students are given sentences and to each one three or four answers to choose from. It depends on the level of difficulty if there is only one correct answer or more possible options. Due to the fact that it is more difficult for the student to give the right answer when the choice is large, this activity becomes more complicated than the true – false type.

Due to the examples described above, there are a number of various techniques to promote reading comprehension in a language course, which is generally divided into three categories: pre-, while- and post-reading ones. Dakowska (2007) emphasizes the importance of integrating teaching vocabulary with the reading passage. Specialists who investigate vocabulary acquisition through reading (Nagy 1997), stress the fact that the lexical material is unquestionably extremely important while working on the text and certainly belongs to the vital information that the student should acquire from this experience. On the basis of the text teachers may introduce a number of new words in a natural way and in a meaningful context for example:

Synonyms-Antonyms

Teacher underlines in a text words he/she wants to teach. In a post-reading activity he/she places synonyms or antonyms of these words. Students match new items with the words of the same or the opposite meaning relying on their intuition and the context in which new vocabulary was used.

Definitions

To teach new language items in a post-reading activity the teacher can use definitions. In a text the students have words in italics which they are expected to match to their descriptions. Learners try to guess the meaning of words from the context that is why the definitions should be written in English - getting students familiar with the foreign language as much as possible will be more beneficial for them.

Guessing

This activity is based on predicting the possible meaning of words relying on the context in which they were used in a text. Students can give answers in their mother tongue or if more advanced they may try to explain the meaning in the second language.

Mind maps

Used to group new vocabulary from the text in categories. Division of words could be done according to parts of speech or associations related to the particular topic. Mind mapping is a post-reading activity presented during the classes, which can be continued by learners at home. Students can add more interesting words to their mind maps after school in a form of revision of already known vocabulary as well as they can find completely new items and put them on the list.

To conclude, being able to read is useful in different domains of life and something necessary to understand the surrounding world. When the teacher chooses a text, he/she should consider its suitability and whether it will be interesting for the learners. The reading procedure starts with introductory activities whose main aim concentrates on catching students' attention about the presented topic. After that, learners investigate the text and finally do post-reading exercises. From the very beginning they should have a clear goal for doing reading comprehension otherwise nobody would treat this activity seriously. It is also significant to pre-teach grammar structures, introduce vocabulary and phrases well in advance not to pile up difficulties while working on the text.

1.3. Teaching vocabulary within reading skills via an IWB

Preparation of interesting reading classes can be achieved by embedding information technology into a language course. The Internet is a source of unlimited number of texts to choose from, which are ready to introduce not only on the computer screen, but also via an overhead projector or an interactive whiteboard

(Sharma & Barrett 2007). All pre-, while- and post- reading techniques presented in the previous subchapter can be practically used by operating a touch-sensitive surface of a smart board. A number of researches conducted by the scientists all over the world proved that attractiveness of multimedia influences positive attitude towards learning and guarantees, to some extent, successful classes. Dostál (2011) claims that using an interactive whiteboard creates friendly environment and raises curiosity about the subject. When other elements like, suitability of the material, effective while- and post-reading activities are integrated with blended teaching; it can be assumed that the lesson will become highly beneficial for its participants. There are authentic texts and e-books used to establish reading with the usage of multimedia.

Authentic texts

These are all kinds of materials found on the Internet like, magazine and newspaper articles, letters, various adverts, real instructions, company brochures, recipes, poems, timetables (Harmer 1998) etc. to obtain varied reading purposes.

One major advantage of using authentic texts is, as Sharma & Barrett (2007) emphasize, their up-to-date recording. In view of the same authors web-based articles touch contemporary problems, regard recent events, and describe top personalities from the world of science, politics and show business. Due to the content corresponding to present time and reality, these texts stay very interesting and attractive for the readers.

What is more, Frendo (2009) highlights that understanding authentic texts, being able to select information included in them, build up students' practical abilities necessary to survive in the surrounding world. Working on articles helps to grasp the general idea of contemporary problems and global conflicts, investigating advertisements helps to possess skills to write them independently, select suitable information and answer them. Working on letters can bring benefits in the field of commonly used phrases in this piece of writing.

In addition, there is a wide access to authentic texts on the websites, it is easy to find one and change it if necessary with just a click of a mouse. Web-based texts can be copied into a word-processor document, stored for more than one group of learners and modify in various ways suggested by Sharma & Barrett (2007):

- the teacher separates the headlines from the text as a predicting exercise,
- scramble the text and ask learners to put its pieces in the correct order,
- the teacher simplifies the text in a sense of removing or replacing vocabulary too difficult for the students,
- create a gap-filling exercise (remove some words and replace them with empty spaces),
- prepare an exercise to match sub-headlines to the paragraphs,
- get learners to explain graphs, tables, figures included in the authentic material,
- in the case of correspondence ask students to compose a reply.

Methodologists appreciate a great value of such material not only for reading classes, but also for discussion sessions, debates or different kinds of projects.

On the other hand, it is difficult to find an authentic text that fully harmonizes with the target language, phrases and grammar taught during the classes (Harmer 1998). As a general rule, the text cannot be too complicated for the learners and distract them from concentrating on reading tasks and achieving the main goals (Grellet 1981, Frendo 2007, Harmer 1998).

Although working with authentic material is challenging and brings benefits for learners, these texts contain less lexis than course book texts (Sharma & Barrett 2007). It depends on many factors whether the teacher chooses an authentic text or not, however the right balance between web-materials and course book practice should be kept.

E-books

It is “an electronic book, a book-length publication in digital form, consisting of text, images, or both, and produced on, published through, and readable on computers or other electronic devices.”¹

There are certain advantages of reading e-books among which one can find their availability and an easy access at any time and almost any place. Nowadays even portable devices like, mobile phones have connection to the Internet and can be used to read e-books without the necessity of carrying inconvenient, heavy paper-based versions. There is no need to leave the house, borrow books from the library or buy them in a bookshop, all kinds of adventure, detective or romantic stories; historical and biographical books are simply reached in the virtual world with a click of a mouse. and many of them are free of charge.

Furthermore, e-book websites include the ability to translate books into many different languages. For the users, it creates a unique opportunity to work on a text in the target language even if there is no English version on paper. Publishing on the Internet is cheaper and easier for the authors, these results in a vast growing number of e-books on websites.

In addition, electronic books can be far more attractive than paper-based ones due to the fact that they contain images – attractive and presented in a modern way photos, for more demanding existing even in 3D version. For educational purposes students could read a fragment of an e-book or if not too long read it from the beginning till the end. It is good to divide longer texts into pieces and check learners’ knowledge partially by introducing attractive post-reading activities after each fragment. It would be advisable to vary these exercises to encourage students to further reading.

If the teacher decides to choose a shorter story to work on, he/she can prepare gap-filling activities or rearranging the paragraphs of the text. With longer e-books, for the final session the teacher could create something extra for instance, language

¹ www.en.wikipedia.org/wiki/Ebook

contest including only information read in the book and rewards the best students with very good grades.

The main disadvantage of e-books is their digital nature and lack of existence on the shelf. E-books cannot supply the reader the feeling of the cover, the smell of fresh print, the rustle of pages. Those who enjoy traditional books will not probably read e-books for leisure and pleasure.

To summarize, information technology makes it possible to create interesting reading sessions with various forms of activities. These exercises can be easily prepared by the teacher by introducing some modifications to the web-based texts copied from the Internet. On the basis of articles, letters, brochures and adverts learners acquire practical abilities useful in real life situations. Embedding e-books, authentic texts into classes can encourage learners to develop reading skills. Working on virtual materials requires from the teacher involvement and effort to create attractive post-reading exercises, but it is well worth it. Students usually appreciate new activities introduced by the teacher to avoid boredom during the classes.

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WOMEN'S REBELLION IN AMERICAN DYSTOPIAN LITERATURE FOR YOUNG ADULTS

Abstract

*Teenage rebellion taking the form of violating societal norms and living according to one's own moral values is one of the key elements of pre-adulthood. Being deeply entrenched in searching for one's own identity, it can catalyse initiation into the world of adulthood. Initiation novels, depicting teenage rebellion are prevalent in contemporary fiction of the early twenty-first century. Works of fiction raising this issue often become cult novels, and therefore lead to the reader's identification with the protagonist. Veronica Roth's *Divergent* and Suzanne Collins' *The Hunger Games* are examples of contemporary science fiction novels that depict rebellion in a dystopian reality. The article analyses the reasons for rebellion in the dystopian societies described in the novels. It discusses how rebellion contributes to other issues, namely ethics and morality. Finally, the paper aims at exploring the reflection of gender phenomenon in the above-mentioned novels.*

Key words: dystopian fiction, female characters, rebellion

In order to explore the given subject and explain all the aspects of and reasons for women's rebellion presented in dystopian literature it seems to be highly recommended to state what dystopia actually is. Oxford's Advanced Learner's Dictionary (2009) defines *utopia* as *an imaginary place or state in which everything is perfect*. Conversely, a dystopia or inverted utopia can be defined as an imaginary world that is presented as inferior to any civilized society that actually exists. What is more, the dystopian authors design a world which extrapolates and amplifies the evils of it (Theis, 2009:2-3). According to Keith Booker, dystopian fiction can be defined as (Booker 1994: 3):

a critique of existing social conditions or political systems, either through the critical examination of the utopian premises upon which those conditions and systems are based or through the imaginative extension of those conditions and systems into different contexts that more clearly reveal their flaws and contradictions.

Bobby Newman also provides a definition of dystopia claiming that this term serves as the name for a genre of fiction that describes societies deemed to be absolutely horrible. All of the above are the main elements, which in most cases lead critics to classify works as *dystopian* (Newman, 1993:167).

Dystopia can be perceived as a critique of declining society. The blurry pictures of fictional dystopian realities depict contemporary fears concerning the future. The genre also embodies and amplifies common fears concerning politics, economy, and social stratification. In fact, it can be regarded as a grim reflection of utopia. *Brave New World* by Aldous Huxley and *Handmaid's Tale* by Margaret Atwood are examples of novels that fall into the category. The former describes a society where people are literally conditioned to love their future jobs. What is more, they are not born but grown on a conveyor belt. A system of mass production taken to a whole new level. The latter depicts a world where infertility is a common problem. Due to high levels of pollution and sexually transmitted diseases, most men and women are sterile. It can be said that Atwood accurately predicted that the problem of infertility will develop in the twenty-first century. According to an article, written by Rosemary Leonard, who is a British G.P and journalist, one in six British couples have difficulty conceiving.

The modern science-fiction novels written for young readers have simple plotlines, which make them accessible to main stream of culture and therefore achieve best-selling records through their popularity with young people. The phenomenon of diffusing significant culture elements (i.e. ancient Greek mythology) into the *main stream* area as well as their impact on the most popular stories about growing up, rebellion and eventually finding your own place on Earth seems to be worthy of some specific exploration, which is going to be based on the latest book series which is currently extremely popular among youth all over the world.

The article focuses on analysing the reasons for rebellion in the dystopian societies described in contemporary science fiction novels for young adults. The paper is also aimed at showing the reflection of gender phenomenon in the selected examples of contemporary novels designed for young adults all over the world. There are many works in this subject area, even among the most sophisticated and renowned works of literature as well as on the top pop literature shelves. The interpretations offered here are mainly based on two works (trilogies) designed for young adults: *Divergent* by American novelist Veronica Roth (2011-2013), the sci-fi best-selling series *The Hunger Games* by Suzanne Collins (2008-2010). These contemporary science fiction novels, describing dystopian societies, clearly present their heroines in the middle of the struggle for their own identity. The teenage rebellious women presented in this article often fight to survive in a world different from the ordinary one. This extremely difficult environment is not only a test for their survival skills, but it also transforms their personality and catalyses a very deeply felt initiation into the world of adulthood.

Therefore, the article also aims to prove that the above mentioned titles are perfect examples of childhood-to-adulthood transition literature for young

people. What is more, the novels depict teenage rebellion and the deep personality transformation of the protagonists connected with the process of their growing up in difficult conditions, literally fighting for their survival.

It is also worth stressing that works of fiction describing strong teenage rebels in a world with very specific, and cruel rules often become best-selling novels surpassing even the success achieved by J.K. Rowling with her *Harry Potter* series about wizards and magic (Bosman, 2012). It proves how much youngsters these days like strong and rebellious characters.

What is more, the novels described in this article have their film adaptations (*Divergent*, *The Hunger Games*, *The Hunger Games: Catching Fire* and *The Hunger Games Mockingjay part one and two*), which is both the effect of and the reason for their popularity (Koss 2009). These science-fiction novels have become cult positions changing the whole generation's views about life and leading today's young adults to identify themselves with their favourite fictional character.

Veronica Roth's '*Divergent*' and Suzanne Collins' '*The Hunger Games*' are perfect examples of contemporary science fiction novels that depict rebellion in dystopian reality. They describe worlds with modified and unusual rules, in which the teenagers are forced to stay strong, make difficult choices and fight in order to survive, sometimes to the point of risking their lives. These two books are some of the most popular these days.

The above-mentioned book series have two common and fundamental dimensions. Both of them rely on the concept of dystopia connected with a rebellion started by a teenage member of the society, which suffers from the lack of traditional moral values and standards. The reasons for the opposition in the case of the female main characters are different than in most of the books designed for adults. They are not rebelling against authorities, parents or school, but they are questioning the rules of their reality and wander trying to find a set of rules fitting what they really need in their lives. Their disobedience clearly has a moral background and therefore it takes a profound and deep explanation to describe these young rebels' reasons.

Dystopian worlds

The *Divergent* trilogy describes a post-apocalyptic Chicago city. The society is divided into five factions based on individual features: Abnegation (the selfless), Amity (the peace loving people), Candor (the honest people), Dauntless (the brave ones) and Erudites (the intellectuals). Each year, every teenager takes an aptitude test, which determines the faction for which they are suited. However, some teenagers can possess the features of more than one fraction and such a person is called a Divergent. The main heroine Beatrice is tested as a Divergent (Dauntless, Abnegation, Erudite), however, initially she does not reveal this fact. Divergent people with comprehensive abilities are not seen as valuable individuals, as they were more difficult to control and do not fit the caste society.

The Hunger Games, written by Suzanne Collins, depicts a vision of a futuristic place in North America, which was destroyed due to a global disaster. Panem, where the main heroine, called Katniss, lives, is governed from its capital called the Capitol situated in the Rocky Mountains. The powerful city is surrounded by twelve districts and each serves a specific purpose in supplying the Capitol. District 12 is Katniss' home and it is the main coal provider.

Panem, situated primarily in North America, is a totalitarian nation that emerged from the ashes of the old civilisation. The name Panem, is highly evocative of the Latin phrase *panem et circenses*¹ which describes entertainment used as a distraction from more important matters. An upheaval, started by Katniss, which led to the destabilisation of the society, is not the only one that occurred in this country. In the past the districts rebelled against authoritarian-totalitarian dictatorship. The revolt was brutally suppressed by the government and as a punishment, the thirteenth district was obliterated. To commemorate this pivotal moment an annual event, called The Hunger Games was established following the uprising. From then on, one boy and one girl from each district had to be randomly chosen to participate in a cruel competition, where, as Tributes, they fought until only a single individual remained.

In an interview, conducted by Rick Margolis dated Sep. 1 2008, Suzanne Collins revealed that the idea of the book describing a cruel futuristic world, where twenty-four teenagers are chosen by chance to compete against each other in the annual deadly fighting game was actually inspired by the Greek ancient myth of Theseus and the Minotaur. She explained that she was thrilled with the story, in which Athens periodically had to send seven youths and seven maidens to Crete as a punishment. The youngsters were thrown into the labyrinth and devoured by the Minotaur².

While Collins' Panem and Roth's Chicago share some similarities, Green-Barteet stresses the differences between them (2014: 43):

Panem is stark and fractured, with most of its impoverished citizens aware of their disenfranchisement and their inability to change their futures. In contrast, the majority of the citizens of Roth's Chicago believe their society is structured to protect them and to ensure their well-being.

Nevertheless, the governments of both societies aim at maintaining control over their people through institutional mechanisms, social class division and *technological advances that the average citizen either is unaware of or cannot possess* (2014: 43). As a result, subordination and submission are fundamental and highly valued.

¹ Latin, literally *bread and circuses*, supposedly coined by Roman satirical poet Juvenal and describing the cynical formula of the Roman emperors for keeping the masses content with ample food and entertainment.

² Minotaur (in ancient Greek stories) is an imaginary creature who was half man and half bull

The heroines

Tris is the main protagonist and narrator of the *Divergent* trilogy. She has *a narrow face, wide, round eyes, and a long, thin nose*. She says that she *still look[s] like a little girl* (Roth 2011: 2). She later adds that she has to roll all her

Abnegation issued pants up as her legs are not long enough (Roth 2011: 4). She is often portrayed as delicate, even when performing stunts and fighting opponents. As a member of The Selfless (Abnegation), she is conditioned to wear modest clothes and a simple hairstyle. These are supposed to make it easier to forget her own identity, not emphasized by her own beauty or figure. As a member of Dauntless, her chosen faction, Tris is allowed to wear clothes which are more womanly. Although the reader can observe a tangible change in her behaviour, her look is still under the influence of her new faction rather than constituting her own identity. The protagonist strongly adheres to the values of her initial faction and, after transition, to her chosen one. Therefore, it can be said that following the rules is maintained through conditioning and has a constant influence on every aspect of her society (Green-Barteet, 2014: 43).

Being Divergent, Tris is not limited to displaying only one of the five traits. Since the very beginning, she is shown to have acted with a mixture of curiosity and self-indulgence, features that obviously do not belong to someone from Abnegation. Her Aptitude Test revealed that she is equally suitable for Abnegation, Dauntless and Erudite.

As Divergent, she is a far cry from the typical citizen of post-apocalyptic Chicago. Possessing a broad set of skills and natural abilities sets her apart from her peers. No matter what happens, this young woman goes beyond her limits, becomes a warrior fighting for her life. At the beginning of her initiation test, she is the first person among all initiates to jump from a high building. Her bravery and quick-thinking is depicted when, during a game of capture the flag, instead of quarrelling over the next move, she climbs up a ferris wheel and is able to see the opposing team. Eventually, the main protagonist is the highest ranked recruit. The reader can observe that Tris' bravery matches or even outranks some of the dauntless members. Another manifestation of her courage takes place during target practice with knives. As punishment, one of her friends is ordered to stand in front of a target. Tris interferes, claiming that anyone can do that, and as a result takes his place.

Katniss, the main protagonist of *The Hunger Games* trilogy, is a perfect example of a brave and thoughtful heroine. Throughout the course of the series, Katniss becomes a symbol of rebellion against Capitol. Being bright and resourceful, she is able to find a solution for the most difficult situations, always protecting the ones she loves. After her father's death she is responsible for feeding her family. Even though hunting is considered a crime and results in the death penalty, Katniss is a successful hunter and forger. What is more, she often sells meat on the black market. Her acts of valor include protecting the ones she cares for by shielding them with her body and taking her sister's place as tribute. During the second Hunger

Games her primal instincts of survival slowly overwhelm her mind and she becomes a cold-blooded killing machine.

It should be noted that despite the differences in their personalities and experiences, these young women are fully aware of their difficult position in their lives. According to Sara Day, Miranda Green-Barteet and Amy Montz (2014: 3) young adult heroines focus on resisting the limitations of gender and age and *they seek to understand their places in the world, to claim their identities and to live their lives on their own terms* (2014: 3). In addition, Katniss and Tris, who without question, fall into this category, attempt to change the realities in which they live, and as a result they struggle to make these places more egalitarian and free from oppression and deception. This seems to be the main reason for their opposition. Their rebellious decisions often initiate the process of redefining what it means to be young and insurgent in the modern world. Katniss and Tris as adolescent female protagonists are seen as self-sacrificing and submissive at the same time with their strong survival talents and resistance to the rules governing their cruel worlds. The main protagonists conspicuously blur the distinctions between genders and as a result show their specific position at the verge of vulnerability and power.

Upon closer inspection, it becomes clear that the post-apocalyptic setting has a notable influence on the behaviour of the heroines. Under such circumstances, they pay little or no attention to gender stereotypes. In addition, they are often under constant surveillance which also has a profound impact on their actions. Therefore, one can say that oppression sparks creativity and an unconventional attitude towards problem-solving matters.

The reasons for the rebellion

The rebellion in the contemporary dystopian literature functions as the background to the deep personality transformations of the main characters. They show their worthiness, fight their weaknesses and learn to understand the reality around them at the same time. It is not a surprise that the young characters described in the novels struggle to create a better world. The female characters in these series are shown as examples of bravery and willingness to sacrifice, but their rebellious attitude has different aspects and reasons. The most obvious explanation for their rebellion is the search for their identity, the need to protect their loved ones and the desire to create and live in a better world, where they feel safe and loved and they do not have to fight for their survival.

From the very beginning of the novels, the protagonists are presented in the light of tyrannical dystopian realities. Both Tris and Katniss are stranded in completely different environments, far from home and family. Despite their attempts to assimilate with the new surroundings they are recognised as newcomers and aliens. They distinguish themselves from their associates and rivals through, not only their talents and skill, but also strong moral values, and physical inequality. The protagonists are preoccupied with the idea of not being accepted. Their

incompatibility sparks the need for change and rebellion. Therefore, it can be said that difference can be perceived as a seed for transformation.

The period of adolescence is mostly associated with psychological and physiological changes that occur. Such changes can form the concept of adolescents being on display and thus vulnerable to their peers. Therefore, Erikson (1959: 80) describes juveniles as *sometimes morbidly, often curiously, preoccupied with what they appear to be in the eyes of others as compared with what they feel they are*³. Throughout the novels, both Katniss and Tris, are influenced by the way they are perceived by their peers. The main protagonists clearly reject being categorised and classified. They rather focus on shaping their own identity. Balaka Basu observes:

all heroes of young adult fiction [...] are eventually asked to consider the two great questions of adolescence: "Who am I now? And who do I want to be when I grow up?" As they do so, they inevitably embark upon a quest for identity, an apparently innocuous pursuit that lies at the very core of the genre. (2013: 19)

Gender issues

One of the purposes of this article is to explore gender issues in the novels. Katniss is by no means a one dimensional female character. Being a hunter and the main provider of food in her household and a parent figure for her sister Primrose, she is somewhere in between traditional male and female roles. Throughout the course of the three novels, as she fulfils her heroic role she is often presented in a way usually typical of males. One of the examples is when her Peeta, male Tribute representing District 12, asks her if she loves him. Such question sounds truly odd when uttered by a male. What is more, Katniss is not openly emotional and is rather characterised by masculine qualities. Becoming the symbol of a revolution she has both military abilities and empathy to inspire hope in others.

Tris is focused on adapting masculine behaviours which include bravery, aggression and risk-taking. On the one hand she feels comfortable in her new faction, but on the other - she deliberately chooses to wear more feminine clothes (Roth 2011: 236). However, she does not pay much attention to her looks as she is concentrated on her own survival. Such behaviour makes her deviate from traditional gender stereotypes.

Conclusion

To sum up, the analysis of the novels *The Hunger Games* and *Divergent* demonstrates that female dystopian protagonists are strangled in their worlds literally fighting to survive. Through their struggle to possess the right to live according to their own rules and fulfil their dreams, the above-mentioned female characters are examples of bravery and thoughtfulness, traits admired by the modern youth all over the world.

³ Quoted after Mary Jane Kehily (2007: 15)

Looking at the analysis of the above-mentioned heroines, it is clear that they are only a redefined version of previous female characters that appear in contemporary fiction for young adults. Apparently, it can be seen that both Katniss and Tris represent a combination of feminine and masculine components. On the one hand, they embody autonomy, vigour, fondness for adventure and on the other hand, they mirror defencelessness, beauty and self-sacrifice. As a consequence, they do not stand out from other female figures such as Petra Arkanian from *Ender's Game* (1985), a military science fiction novel written by American novelist Orson Scott Card. It is possible that the dystopian setting of the novels, by reinforcing alternative gender norms, somehow distorts the reader's overall reception and therefore suggests that Katniss and Tris are the new archetype of rebellious female protagonists.

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TO INSTRUCT *PIGS* AND *RATS* OR NOT TO INSTRUCT: THOUGH NOT A FUNDAMENTAL ONE, THIS IS ONE OF THE QUESTIONS LANGUAGE INSTRUCTORS MUST FACE

Abstract

At various levels of vocabulary instruction, especially at those more advanced levels every teacher faces a dilemma if negatively charged lexical items and all negatively loaded senses should be programmatically ignored or rather selectively introduced. The aim of this paper is to show that in order to remain truthful to the fact of language one cannot ignore the existence of certain abusive and derogatory lexical items and this will be done on the basis of the vocabulary related to pig and rat.

Key words: vocabulary, instruction, animals, level, learners

Introduction

Vocabulary instruction is one of the most topical issues in the field of methodology of foreign language teaching. Recently much attention to its various aspects was given, among others, in such works as Nation (2008), Milton (2009), Chacon-Beltran et.al (2010), Kame'enui and Baumann (2012). In recent linguistic literature much attention has been given to such problems as zoosemy; that is, the use of animal names to refer to various qualities of the human mind and body. To name only a few examples one should mention such publications as, for example, Kiełtyka (2008), Górecka-Smolińska and Kleparski (2012). The phenomenon of zoosemy, which may be illustrated by the metaphorical use of such animal-specific nouns as English dog, donkey, bird, pig and rat, and Polish *świnia*, *osioł*, *geś*, *krowa*, *koń*, is most frequently associated with encoding a certain amount of evaluative load, that is either positive evaluative charge (horse, eagle) or negative evaluative charge (pig, donkey). Statistically one may speak about a great preponderance of negatively charged metaphorical uses over positively charged ones.

Even a cursory look at the lexical contents of language teaching handbooks shows that the animal-specific vocabulary that happens to find its place has certain definite characteristics. To start with, one may say that the animal vocabulary that is most frequently featured in both texts and exercises may be labelled as very much 'exotic' in nature. In other words, one hardly ever sees such animal related nouns as goose, horse, rat, pig or cow. Rather such animals as elephant, monkey, parrot and giraffe may be found along with such homely animals as dog and cat. Another characteristic feature of the animal-related vocabulary employed for didactic purposes is that hardly ever do authors or editors of foreign language teaching handbooks decide to include animal vocabulary that is either metaphorically used with a certain dose of negative load or those animals that are stereotypically considered as either dirty, odious, or bringing ill-luck. Here, one could mention such animal names as snake, crocodile, donkey, cow, rat and pig.

In this paper, we shall try to provide an account of the lexical, phraseological and paremiological potential of two lexical items *pig* and *rat*. Secondly, an attempt will be made to show that the inclusion of such metaphorically negatively charged lexical items in didactic frames at certain levels of EFL teaching is not entirely unjustified. The direct argument that speaks in favour of the idea is that without any doubt evaluatively loaded words have a tendency to elicit a certain portion of emotional load, which in turn boosts the level of emotional involvement and hence is more likely to obtain either negative or positive response. To put it differently, one may say that while such words as lighter, grass, copybook or lamp generate no significant emotional load, such lexical items as flower, sugar, candy, pig, tiger or rat do generate some kind of emotional load that may enhance interest, attention and response of some sort.

A historical account of the semantics of *pig* and *rat* and its lexical phraseological and paremiological value in present-day English.

PIG

All the etymological dictionaries unanimously agree that the word *pig* functioned already in Middle English as *pigge*.¹ The semantic story of the lexical item in question goes back to the first decades of the 13th century when the word is first documented in English with its primary historical sense 'a young of swine, a young sow or boar'. Its generalised sense made its appearance two centuries later when the word started to be applied in the sense 'the animal or its flesh as an article of food and also extended its sense to 'the young of the badger' and 'a swine of any age, a hog'. During the course of the 16th century one can speak about the rise of human-specific senses of *pig*, which developed various links to the conceptual macrocategory **HUMAN BEING**. The first to come was the negatively tinted human-specific secondary sense 'applied, usually contemptuously

¹ For further details concerning the etymology of *pig* consult the *OED*, *WNEDWO*, *ODWO*, *OCDEE*, *ADEE*, *DWO*, *CEDEL*, *EDME*, *AHDEL*.

or opprobriously, to a person' (Fr. *cochon* 'obscene'). The history of the semantics of *pig* shows the rise of another negatively-loaded verbal sense 'to gluttonize, to make a pig of oneself'. Simultaneously, in colloquial register the word *pig* acquired a highly disparaging term as it started to be used with reference to a police officer, a pressman in a printing office or an informer. Interestingly, at the close of the 19th century the word in question started to denote 'any of various forms of transport' and in its pejorative sense 'a derisive retort'. At the same time let us point to the fact that *pig* developed a few technical uses, e.g. 'an oblong mass of metal, an ingot', 'of lead, usually of a definite weight', 'applied to the moulds or channels in the pig-bed', 'a device that fits snugly inside an oil or gas pipeline and can be sent through it' as well as 'in various technical and local uses' and in the names of games.²

Apart from its primary meanings, *pig* functions as a component of a number of attributives such as *pig-belly*, *pig-boy*, *pig-butcher*, *pig-eye*, *pig-house*, *pig-life*, *pig-manure*, *pig-swill*, *pig-meat*, *pig-trough*, etc. as well as a number of objectives or objective genitives, e.g. *pig-buyer*, *pig-dealer*, *pig-eater*, *pig-feeder*, *pig-jobber*, *pig-killer*, *pig-stalker*, *pig-breeding*, *pig-dealing*, *pig-eating*, *pig-keeping*, etc. In a similar manner, the lexical item *pig* assumes an instrumental, parasynthetic role in such phrases as *pig-bribed*, *pig-hunted*, *pig-backed*, *pig-eyed*, *pig-footed*, *pig-sober*, *pig-lucky*, *pig-stupid*, *pig-ignorant*, etc.

As the editors of *WNEDWO* point out, the pig's reputation for gluttony and fondness for a muddy environment have made him the stereotype of certain unappealing human traits and have led to the uncomplimentary application of *pig* and other semantically related items such as *hog*, *swine*, and *sow* to people. Thus, the contemporary lexicographic sources (*LDCE* and *ALED*, *LDEL*, *MEDAL*) enumerate the negatively-loaded senses of *pig* that are currently in use:

1. An animal with no fur and a curly tail kept by farmers for its meat.
2. An insulting word for someone who behaves in an unpleasant way.
3. A person regarded as being piglike, greedy or gross.
4. Something that is very difficult or unpleasant.
5. An insulting word for a police officer.
6. To eat an extremely large amount of food at one time.
7. A crude block of metal, iron or lead, poured from a smelting furnace.
8. A member of the social or political establishment, especially one holding sexist or racist views.

Referring to its verbal sense, modern lexicographic works mention two phrasal verbs deriving from *pig*, one – as mentioned above – *pig out* in the sense 'to eat an

² From the young learners' perspective, one should be aware of the games that are linked to the lexical item *pig*, e.g. *pigs in clover* which consists in rolling a number of marbles into a recess or pocket in a board by tilting the board itself; *pig in the middle* – a game in which a child is encircled by others and must escape by any of a number of means, or a chasing game in which players must cross from one side of an open space to the other without being stopped by a child in the middle, or a ball game in which the middle child tries to intercept the ball as it passes between the other two.

extremely large amount of food, eat ravenously’ and *pig off* ‘to make someone feel very annoyed or upset’.

As further analysis shows, *pig* has undergone a number of derivational processes which have resulted in such morphological formations as: *piggery*, *piggishness*, *pigling*, *piggy*, *piggish*, *piggishly*, *pigly*.³ At the same time it needs to be stressed that *pig* has entered various compounds and the great panorama of their instances comprises the following ones: *piggyback* ‘a ride on someone else’s back or shoulders’ or in its informal meaning ‘to use something that is bigger, better, or more successful in order to help another product or project succeed’, and ‘to use someone else’s WI-FI connection to the Internet, without their knowledge or permission’, *piggybank* ‘a small container, often in the shape of a pig, used by children for saving coins’, *pigheaded* ‘determinedly holding to an opinion or course of action in spite of an argument’, *pigswill* ‘waste food’ or ‘tasteless or bad-tasting food’, *pigtail* ‘one of two bunches of hair worn on either side of the face, either plaited or loose’, *pigsty* ‘a very dirty room or house, especially that is also in bad repair’, *pigpen* ‘a building where pigs are kept’, *pig-eyes* ‘very small black eyes, like those of a pig’.

As the editors of *WNEDWO* rightly observe, pigs were among the earliest animals domesticated, and – as a result of their close historical association with people – they have become the head of idioms, sayings and proverbial expressions. Thus we speak of the inadvisability of *buying a pig in a poke*, of *casting pearls before swine* or of the impossibility of *making a silk purse out of a sow’s ear*.

Idiom/ proverb	English meaning	Polish equivalent
<i>make a pig of oneself</i>	‘to eat too much’	objeść się jak świnia
<i>a pig (of sth)</i>	‘sth that is very difficult or unpleasant to do’	-
<i>make a pig’s ear of sth</i>	‘to do sth very badly’	schrzanić coś
<i>in a pig’s eye</i>	‘used to show that you do not believe what sb is saying’	g*** ¹ prawda
<i>(to buy a) pig in a poke</i>	‘sth you bought without seeing it first is not as good or valuable as you expected’	kupować kota w worku
<i>pigs might fly/ when pigs fly</i>	‘used to say that you do not think sth will happen’	jak mi kaktus na dłoni wyrośnie.
<i>pig out</i>	‘to eat a lot of food all at once’	obżerać się jak świnia
<i>bleed like a (stuck) pig</i>	‘bleed copiously’	krwawić jak zarzynana świnia
<i>on the pig’s back</i>	‘living a life of ease and luxury; in a very fortunate situation’	żyć jak w raj
<i>put lipstick on a pig</i>	‘make superficial changes to something regarded with dislike or disfavour in a fruitless attempt to make it more appealing’	-
<i>squeal (or yell) like a stuck pig</i>	‘squeal or yell loudly and shrilly’	-

³ For further details see CEDEL.

<i>sweat like a pig</i>	'sweat profusely'	spocić się jak mysz w połogu
<i>piggy (also pig) in the middle</i>	'a person who is placed in an awkward situation between two others'	głupi Jaś
<i>fat as a pig</i>	'exceptionally fat; grotesquely fat'	gruby jak świnia
<i>ain't fittin' to roll with a pig</i>	'is or are filthy or uncouth'	brudny jak świnia
<i>If that don't beat a pig a-pecking!</i>	That's amazing!	-
<i>In a pig's ass!// In a pig's ear!</i>	the same as in a pig's eye'	g**** prawda
<i>like stealing acorns from a blind pig</i>	'very easy'	bułka z masłem
<i>serve as a guinea pig</i>	'[for someone] to be experimented on; to allow some sort of test to be performed on one. (Alludes to the use of guinea pigs for biological experiments.)'	być królikiem doświadczalnym
<i>Pig's arse!</i>	'something that you say when you do not believe what someone has just told you'	Aha, akurat, już to widzę!
<i>cast pearls before swine</i>	'to offer something valuable or good to someone who does not know its value'	rzucić perły pod wieprze
<i>go hog-wild</i>	'to become too excited and eager about something, often so that you do too much'	szaleć
<i>go the whole hog</i>	'to do something as completely as possible'	iść na całość

To sum up, one must point to the fact that all of the human-specific applications of pig are in some way negatively charged. This is also visible in various idiomatic expressions that have been formed with pig as the main constitutive element, such as *to make a pig of oneself* and *pig out*. This applies in equal measure to the use of the Polish equivalent of *pig*, that is *świnia*, which – whenever applied in a human-specific sense – encodes a somewhat derogatory or outright negative sense, such as the comparative phrases *gruby jak świnia* and *brudny jak świnia* that translate into English as *fat as a pig* and *ain't fittin to roll with a pig*. Likewise, language data from other languages, such as French and Spanish, clearly point to the fact that the concept of the common pig is far from being entirely positive. As pointed out in Kiełtyka (2014), German *Schwein* functions as a constitutive element of the following expression *Du hast ein Schwein gehabt* which translates as 'you have been lucky'.

RAT

As to the roots and semantics of the next *animal*-related word, *rat* – according to the major etymological sources, such as the *OED*, *ODWO*, *EDME*, *AHDEL* – it entered the semantic system of the English language already in Anglo-Saxon times with its present-day central sense 'a rodent of some of the larger species of the

genus *Rattus*'. Towards the close of the 16th century it extended its animal-related meaning to 'animals of other species resembling the rat'. Surprisingly, very soon afterwards the word in question found its place in such somehow negatively loaded phrases as *smell a rat* 'to suspect something' (16th century), *give a person rats* 'give somebody a hard time, berate, rebuke' and *get a rat* 'to be eccentric or insane' (19th century) and similes dating back to the beginning of the 16th century *as wet as a drowned rat* and *as drunk, poor or weak as a rat*.

The panorama of historical senses sketched above does not exhaust the list all of *rat*-based meanings as – surprisingly – the word evolved a great number of applications in various fields. Also the word became a general term of disparagement in the 16th century because it started to be used as an opprobrious or familiar epithet much in the same way as the word *bitch* functions in present day English. Added to that, when preceded by a specifying noun, it became a general term applied to one who is associated with or frequents the place specified, such as a dock or riverside, e.g. *river rat*, *rink-rat* (see the *OED*). Other meanings developed in the past are: 'a pirate', 'a politician who deserts his party', 'a workman who refuses to strike along with others or works for lower wages than the ordinary rate', 'a new student or freshman', 'a newly recruited cadet', 'a police informer, an informer in prison', 'something resembling a rat in shape' or even 'a plumber's tool'. Evidently, one can speak about a great quantum of human-related senses, and significantly mostly used in pejoratively loaded senses. Extralinguistically, this may imply that despite its poor relation with people, it has much in common with the human species, especially when it boils down to reflecting the dark sides of their character, which stems from our general perception of the animal. In present day English *rat* is employed as a countable noun or a verb.

Let us now turn to the productivity of the lexical item *rat*. As the *OED* and other lexicographic works show, the word in question adopts its objective and objective genitive forms, e.g. *rat-charmer*, *rat-killing*, *rat-taker*, etc. as well as the instrumental (*rat-gnawn*, *rat-infested*, *rat-ridden*, *rat-deserted*, *rat-borne*, etc. (and similitive (*rat-coloured*, *rat-faced*, *rat-like*, *rat-poor*, *rat-swift*, *rat-eyed*, *rat-grey*, etc.)). Apart from that, *rat* has been actively involved in the formation of a great number of special combinations including *rat-bite fever* 'either of two similar fevers of which bacteria causing it are carried by rodents', *rat-house* 'a gang of disorderly young people', *rat-run* 'a maze-like series of small passages by which rats move about their territory', *rat-snake* 'a snake which kills rats', *rat-firm* 'a firm which employs rats or non-union workmen', *rat-bird* 'the striated bush-babbler', *rat-bag* 'an unpleasant or worthless person', *rat-arsed* 'extremely drunk', etc.⁴ Added to that, the editors of *AHDI* list other *rat*-based expressions such as *rat race* in the sense of 'fierce competition to maintain or improve one's position in the workplace or social life', *rat on* 'betray a comrade by giving information' or *like a drowned rat* 'soaking wet and utterly bedraggled'.⁵

⁴ For further details consult the *OED*.

⁵ *AHDI* points out that this simile appeared in Latin nearly 2000 years ago and in English about the year 1500.

When we look through the list of the historical senses of *rat*-based formations we arrive at the conclusion that one can speak about a definite preponderance of those formations that are in some way negatively tinted.

When we turn to modern lexicographic works, such as *LDCE* and *ALED*, *LDEL*, *MEDAL*, *AHDEL*, we see that the semantics of *rat* is defined in manifold ways:

1. A long-tailed animal related to but larger than a mouse.
2. A worthless, disloyal person.
3. Tell someone in authority about something wrong that somebody has done.
4. To not do what you had promised to do.

The following table presents *rat*-related idiomatic expressions from English with their Polish equivalents:

Idiom	English meaning	Polish equivalent
<i>rats leave/abandon/ desert a sinking ship</i>	‘people leave a company because they know that it’s about to have some serious problems or they turn their back on a person about to be in a similar situation’	szczury uciekają z tonącego okrętu
<i>to look like a drowned rat</i>	‘to be very wet, especially because you have been in heavy rain’	wyglądać jak zmokła kura
<i>to smell a rat</i>	‘to suspect that something is wrong; to sense that someone has caused something wrong; to start to believe that something is wrong about a situation, especially that someone is being dishonest’	czuć pismo nosem
<i>rat (on someone)</i>	‘betray someone to the police or to some person in authority’	kapować (na kogoś)
<i>rat race</i>	‘the frantic, competitive struggle to be better than others, e.g. in business, social prestige, professional status’	wyścig szczurów

The story of Anglo-Saxon *rat* provides yet another example of an animal-related lexical item that – historically speaking – developed a number of human specific applications, both in compounds and idiomatic expressions. The evidence given in the lexicographic sources of today show that in present day English *rat* is used in the negatively loaded sense ‘a worthless, disloyal person’, apart from its animal-specific central senses.

The didactic potential of *pig* and *rat* at various levels of language instruction.

Incorporating *pig* and *rat* into language instruction may go in two directions. First of all, it may be adopted as a means of introducing other lexical fields, such as parts of the body, food, everyday life, etc. Although the lexical macrocategory **MAMMALS** and its various representatives is the main target and the means through which language may be instructed, somewhat naturally the process of

language instruction must necessarily lead to encroaching on other neighbouring territories such as **BODY PARTS**, **FOODSTUFFS**, **COLOURS**, and many others. In other words, when *pig* and *rat* form the basis of vocabulary instruction we have a chance to help pupils master any vocabulary layer that is connected with the physical characteristics or behaviour of the animals in question. The following activities are aimed at young learners at different levels of language advancement.

1. Name parts of the body in the picture of a pig.
2. What do these words have in common with a pig? (all the words presented with the assistance of pictures). Possibly, an easier alternative version would consist of matching the words with the definitions as a lead-in stage:

boar, breeds, farm, farmer, farrow, grain, hog, hoof, litter, piglet, snout, sow

- a father pig
 - types of pigs that share the same looks
 - place where the farmer raises animals and/or crops for a living
 - person who raises animals and/or crops for a living
 - to give birth to piglets
 - the part of the crop that is fed to animals (i.e. ground corn kernels)
 - another word for a pig
 - a pig's foot
 - a family of newborn pigs
 - baby pig
 - a pig's nose
 - a mother pig
3. What will happen next? Students listen to short stories and decide which ending would be more suitable.
A farmer goes to the barn. The farmer gives the pigs some water. The farmer feeds the pigs. What will the pigs do next? *A. Eat some corn. B. Eat some pizza.*
It is the end of the day. The sky is dark. The moon and the stars are in the sky. The pigs are tired. What will the pigs do next? *A. Go to sleep. B. Get up.*
 4. Look at the pictures of a pig and guess which part of its body is missing (each picture contains a pig's body with one part missing part).
 5. Look at the picture of pigs in different colours. Say where each pig is, e.g. Where is the pink pig? Suggested answer: The pink pig is under the tree.
 6. Compare the rat and the pig in the picture with the use of the following words in their comparative forms: friendly, nice, ugly, dangerous, small, big, happy.

There is also a second aim of introducing *pig* and *rat* into the language classroom, that is making them the basis for general language development, further discussion and better understanding of such language elements as idioms and

proverbs, not only in a passive way but – more importantly – as active users who know in which circumstances the expressions are desirable and acceptable from the perspective of a proficient language user. To achieve this aim it seems profitable to show the whole array of *pig* and *rat* phraseological and paremiological richness with particular attention paid to their characteristics as living creatures, which is bound to contribute to a better understanding of the senses of the lexical items in question. As a result, a discussion concerning the general attitude to *pig* and *rat* should precede the next stages of vocabulary instruction which are aimed at teenage and adult learners:

1. Circle three definitions that explain the *rat*-based idiom and underline the ones that refer to *pig*-based idioms, justify your choice:

to desert or betray someone

to report someone's bad behaviour to someone

to be suspicious of someone or something, to feel that something is wrong

make superficial or cosmetic changes, hoping that it will make the product more attractive

to eat too much

something you bought without seeing it first is not as good or valuable as you expected

2. Read the sentences that contain the idioms and match them with the above definitions.

The boy ratted out on his friends. Now they won't talk to him.

The little boy ratted on his friend at school.

I smell a rat. There is something wrong with the free credit card offer.

I have definitely made a pig of myself. I needn't have eaten the dessert.

You can buy the used computer but it will be like buying a pig in a poke if you do not look at it first.

They have just put lipstick on this new book. I can't see any substantial changes.

3. Which of the two explanations is more suitable to explain the meaning of the idiom 'to teach a pig to sing':

1. *Usually applied to someone that has a character flaw or annoying habit they will never change because they simply aren't able to.*

2. *Usually applied to someone who will never learn how to clean their room.*

*"Getting you to clean your room is like **teaching a pig to sing**"*

4. Complete the sentences containing the *rat*- and *pig*-based idioms with one word: *rat* / *pig*. Justify why you expect this particular animal to constitute the idiom. Which characteristic features of the animals imply the answer?

5. Divide the sentences into ones that contain positively and negatively loaded *pig*-based idioms. Try to figure out their meanings from the contexts.

- *The woman standing next to your sister is as fat as a pig.*

- *Never in a pig's eye will my brother be able to save enough money to spend his winter break in the Alps.*

- *The boy has been putting money into his piggy bank to save for a bicycle.*
 - *You can buy the used computer but it will be like buying a pig in a poke if you do not look at it first.*

- *Giving the jewellery to the woman will be casting pearls before swine. She will not appreciate it at all.*

- *They had a handsome pension and lived like pigs in clover.*
- *I made a real pig of myself at Christmas so I'm on a diet again.*
- *Sure he'll pay for the drinks – when pigs fly.*

6. Match the *rat-* and *pig-*based idioms with the appropriate field of their meanings.

Success / Doubt and uncertainty / Food / Haste and speed / Money, wealth, prosperity

Bring your pigs to market

In a pig's eye

Pigs might fly

Make a pig of yourself

Like a rat up a drainpipe

On the pig's back

7. How would you react in the following situations? Justify your answer, saying what associations you have with the animals in questions: pig and rat.

1) You spend all your time working to make money. Which expression can you use?

- rat on someone
- smell a rat
- rat race
- pig out

2) Bobby tells people about Janet's bad behaviour. Which expression can you use?

- rat race
- lick a rat's ass
- rat out

3) Someone keeps something longer than he/she is supposed to. Which expression can you use?

- road hog
- pig out
- hog something

The overall objective of the above activities relates to the idea of teaching vocabulary as a greater part of the whole context, not as a separate lexical unit, derived of its real place in a communicative situation. Vocabulary instruction does not merely imply presenting lists of lexical items which are then to be memorised. The core of the idea revolves around making a particular lexical item the point of manifold considerations, making students think about the word and its meaning

during some activities which at the same time aim at developing students' linguistic skills. It seems worth mentioning that the animal-oriented lexical items are better acquired when grouped in some well-framed categories, such as one animal only, which allows the learners to make associations with the topic it refers to, or its positive or negative load. It needs to be stressed at this point that the learners require the opportunity to use the word actively in their self-produced contexts. Only in this way are the lexical items bound to be transformed into active knowledge of the word. There is also a case of those lexical items that have a different animal counterpart in the learners' mother tongue as in *look like a drowned rat*, Polish *kura* 'hen'. The teacher should establish an environment full of associations that would assist learners at the moment of visualising a rat that is extremely wet, instead of a hen which the learners use in their *L1*.

Interestingly, when referring to *rat* one is bound to awaken negative emotions as in the case of young learners who form a group of those students for whom the inclusion of negatively charged lexical items remains a touchy issue. This is a case when cultural transfer – either positive or negative – should be a decisive element.

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(Footnotes)

1 For decency reasons the convention of using the three asterisks inside of those lexical items that may be considered taboo will be applied throughout this work.

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ADDRESS TERMS AND CULTURE

Abstract

The aim of this paper is to introduce and discuss briefly forms of address found in various languages. Since it is often believed that language and culture are interrelated, it may be reasonable to claim that also cultural factors may foster the establishment of forms of address (such as English Sir, Ms Jones or Chris) and influence their development. The article presents selected examples of forms of address found in different European and non-European languages: English, Nuer and Hungarian. With regard to English, it advocates that albeit the language has no formal tu-vous distinction found in other languages, the relative status and power of the interlocutors may be signalled by terms of address. What is more, cultural factors play an significant role in shaping the English system of address terms. The article also mentions a fascinating system of naming found in the language of the Nuer. The paper demonstrates possible links between the Nuer culture (central position of the cattle) and the naming practices of the Nuer (using ox names for people). What is more, the paper postulates that the systems of address terms of non-related languages such as Hungarian, on the one hand, and Polish or English, on the other, exhibit numerous similarities due to the influence of the common European culture. The final sections of the article mention some universals with regard to the choice of particular address forms in various languages as well as a hypothesis according to which systems of address terms tend to be more complex in the languages of those societies in which a social position of an individual results from being 'assigned' to a particular social group or stratum at birth.

Key words: sociolinguistics, address terms, language and culture, power and solidarity, naming practices

Introduction

A phenomenon related to T-V¹ distinction is naming and the use of address terms. Terms of address are used in order to index social relations between the addresser and the addressee. The manner in which we name and the

1 T-V distinction is construed as making a distinction between forms such as the French *tu* and *vous* (T-V forms). The distinction, which is found within numerous languages, is

address forms that we use reflect the relation of power and solidarity² between the two speakers engaged in mutual communication. English once had a T-V distinction (*thou/you*)³. Albeit the distinction is no more present in the language, as Spolsky (1998:21) says, the language *still offers a range of address terms, ranging from Title Alone (Sir, Your Majesty, Madam, Constable) through Title + Last Name (Mr Jones, Dr Smith, Lord Clark, Miss Jones, Mrs Jones, perhaps Ms Jones) to First name or Multiple Names (including Nicknames)* to convey the above-mentioned attitudes towards the addressee. As Spolsky asserts, the rules that govern the choice of a particular address term are of social nature (*ibid.*). Much is a similar vein, according to Mesthrie (2009:311), among language devices that signal relative status and power of the interlocutors, one finds *linguistic phenomena like the terms of address in British English (madam, sir, your ladyship and so on)*.

As mentioned above, address forms may signal power and social status of individuals. Moreover, they may also indicate a degree of solidarity. It is normally expected that the more solidarity is present, the less distance is among the parties involved in a relation. On the other hand, in relationships which are based on power, one can expect a greater social distance. Those factors may undoubtedly govern the choice of a particular address form. At the very outset of the discussion over address terms, it should be stressed that systems of address forms may be influenced and shaped by the cultures of the societies that use those particular systems.

1. Culture and language

Since it is often believed that the address terms found in various languages and the cultures of the societies that use those languages are often interconnected,

normally a contrast, between second-person pronouns that are specialized for, among others, different levels of power, politeness, social distance, familiarity, courtesy, age or insult towards the interlocutor. In the case of French, *tu* (T) grammatically refers to the second person singular, whereas *vous* (V) is the equivalent of the plural *you* in English. The rules of the French grammar require that *vous* (V) be used with certain individuals on strictly defined occasions, mostly in order to signal, *inter alia*, power, social distance, or a lack of solidarity (for details, see Vigner 1978).

² As Hudson (1996:122) says, *speech may (...) reflect the social relationships between the speaker and addressee, most particularly the POWER and SOLIDARITY manifested in that relation*. In the words of Hudson, the concept of power is *self-explanatory*, but it is more difficult to define solidarity. Hudson says that the concept of solidarity *concerns the social distance between people - how much experience they have shared, how many social characteristics they share (religion, sex, age, region of origin, race, occupation, interests, etc.), how far they are prepared to share intimacies, and other factors* (*ibid.*).

³ In the past, a T-V distinction was also found in English. As Upton and Widdowson (2006:79) say, *in very early English there was a simple distinction between THOU for the singular and YE for the plural subject pronouns, while THEE and YOU were respectively used for the singular and plural object pronouns*. As they add, *in the thirteenth century the French T-V system came to be copied in English, singular th-forms being applied to familiars, children and inferiors, while plural y-forms were used to show respect* (*ibid.*). They advocate that the T-V distinction become obsolete in English after *thou* and *thee* had become *increasingly unpopular, probably because of their connotations of disrespect and gradually disappeared from standard speech (...)* (*ibid.*).

before we discuss some interesting issues with regard to address forms, an attempt will be made to provide a sketch of those mutual relations between language and culture. In order to facilitate our discussion, we should first expressly articulate what is meant by 'culture'. At this point, it should be stressed that for the purposes of this paper, the term culture is not understood in the sense of 'high culture', that is, the set of cultural products such as music, literature or visual arts. What is meant by culture may be well illustrated by the following famous definition by Goodenough (1957:167):

A society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and to do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By this definition, we should note that culture is not a material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather the organization of these things. It is the forms of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them.

Hence, according to Goodenough, the notion of culture involves knowledge and belief. It goes without saying that culture must be learned and it is contrasted with our biological endowment with which one is born. Taking into consideration the above, for the purposes of this paper, the concept of culture will be construed in the way advocated by Goodenough.

As far as the mutual bonds between language and culture are concerned, one may quote Salzmann (1993:151) who claims that *the nature of the relationship between the two was under consideration long before anthropology became recognized as a scholarly field in its own right*. Also to Łozowski (2013:352), it seems rather obvious that some relationship between culture and language exists. As he notices, *that language and culture are interrelated may seem self-apparent, but that there is a dialectic relationship between the two has not always been easily or readily recognized*. In other words, although it may seem straightforward that one may find some kind of link between the two, it was not always easily determined how strong this reciprocal relation is, how the two are related to each other, or what their mutual relationship is like.

Moreover, as Łozowski says (2013:355), while trying to establish possible relations between language and culture, one can postulate four different ways in which language and culture may be interrelated to each other. They may be linked symmetrically in a way that one cannot be separated from the other and they cannot exist individually. Another possibility is that the two concepts are related asymmetrically, with one of them dominating and influencing the other. In such a case, depending on the direction of the dependence, culture would be viewed as a product of language, or, on the contrary, language would be determined by cultural

issues. Finally, as Łozowski says, no apparent link between the two concepts may be recognized, hence they would remain autonomous and independent of each other. By no means is it easy to give a final and concluding decision with regard to the validity of one or more of the four aforementioned approaches. However, it seems reasonable to claim that mutual links between language and culture exist and one of the manifestations of such relations is the presence of address forms in numerous languages.

2. Address forms in selected languages

2.1. European languages

2.1.1. English

When discussing various terms of address, let us first focus on the ones found in English. A well-known study in this respect is that of Brown and Ford (1961). Brown and Ford (1961:380) established that *the principal option of address in American English is the choice between uses of the first name (hereafter abbreviated to FN) and the use of a title with the last name (TLN)*. Examples of the two categories would be *John* and *Senator Brown*, respectively. They report that TLN/FN used asymmetrically indicates inequality in power, that mutual TLN is a sign of unfamiliarity and inequality, whereas reciprocal FN suggests equality and familiarity. They also say that nonreciprocity of FN and TLN is caused by professional status or different age of the individuals. Moreover, they argue that the switch from reciprocal TLN to FN is usually initiated by that individual in the relationship who enjoys more power. There are also other options, according to Brown and Ford. They include: title alone (T), e.g., *Doctor*, which is more respectful than TLN, last name alone (LN), for instance, *Smith*, which is placed on the scale between FN and TLN, or a variety of more individual, intimate address expressions, referred to by Brown and Ford as multiple naming (MN). Let us also mention that the two scholars claim that the titles such as *Sir* or *Madam* are generalized variants of the T category, or in other words, generic titles, whereas forms like *Buddy* or *Mate* are generic first names (FN), as in ‘How are you Mate?’ Finally, it should be pointed out that, as Brown and Ford say, there is also a possibility to avoid an address term at all (NN).

Let us cite Wardhaugh (2006:268-269) who argues along the following lines that

[...] address by title alone is the least intimate form of address in that titles usually designate ranks or occupations, as in Colonel, Doctor, or Waiter. They are devoid of ‘personal’ content. We can argue therefore that Doctor Smith is more intimate than Doctor alone, acknowledging as it does that the other person’s name is known and can be mentioned. Knowing and using another’s first name is, of course, a sign of considerable intimacy or at least of a desire for such intimacy. Using a nickname or pet name shows an even greater intimacy. When someone

uses your first name alone in addressing you, you may feel on occasion that that person is presuming an intimacy you do not recognize or, alternatively, is trying to assert some power over you. Note that a mother's John Smith to a misbehaving son reduces the intimacy of first name alone, or first name with diminutive (Johnny), or pet name (Honey), and consequently serves to signal a rebuke.

As we can see, the use of a name alone or a combination of a name and a title in each case carries some semantic connotations. Depending on the very combination of the elements used, the interlocutors and the circumstances of use, the meaning and the emotional load of the address term may vary. English, as Wardhaugh (2006:270) says, gives us also

[...] a choice between familiar and polite. One simple test for distinguishing familiar, informal address terms from polite, formal ones in English is to look at them in conjunction with informal and formal greetings and leave-takings, e.g., 'Hi', 'Bye', and 'So long' in comparison with 'Good morning' and 'Goodbye'. 'Hi, Sally'; 'Bye, Honey'; and 'So long, Doc' are possible, just as are 'Good morning, Mr Smith' and 'Goodbye, Sir'. However, there is something peculiar about 'Hi, Colonel Jones'; 'Bye, Professor'; 'Good morning, Mate'; and 'Goodbye, Pussyskins'.

Therefore, as can be seen above, what is quite interesting is that in English informal address forms may usually be combined with informal greetings and leave-takings; whereas formal ones are normally combined with polite, formal greetings and leave-takings. A violation of those rules results in oddness and peculiarity.

2.1.2. Hungarian

Let us briefly discuss address terms in Hungarian, a European language, yet one which is non Indo-European. As Kenesei *et al.* (1998:267) say *the use of names, titles, and various combinations of names and titles indicates politeness if the addressee's title and/or name is known to the addressor, whereas their omission indicates the lack thereof.* Hungarian has two unique honorary kinship titles, namely, 'bácsi' and 'néni', literally meaning 'uncle' and 'aunt', respectively. The two titles are used by children in addressing adults. Furthermore, they can be used by adults as nonreciprocal formal (but familiar and intimate) forms of address towards adults who are at least a generation older from the speaker (*ibid.*). Titles and combinations of titles and names in Hungarian include, as Kenesei *et al.* say, the *first name (full or diminutive)*, for example, 'Péter', 'Peti', 'Anna', 'Ani' or the *last name*, for example 'Kovács', 'Szabó', as well as, the *first name + honorary kinship title*, for instance, 'Péter bácsi', 'Mari néni' or the *last name + honorary kinship title* such as 'Kovács bácsi', 'Szabo néni'. Moreover, in Hungarian, it is also possible to use a *title alone*, for example, 'uram' 'sir', 'asszonyom' 'ma'am', 'kisasszony' 'miss', *last name + title*, for instance, 'Kovács úr' 'Mr Kovács', 'Szabó kisasszony' 'Miss Szabó' or finally a *double title* 'doktor úr', 'sir doctor', 'elnök

asszony 'ma'am president', *tanárnő* 'ma'am teacher/professor' (ibid.).

Kenesei *et al.* add that *the cooccurrence of 'te-', 'ön-' and 'maga-' address, that is T and V forms mentioned above, with the various title and name combinations creates over a dozen possible ways of address, the choice among which is determined by a complex set of Hungarian sociolinguistic rules* (ibid). They add that *sociolinguistic variables that contribute to determining the appropriate address are: the social context of the interaction shared group membership, kinship ties and previous acquaintance between the parties involved, sex, and age.* Bearing in mind that Hungarian is an Uralic language, its system of address terms does not show extreme differences, when compared to many European languages, which are Indo-European languages. In this respect, we might speculate that systems of address terms of languages such as Hungarian, on the one hand, and other European languages, such as English, on the other, exhibit numerous similarities, due to the influence of a similar cultural background, that is the European culture. The fact that the Hungarian naming and addressing systems may be less complex than other systems may be caused by factors accounted for by the hypothesis offered by Robinson (1972), which will be tackled later in this section (for further details concerning the T-V distinction and address terms in Hungarian, see Reményi 1994).

2.2. Non-European languages

2.2.1. Nuer

Having briefly presented the English and Hungarian addressing practices, we can now turn to a more 'exotic' language. Evans-Pritchard (1948) reports a fascinating system of naming found in the language of the Nuer living in South Sudan. As Evans-Pritchard says *Each Nuer has a personal or birth name which a child is given shortly after his or her birth. Their personal names are interesting, in that they refer as a rule to events which took place before or at the time of birth, or to the place of birth; and a man generally knows the circumstances which led to his being given the name he bears* (1948:167). Examples of Nuer names include *Reath*, 'drought', *Nhial*, 'rain', or *Nyuot*, 'heavy rainstorm'. Additionally, the grandparents on the mother's side may give a child another personal name. As a result, a child's kin on the father's side may address the child by a different personal name than the kin on the mother's side. To make the situation even more complicated, Nuer children also have *a honorific, or praise name of their clan, which is inherited. In practice, such a name is little used and then mostly on ceremonial occasions* (1948:168) such as, for example, weddings. The clan names are also used sometimes by mothers to their young children in order to show approval and contentment.

In addition to those two types of names, the Nuer also use ox names, which are derived from one's favoured ox. The ox name is used by a man in hunting or at war, and is used among peers in order to address one another. Women may also be addressed by an ox name, which comes from a bull calved by the cow she milks. However, as Evans-Pritchard (1948:169) says, married women *take cow-names*

from their favourite cows in the family herd. Cow names are only used among women, and *men do not address women by those names* (ibid.). Since, as can be seen from the above-mentioned description, each person has a number of names, a choice of name is made when circumstances change. In addressing one another, the Nuer's choice of name depends on the type of the relation between the two interlocutors as well as the circumstances in which this choice occurs.

As Bodley (2011:105) points out, Evans-Pritchard demonstrated that the culture of the Nuer places the cattle in the centre of the Nuer people's ideas and activities and the Nuer are known for their fondness of oxen. Bodley calls the culture of the Nuer *a cattle culture* (ibid.). Bodley also mentions that, to Evans-Pritchard, the Nuer were a pastoral tribe who *considered themselves herdsmen above all else and only grudgingly resorted to farming when they didn't have enough animals* (ibid.). He also says that, as Evans-Pritchard reports, the Nuer had the herdsman's outlook on the surround world and treated cattle as their most precious possessions. Bodley says after Evans-Pritchard that the *cattle were ornamented (...) and their genealogies were remembered* (ibid.). As can be seen, the cattle occupy a prominent role in the culture of the Nuer. The naming practices found among the Nuer are undoubtedly a reflection of this culture.

2.2.2. Chinese

Let us now mention some peculiarities of the Chinese system of address terms. Since the Chinese culture has traditionally put much emphasis on social hierarchy, one can expect to find a sophisticated system of address forms in Chinese. According to Hongyin (2005:817), this is actually the case as *in the complex Chinese system of kinship terms, many remote relationships receive lexical coding*. As Hongyin argues, the Chinese kinship terms are also applied to strangers. For example, as the author claims *a child can be expected to address a female stranger as 'jiejie' (elder sister) or 'ayi' (auntie)*. *The common prefixes of 'lao' (old) and 'xiao' (little/young) in a surname mark both age relation and perceived seniority* (ibid.). Hongyin also claims that the areas that probably most clearly reflect shifts in social structure are the forms of address which are used in relation to non-kin. He says that before the People's Republic of China was proclaimed, honorific forms such as 'xiansheng' (mister) and 'xiaojie' (miss) had been widespread, however, after 1949, the Communist Party promoted the use of 'tongzhi' (comrade), a term which undoubtedly was inspired by use of the Russian (Soviet) counterpart 'tovarish', or comrade. As the scholar reports, *'tongzhi', however, like many other high-profile terms of address, has undergone changes in status along with the society in which it is used, with the most recent change being the revival of old honorific forms in place of 'tongzhi'*. Finally, Hongyin adds that in Chinese one finds a common tendency to use appreciative terms referring to craftsmanship as well as to the educational background of an individual. Therefore, as Hongyin asserts, *'shifu' (master/teacher), 'laoban' (boss/business owner) and 'laoshi' (teacher) are some of the recent terms employed to address strangers who are not necessarily professionals* (ibid.).

Bearing in mind that, as Yong (2006:265) asserts, there are significant differences between Chinese and western culture in terms of the emphasis on group and individual contribution, one should expect that the address terms in Chinese on the one hand and English, for instance, on the other, will vary significantly, which is actually the case. As Yong claims,

China is generally a collectivist society. Individualism-collectivism, another of Hofstede's dimensions of culture, is an important parameter in measuring cultural variability, as it shows the norms and values that a culture attaches to social relationships and social exchanges. The Chinese people have a tendency to pursue collective goals rather than individual interests, and this is a fundamental characteristic of the Chinese culture governing the relationship between organization and individuals. Collectivism is still emphasized in China as a virtue and a citizen's social responsibility.

As may be seen above, western culture and Chinese culture vary to a great degree. In China, collectivism is emphasized and favoured over individualism. Therefore, it is not surprising to find such forms as a 'jiejie' (elder sister) used by children to address female strangers or 'shifu' (master/teacher) to address strangers who are not necessarily professionals. However, as Yong (2006:266) says, *over the past 24 years since China opened up to the outside world, the collectivism tendency has been exposed to western individualism, and its influence is clear among the younger generation, who have a stronger sense of self-importance.* If we agree with the validity of the aforesaid observation, we should not be surprised to witness changes in the future in the use of the address terms in the Chinese language.

3. Culture as a factor determining systems of address forms

We have presented the ways of addressing and naming in English, Hungarian, Nuer and Chinese. As can be seen above, culture is undoubtedly an important factor determining the establishment and application of particular systems of address forms. One may speculate whether there are any universals with regard to the choice of particular address forms in languages spoken around the globe by societies characterized by different cultural backgrounds? Wardhaugh (2006:272) comes with an assertive answer to that question. He holds that

if we look at what is involved in addressing another, it seems that a variety of social factors usually governs our choice of terms: the particular occasion; the social status or rank of the other; gender; age; family relationship; occupational hierarchy; transactional status (i.e., a service encounter, or a doctor-patient relationship, or one of priest-penitent); race; or degree of intimacy. The choice is sometimes quite clear; when racial or caste origin is important in society, that is likely to take preference; when family ties are extremely strong, that is likely to be preferred; and so on. In societies which claim to be egalitarian there may be some doubt as to what is the appropriate address term, and consequently none at all may

be used between, say, husband and wife's mother; son who is learning a lowly job in a company and father who is the company president; police officer and young male offender; and older male and much younger feminist.

As Wardhaugh explains, the choice of a particular address form depends on manifold factors, such as social status, gender, occupational hierarchy, degree of intimacy, race or caste, to name a few. Finally, in more egalitarian societies, individuals may doubt about which address term is an appropriate one and in consequence they use none. This is in line with what Hudson (1996:123) advocates: *one of the advantages of signalling power and solidarity by our choice of names is that we can avoid such problems simply by not using any name to address the person concerned.*

One interesting hypothesis about the application of address terms is offered by Robinson (1972:129) who argues that the languages of the societies in which social position of individuals is a result of their choices and achievements make few distinctions in address terms. However, in the societies where an individual is 'assigned' to a particular social group or stratum at birth, one may expect to find systems characterized by more complex systems of address terms. Such systems tend to reflect the social structures of those societies. For example, when we compare the terms of address used in English and Japanese, we undoubtedly notice that the Japanese system is more complex. The same could probably be true about naming and addressing practices, mentioned above, which are rooted in the Indian culture. This may, in fact, be in line with what Robinson advocates. In a much more highly stratified society like China, we should expect a system of address terms to be more elaborate. However, whether the Robinson's claims are true, as Wardhaugh (2006: 274) says, still remains unproved. Nevertheless, what seems to be certain is that social and cultural issues exert a great deal of influence in the use of address terms. As can be seen above, the use of address terms is not universal, but it is rather conditioned by cultural systems of the societies that use particular languages.

Bearing in mind all the factors that influence forms of address, let us emphasise that cultural factors seem to have a decisive influence upon establishment and application of particular address forms or naming practices, as could be seen in the case of the Nuer. Hence, one can expect different systems in western cultures on the one hand, and different ones in those cultures that impose rigid caste systems on the society, such as that found in India. This may be illustrated by a situation found in northern India, where the age factor of the speakers plays an important role in choosing a particular form of address. As Pruthi (2004:162) reports, *among young siblings in a household, there is constant acknowledgement of age differences: younger siblings never address an older sibling by name, but rather by respectful terms for elder brother or elder sister. However, an older sibling may address the younger by name.* Much in a similar vein, as Pruthi claims, *even in a business or*

academic setting, where colleagues may not openly espouse traditional observance of caste or class ranking behaviour; they may set up fictive kinship relations, addressing one another by kinship terms reflecting family or village-style hierarchy (ibid). Fasold (1990) claims that the use of address forms varies extensively in different languages and cultures. Examples presented in this paper seem to confirm and be in line Fasold's findings. Moreover, as Chang and Wu (2011:59) claim, *some forms of address in one language do not exist in another language, or the usage of seemingly equivalent ones may be governed by different norms in different linguistic and cultural contexts*. We should also add that the highly language-specific and culture-related nature of address forms can be a source of great challenges for those who deal with inter-language and cross-cultural communication.

Conclusion

As mentioned above, the application of address forms in various languages expresses power and solidarity. Moreover, by using appropriate address forms, one may also signal social status of the individuals engaged in communication. The choice of a particular address form depends on various factors, such as, *inter alia*, social status, gender, intimacy or caste. English, that has no formal T–V distinction uses a range of address terms to convey social attitudes towards the addressee. One should not underestimate the significance of mutual relations between language, society and culture. It goes without saying that strong bonds are found between the culture of a particular society and the language spoken by that society. It seems plausible to believe that systems of address terms are strongly influenced by the culture of the society using a given language. This become very evident when one examines address terms of languages such as Nuer or Chinese. In turn, languages which belong to different language families (e.g. English and Hungarian) exhibit similarities as far as their address terms are concerned, which may be attributed to the influence of similar cultural factors. If the above-mentioned considerations are accepted, one is tempted to believe that the relations between language and culture are of profound significance. The culture of a particular society may find its manifestation in the system of address terms used in the language of that society.

Summary

The paper briefly introduces and discusses forms of address found in various languages. Since it is often believed that language and culture are interrelated, it may be reasonable to claim that cultural factors may foster the establishment of particular forms of address (such as English Sir, Ms Jones or Chris) and influence their development. The article presents selected examples of forms of address found in different European and non-European languages: English, Hungarian, Nuer and Chinese. With regard to English, it advocates that albeit the language has no formal *tu-vous* distinction found in other languages, the relative status and power of the interlocutors may be signalled by terms of address. The article also

mentions a fascinating system of naming found in the language of the Nuer. The paper demonstrates possible links between the Nuer culture (central position of the cattle) and the naming practices of the Nuer (using ox names for people). Similar claims are made with regard to the influence of the Chinese culture upon Chinese address terms. What is more, the paper postulates that the systems of address terms of non-related languages such as Hungarian, on the one hand, and English, on the other, exhibit numerous similarities due to the influence of the common European culture. The final sections of the article mention some universals with regard to the choice of particular address forms in various languages as well as a hypothesis according to which systems of address terms tend to be more complex in the languages of those societies in which a social position of an individual results from being 'assigned' to a particular social group or stratum at birth.

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DETECTING DYSLEXIA AMONG CHILDREN

Abstract

This article deals with the most important stages of the early diagnosis of dyslexia among young learners. The author starts with explaining the diagnosis of school readiness in the field of physical development, cognitive process, as well as the emotional and motivational ones. Then, the basic stages of the diagnosis of the risk of dyslexia are introduced. Next, the author gives a definition of a child at risk for dyslexia and presents the detailed list of specific symptoms of the risk for dyslexia by Marta Bogdanowicz. The scale of the risk for dyslexia is described in details too. The last issue mentioned in the article provides the diagnosis of the developmental dyslexia – the author treats about the initial phase of detecting dyslexia, assessment.

Key words: dyslexia, developmental dyslexia, dysorthography, dysgraphia

The specialists in the field of the risk for dyslexia highlight the fact that early identification leads to more effective remediation. Therefore, early diagnosis provides opportunity for early intervention designed to prevent the child being at risk for dyslexia from becoming a dyslexic child. It is generally acknowledged that preventive treatment, the prophylaxis, based on early diagnosis is the most crucial matter (Brejnak and Zablocki 1999). Moreover, assessment and intervention should be attempted at an early age and there should not be no excuse for waiting for reading failure to occur or even delaying identification procedures until formal reading instruction starts because dyslexia is much more than only reading difficulty. Also Evaratt et al. (2000) stresses the necessity of the possible early recognition of dyslexic difficulties in order to avoid a child becoming anxious or depressed and having the lack of motivation and confidence, as well. Furthermore, Marta Bogdanowicz claims that frustration can lead to disruptive behaviour as well as indifference to educational demands.

The areas of weakness that foreshadow specific difficulties in learning to read and write can be identified before the child starts its school education (Bogdanowicz

2002). It concerns the children whose psychomotor development is inharmonious as a result of partial or fragmentary delays in development of the functions that condition the acquisition of reading and writing skills. Among various impairments of development such as disorders of the rate, pace and dynamics of psychomotor development the inharmonious development is characteristic for pupils with developmental dyslexia. Such children can be detected during very early years of children's lives. What seems to be crucial is an understanding of the possible consequences that may be brought about by such disorders in later education.

Stages of the early diagnosis of dyslexia

According to Marta Bogdanowicz (2002) and Philomena Ott (1997) it is possible to identify the symptoms of the risk for dyslexia in the early phases of child development – in post-infantile and pre-school stages. Therefore teachers should monitor the development of children closely and prevent possible difficulties in the process of future learning. The symptoms of the risk for dyslexia, which can be observed at different stages of children's development, starting from infancy, present very clearly at the pre-school stage and in the first class. To diagnose the risk for dyslexia, it is not sufficient to state a single symptom only. The more symptoms, it is more likely to occur. The symptomatology of dyslexia points to the growing of the problem.

- toddler and pre-school ages – not harmonious development of psychomotor symptoms,
- the first class – isolated, narrow difficulty in reading and writing,
- the second and the third class – expansion of the scope of school failure for other subjects.

Marta Bogdanowicz (2008) highlights that the early diagnosis of dyslexia should be carried out in three stages:

Stage one: the diagnosis of school readiness.

Stage two: the diagnosis of the risk for dyslexia.

Stage three: the diagnosis of the developmental dyslexia.

1. The diagnosis of school readiness

At the age of 5 – 6 years the prevention of school failure should be implemented through universal screening for school readiness of children. For this purpose teachers can use for instance *the Scale of School Readiness* by Anna Frydrychowicz, Elżbieta Koźniewska Andrzej Matuszewski and Elżbieta Zwierzyńska (2006) or by Bożena Janiszewska (2011). The teachers can also use the new version of *the Scale of the Risk for Dyslexia* (SRD-6) by Marta Bogdanowicz (2008) for children starting school.

The problems connected with the school readiness.

In the opinion of Bożena Janiszewska (2011), the child can successfully begin and continue their education in the first class if there is a relative balance between the possibilities and requirements of the school. She adds that the requirements of

school in Poland, for instance: the classroom-lesson system, the number of lessons, the volume of the program, the time of its implementation, teaching methods, textbooks, exercise books, way of judging, the size of the benches, etc., based on years of experience has been *tailored* to children within the age of about 6.5 – 7.5 years. Readiness of the child (appropriate level of physical, mental processes: cognitive, emotional, motivational and social) to manage fulfil the demands of a school and be prone to systematic teaching and education is called *school readiness* (according to Stefan Szuman).

The characteristic features of a child who is ready for school (B. Janiszewska, 2011):

The school readiness in the field of physical development

- a child should be over 120 cm tall and weigh over 23 kg; the possible defects should be diagnosed and corrected immediately,
- a child's motor development should be characterized with the coordination of movements as well as the ability to maintain balance, a child should have enough agility movements in order to move securely among the other children at school and to explore the spatial relationships,
- hand movements should be smooth enough to allow an appropriate level of drawing and writing small parts in lines, hand movements should be also coordinated and smooth (the rate of hand writing and the resistance to fatigue depend on it), the appropriate level of the visual-motor coordination allows for conducting the activities precisely.

The school readiness in the field of cognitive processes

- a child should be able to focus its attention for about 30 minutes, to some extent it should control its attention on its own, a child should be able to focus its attention on the teacher's commands, too,
- a child's memory should be characterized by a degree of permanence, the child should be able to control the process of its own remembering, range and speed of the child's memory should be relatively large,
- in the process of visual perception the child should make the analysis and synthesis of graphic characters enough to differentiate not only the letters themselves, but also the relation between the elements, a child should perceive, organize and understand the reality around,
- in the auditory perception the child should distinguish the different sounds and their degree of voicing, duration and sequence (do the analytic-synthetic activities well), a child should differentiate rhymes and the rhythm of speech aurally, because mastering the skills of reading and writing depend on it,
- a child's thinking should be characterized by the possibility of handling information in the ways that it can understand simple concepts, simple rules and laws, it is important that the child knows how to infer, how to associate information on the principles of logic, the child should have and understand

the information well enough to be able to use teacher's explanations and comments,

- a child's speech should have already had the communicative functions, a child should be able to use the speech, should have a reasonably large vocabulary and know a lot of the concepts to use the teacher's commands and comments, as well as understand the texts read, a child should pronounce the sounds properly to analyse and synthesize them properly in the process of learning to read and write.

The school readiness in the emotional and motivational field (the functioning of the child at school and his academic performance depend on it greatly)

- a child begins to control its emotions and feelings partially,
- a child ready for school begins to understand and to some extent has a sense of
- duty and responsibility for itself,
- a child ready for school try to cope with the difficulties, it does not become discouraged so quickly.

2. The diagnosis of the risk for dyslexia

For the diagnosis of the risk for dyslexia and effective intervention there are two critical periods: the age of 7 and 8 years – the best time for conducting the diagnosis of the risk for dyslexia among pupils. It is important to identify the symptoms of the risk for dyslexia and severe difficulty in learning to read. Screening tests are recommended after the first year of attending school with *the Scale of the Risk for Dyslexia* (SRD-7). At the end of the school year, the assessment of reading skills is required, as well. The following tools seem to be of great help: the attempt of reading for the kindergarten units "*Darek*" (M. Bogdanowicz, 2007), "*Testy czytania dla sześciolatków*" (G. Krasowicz-Kupis, 2006), the test of reading aloud "*Dom Marka*" (M. Bogdanowicz, 2007). "*Test Dekodowania*" (M. Szczerbiński, O. Pelc-Pękala, 2007) allows a broader diagnosis that includes reading and writing tests as well as the assessment of phonological skills.

When disclosing the symptoms of moderate or high risk for dyslexia and severe difficulties in reading, and weak effects of therapeutic work with teachers and parents, it is necessary to re-examine the child at the age of eight and nine years – a preliminary diagnosis of dyslexia. The diagnostic test should be conducted by a team of psychologists and pedagogues or at least by the school psychologist.

The proposals of exercises to develop cognitive functions and visual-motor coordination, as well as hand motor of pre-school children and pupils joining the school can nowadays be found in many publications. Particularly helpful in this case seems to be a book by Barbara Zakrzewska (2003) *Każdy przedszkolak dobrym uczniem w szkole*. It includes models of grammar and letter-word exercises. For the preparation of student's hand for writing it is worth using *Ćwiczenia grafomotoryczne według Hanny Tymichovej* (M. Bogdanowicz, 2003). For left-

handed children or pupils with unknown lateralization three workbooks are recommended *Lewa ręka rysuje i pisze* (M. Bogdanowicz, M. Rożyńska, 2003, 2004 a). Another publication which is aimed at teaching language functions is *Dni tygodnia, pory roku i miesiące. Zabawy i scenariusze zajęć rozwijających funkcje językowe* (M. Bogdanowicz, M. Rożyńska, 2004 b).

In order to assess child's literacy and its phonological skills a teacher can use "*Test Dekodowania*" by M. Szczerbiński and O. Pelc-Pękala (2007). This test is intended for students from the first and second class of the primary school. It is of great help in diagnosing difficulties for the accuracy and speed of reading words (which are the primary symptom of developmental dyslexia) and the mechanisms of these difficulties among children in the first two years of learning. This test consists of two parts, the first – screening, includes three tests of student's achievements, namely: test knowledge of letters, reading true words and reading artificial words. The second part is a test of phonological awareness (phoneme analysis and removal of phonemes) and tests of the speed naming (naming colours and images, letters and numbers). For the screening, achievement tests are used only. The second part of the test examines the child only if it achieves low scores in the first part, and the purpose of this study is to determine the causes of difficulties in decoding. The test is short (5 – 15 minutes). The test has its own standards and the calculation of the results and their interpretation is not difficult.

Conducting the diagnostic testing in these two critical periods (the first and the second class of the primary school) for the initial identifying the risk for the developmental dyslexia, should mobilize adults to give the child regular and effective training aid (for example: correction-compensation classes). This should be done in order to remove the dysfunction of the psycho-motor development, improve reading, and thus minimizing the risk for dyslexia. It is very important, decisive period in learning to read and write.

In the light of the current reform of education system in Poland the Ministry of National Education assumes that the diagnosis of dyslexia should be carried out by the end of primary school and will be valid until the end of student's education.

A child at risk for dyslexia – definition

The term *a child at risk for dyslexia* is used to denote young children showing the partial disorders of psychomotor development that may cause specific difficulties in learning to read and write. In addition to this, the term is also utilized with reference to pupils who experience theory first, though intensified, problems in learning despite normal intelligence, good sight and hearing, proper educational and didactic conditions at home and school. What is more, every child from pathological pregnancy and delivery (premature born children, children with too low weight, in bad physical state – less than 10 points in Apgar Scale, especially if below 6 points, children born with asphyxia – the condition of defective aeration of the blood caused by failure of the oxygen supply – suffocation) as well as children with hereditary transmission – coming from the families with history of difficulties such

as developmental dyslexia, speech delay, ambidextrousness and left-handedness, belong to the group of children at risk for dyslexia.

Symptoms of the risk for dyslexia

According to Marta Bogdanowicz (2002) children at risk for dyslexia can be identified on the basis of the characteristic symptoms that prognostic developmental dyslexia not only in post-infantile and pre-school stages, but also during its infancy. The detailed list of symptoms has been presented by Marta Bogdanowicz and Tomaszewska (2001).

The very early warning signs from the child's infancy that may predict specific difficulties in learning read and write may relate to the area of its fitness (gross motor skills) mostly. The most characteristic features of late or atypical child's motor development are connected with the facts that a child does not crawl or crawls little, keeps balance worse while sitting or standing and shows minimal neurological dysfunctions, such as reduced muscle tone, primitive innate reflexes which should disappear by the end of the first year of life.

In the post-infantile stage (2 – 3 years) late child's motor development presents the following facts: a child has difficulty with keeping balance as well as gait automation and begins to walk and run later. The efficiency of hands (fine motor skills) may be disordered, too. Therefore, a child is a little skilful manually, clumsy at self-service (e.g. washing hands, dressing up, eating with a spoon, buttoning large buttons) and is poor at playground games (e.g. building blocks). As far as visuo – motor coordination is concerned, late grapho-motor development may also occur: a child does not try to draw independently, a two-year-old child can not imitate drawing a line, a child aged 2 years 6 months can not imitate the horizontal and vertical lines and a 3-year-old child can not draw a circle. The symptoms of late development of speech are: a child utters the first words later (it should do it during the first year), a two-year-old child does not produce even simple sentences and a three-year-old child does not create more complex sentences.

While taking into consideration the pre-school stage (3 – 5 years) of a child, the low mobility of whole-body movements can be easily notified: a child runs poorly, has trouble with keeping balance (e.g. while walking along the kerb), learns to ride a tricycle or a scooter with difficulty and is clumsy in its movements and poor at motor games. The attention should be also paid to the poor performance of hand movement (fine motor skills), because a child has difficulty and is reluctant to exercise the child's self-service operations (e.g. buttoning small buttons, tying shoe laces, taking part in playground plays – like threading beads on a thread). Moreover, it is easy to notice the disorders of visual - motor coordination: a child has difficulty in blocks building, has an aversion to drawing (even very simplified drawings) as well as holds a pencil in its hand in an awkward way, and as a result pushes a pencil too hard or too weak while drawing. In addition to this, a three-year-old child can not draw a circle, a four-year-old child can not draw a square and a cross whereas a five-year-old child can not draw the triangle and the square based on the angle. It is

worth mentioning that during the pre-school stage the disorders of visual functions may be observable, too. For example: the child's awkwardness in the drawing is seen (the form of the drawings is primitive, but may be rich in content – a child completes deficiencies in the drawings talking about them). Among the auditory and language functions disorders should be listed: the late child's development of speech is noted, the child's incorrect articulation of many sounds is noted, difficulty in expressing even not very complex words (it often jumbles words), the extended period of using neologisms by a child, difficulty with recognizing and creating rhymes (the end of words sounds the same, e.g. *k_otek* – *pl_otek*), difficulty with recognition and creation of alliteration (the beginning of words sounds the same, e.g. *ok_o* – *ok_ręt*), difficulty with remembering names and retrieving them from memory (especially the sequences of names, such as parts of the day, names of meals), difficulty in remembering short nursery rhymes and songs, difficulty in building statements, it uses equivalent sentences and simple sentences mainly and really a small vocabulary. While focusing on lateralization it is not observed that a child prefers using one hand only (a lack of cerebral dominance). Finally, the late orientation in body schemata and space must be reminded because of the fact that at the end of pre-school stage a child can not identify the right hand (it gets wrong).

The 'zero' grade (6 – 7 years) stage is characterized by reduced mobility: a child runs and jumps poorly, has difficulty in performing equivalent exercises, like walking along the line or standing on one leg and learns skiing, skating, riding a bicycle or a scooter with difficulty. What is more, a child has a difficulty in performing precise movements in its self-service (e.g. tying shoe laces in a bow, using a fork, using scissors), has difficulty with mastery of correct movement habits while drawing and writing is noted, for example: despite many exercises, a child holds a pencil in the fingers improperly, a child draws vertical lines in the wrong direction (from the bottom to the top) and horizontal ones (from right to left). The disorders of visuo-motor coordination manifest themselves with difficulties of a child in throwing and catching a ball has difficulty with drawing squiggles, reproducing complex geometric figures (e.g. drawing a diamond at the age of 6 – 7 years). Moreover, children at risk for dyslexia experience problems in the disorders of visual functions, for instance: a child has difficulty in highlighting the elements of total, as well as their synthesizing as the whole (e.g. while building the model structures with blocks or laying mosaic), has difficulty with finding the details differing two pictures and has difficulty in distinguishing similar shapes (e.g. geometric figures, letters *m – n*, *l – t – t*), or identical, but lying in the plane in a different way (e.g. letters *p – g – d – b*). The late or unusual auditory and language functions disorders may concern difficulty with the child's word mispronunciations and jumbling the difficult words is noted (adjustment of sounds and syllables, assimilation of sounds – e.g. instead of „szosa”, the child says „sosa” or „szosza”), mistakes in the construction of statements, as well as grammatical ones are noticed, difficulties with the correct use of prepositional phrases that express spatial relations (e.g. *over – under*, *behind – in front of*, *inside – outside*) as well as difficulties in

differentiating phonetically similar sounds (e.g. *z-s*, *b-p*, *k-g*) compared in terms of type: *kosa* – *koza*, or so. artificial: *resa* – *reza*. Furthermore, a child confuses names which are similar phonetically, has difficulty in making operations (analysis, synthesis, missing, adding, replacement, conversion) on the phonological particles (syllables, phones) in tasks such as separation of syllables and sounds out of words, their synthesizing (syllabic and phonemic analysis disorders), has difficulty in analysing the phonological structure of words (e.g. Find the words hidden in the name of „*lewkonia*”, What is different in the words „*kosa*” and „*koza*”?, What am I thinking about: „*Baba ... aga*”?, What does „*karwony czepturek*” mean? What is more, a child has a problem with remembering poems, songs, or following a series of instructions at a time, has difficulty with recognizing and creating rhymes and alliteration (e. g. instructions: Think of a rhyme for the word „*mama*”, Which words have rhymes with „*Tomek – Adam – domek*”?, and which word sounds different? Which words sound similarly: „*kolejka – pociąg – kolega*”?) Moreover, a child has difficulty in remembering names and has difficulty in remembering the material serialized in paragraphs and sequences (e.g. names of parts of the day and the meals, days of the week, names of seasons of the year, four-digit series). The late lateralization development occurs on the list of the symptoms, too. The child's lack of established hand dominance is observed, a child continues to be ambidextrous and binocular. The late orientation in body schemata and space is visible clearly: a child has difficulty in indicating both parts of the body while involving words: right – left (e.g. the right hand, the left ear, the left leg) and can not determine the direction to the right and left (e.g. the road to the right, the door on the left). The orientation in time disorders can be identified when a child has difficulty in determining the seasons, parts of the day (morning, evening, night). The child at risk for dyslexia has severe problems with reading: a child reads very slowly and reads separating words into phones mainly, not always doing the second correct synthesis. The pupil not only very often jumbles words, but also does not understand the sentences read by.

The first attempt in writing can cause serious problems to a child at risk for dyslexia: a child very often writes letters and digits mirroring them and often imitates words writing them from right to left.

The scale of the risk for dyslexia

The Scale of the Risk for Dyslexia (SRD) developed by Marta Bogdanowicz (2002) constitutes a relevant screening diagnostic method that can be used to prognosticate the risk for occurrence of specific difficulties in rearing and writing. This method is used in order to exclude the risk for dyslexia in six and seven-year-old pupils attending 'zero' grade. The purpose if the SRD is to reveal delays in psychomotor development and denote the functions that are disordered. In the process of diagnosing the risk for dyslexia SRD should be together with an early assessment of reading and writing skills. The good point of SRD is the form – the questionnaire that can be relatively quickly filled and compiled by the teachers or parents who

posses the necessary knowledge pertaining to the phenomenon of the risk for dyslexia. Owing to the SRD the screening for dyslexia might become a widespread and common practice thus preventing dyslexia from developing in many children.

The Scale of the Risk for Dyslexia (SRD) contains 21 statements, which should be evaluated sequentially by a four-scale. The digits indicate the degree of the scale of the severity or incidence of the features of behaviour in the direction from 1 to 4, where:

1. means – **NEVER**,
2. means – **SOMETIMES**,
3. means – **OFTEN**,
4. means – **ALWAYS**.

The discussed statements are:

- The child is not physically fit – runs and jumps poorly, rides a bike badly.
- The child is unwilling to participate in movement games.
- The child is poor at gymnastics.
- The child has problems with tying shoe laces, doing buttons up and tying bows.
- The child has difficulty in using scissors.
- The child plays with jigsaw puzzles, *LEGO* blocks and puzzles reluctantly or can not accomplish them according to the pattern (a child creates its own compositions only).
- The child draws reluctantly.
- The child has problems with reproducing simple squiggles and geometric figures.
- The child has problems with remembering less common letters (*F, G, Ł*).
- The child has problems with distinguishing and memorizing letters of similar shapes (e. g. *m – n, l – t – ł*).
- The child finds distinguishing and memorizing letters of identical shapes, but situated in space differently (e. g. *b – d – p – g*) difficult.
- The child writes mirror letters and mirror digits, and reproduces words by writing them from the right side to the left one.
- The child has a problem with building correct statements (it changes the word order in sentences and uses difficult words mistakenly).
- The child jumbles words (e. g. it says *kraktor* instead of *traktor*), it changes prefixes in words (e. g. *zauczyć* instead of *nauczyć*) or it uses grammatical forms incorrectly.
- The child has a speech defect.
- The child has difficulty in remembering short poems and songs.
- The child has difficulty in remembering the material serialized in paragraphs and sequences (e. g. names of parts of the day and the meals, days of the week, names of seasons of the year, four-digit series).
- The child can not distinguish between sounds of similar names (e. g. *g – k*,

z – s, therefore it does not see the difference in words *kura* – *góra*, *koza* – *kosa*).

- The child has difficulty in distinguishing sounds in a word (e. g. *nos* = *n* – *os*).
- The child has difficulty in combining sounds into the words (e.g. *o* – *ko* = *oko*).
- The child has a problem with concentration of attention, it distracts easily.

If the symptoms of the risk for dyslexia as well as reading and writing difficulties remain in the second grade of primary school despite therapeutic efforts of teachers and parents, the child should be diagnosed in psychological-pedagogical dispensary in order to find out what is the cause of the difficulties a child encounters. It may be developmental dyslexia.

3. The diagnosis of the developmental dyslexia

The final diagnosis of developmental dyslexia can be formulated at the turn of the period of the integrated teaching (the third class of the primary school), if the help that so far has been given to a child at home, and specialized treatment at school, has not brought substantial improvement, and therefore has not caused the alleviation or disappearing of the difficulties in reading and writing.

The components of developmental dyslexia are discussed in detail by Grażyna Krasowicz-Kupis (2009). She introduces the program of individual diagnostic that consists of six phases.

The initial phase

1. Recognition of the diagnostic context.
2. Identification of the student's course of life and development of its problem issues.
3. Identification of help given to a student in connection with the problem.
4. Appearance of disorders and difficulties.

The assessment of the reading and writing skills and other academic skills

1. Reading – decoding, or reading unrelated words (possibly preceded by an awareness of letters).
2. Reading a text.
3. Reading comprehension.
4. Reading artificial words.
5. Writing while listening.
6. Independent writing on a given topic.
7. Rewriting and / or writing from the memory.
8. Knowledge of spelling rules.
9. Other attempts of checking reading and writing, as well as other subjects.

The assessment of cognitive functions

1. Intellectual development (IQ) with the research on the profile, which includes evaluation of thinking.
2. Speech and language functions at the phonological level (most important for the diagnosis), morphological and syntactical, lexical and semantic.
3. Assessment of linguistic awareness at the phonological, morphological, syntactic and semantic (pragmatic) level.
4. Assessment of the automatic naming speed.
5. Assessment of other cognitive functions according to needs (attention, learning, memory, etc.).

The assessment of perceptual-motor functions and their integration

1. Visual perception.
2. Perception and visual-motor coordination.
3. Visual and visual-motor memory.
4. Auditory perception (extra-linguistic) – the memory of rhythmic structures.
5. Auditory-motor and auditory-visual-motor integration.

The assessment of motor functions and lateralization

1. Fine motor skills and gross motor skills.
2. Motor skills of hands (grapho-motor efficiency) and coordination.
3. Lateralization and orientation in space and the body schema.

The assessment of the level of the student's adaptation to the situation

1. Presence of special abilities.
2. Level of self-evaluation.
3. Sense of control.
4. The level of emotional functioning.
5. Identification the student's school situation.
6. Attitudes towards student's own problems.
7. The level of the support from the environment.
8. The social situation in the peer group.

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INTEGRATION OF FORM AND MEANING IN POETRY – SEMANTIC AND FORMAL PARALLELS

Abstract

The article entitled Integration of Form and Meaning in Poetry - Semantic and Formal Parallels focuses on the semantic analysis of modern poetry written in English that combines formal and graphic styles such as calligraphs, calligrams and also extreme graphic experimenting of concrete poetry, asemic writings and other new kinds of poetry. The author uses the method of literary analysis and comparison. The hypothesis is based on the assumption that form in modern poetry is equally important to its content. What is more, the form creatively and artistically enhances the meaning and intensifies both emotional and intellectual impact of modern poems.

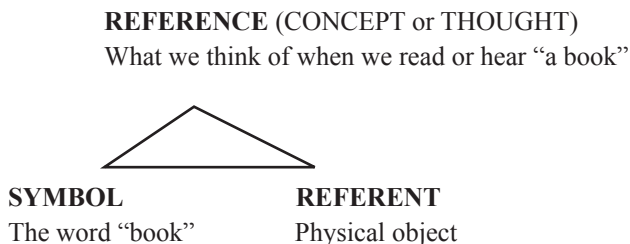
Key words: concrete poetry, asemic writing, calligraphs, calligrams.

The language of literature and especially that of poetry is, metaphorically, a very exciting trip. It dramatically differs from everyday “common” language, it varies from non-literary texts and it also involves a completely different set of brain operations. Modern poetry, specifically an ultra-avant-garde “wave” of concrete poetry, as we will demonstrate in the following study, purposely uses multiple layers of language and its most ambiguous, non-explicit and even visual aspects to accentuate the meaning/meanings of a poem and thus intensify its impact on the reader. In doing so, concrete poetry integrates words and their graphic visualization in a different way from traditional non-literary and even literary texts.

In order to contrast the language of concrete poetry, let us first explore how semantic and formal parallels occur in linguistics. Ferdinand de Saussure (1857 – 1913) was the founder of modern structuralism (2004:2). He believed that words and their combinations – language form a system or structure. He also believed that a word has a dual nature. It consists of the concept, signifié (i.e. the/a meaning) and signifiant (i.e. acoustic image). Linguists C. K. Ogden and I. A. Richards developed Saussure’s theory of sign and suggested the semiotic triangle. A word, according to

Ogden and Richards, is of a complex, tri-partite nature, involving referent (object), symbol (word, its acoustic and written form) and reference (concept, thought). This theory is called the theory of linguistic signs.

Semiotic triangle:



Thus, to understand a word means to know its referent (colour, size, variants of a physical object), symbol (sound of the word and its written form) as well as its meaning. There is no need to point out that the same semiotic triangle varies from language to language: while referent and reference remain more or less the same in most languages, a Slovak uses the symbol “kniha”; a French uses “livre” and a German reads and writes “buchen”. Such relationship between an object (referent) and its symbol is arbitrary. It is also true that the reference (meaning/significance) of a word depends on cultural and social background, i.e. on extralinguistic reality (2004:2). There is one more aspects of the abovementioned semiotic relationship; the form of the symbol (the word “book”) is irrelevant – whether written or pronounced. For understanding of the word, acoustic or visual aspects of the word do not matter – it is completely irrelevant whether the word was printed in capitals, italics or bold, pronounced in whisper or loudly.

This semiotic relationship, however, becomes more complicated when the word in question contains more meanings, such as in homonymy. Homonyms are words with identical phonological or graphic forms (signifié) and with different meaning, e.g. can (tin; noun) – can (be able to; verb). Scholars recognize three types of homonyms:

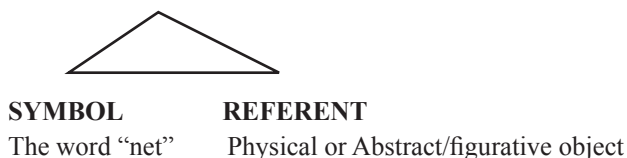
1. Homophones – they are identical in the sound form of lexemes (son – sun);
2. Homographs – they are identical in spelling (lead – lead);
3. Full homonyms or real homonyms (2000:232) – they are identical in both form and spelling (file – file) (2004:33).

Homonyms, especially homophones can be classified to be “confusing word pairs/groups”: they can cause confusion when writing; they may be difficult to be looked up in a dictionary and they may lead to applying wrong grammar rules. The semantic triangle for homonyms is thus more complicated. Let us explore the homonym-word “net”:

Semiotic triangle:**REFERENCE (CONCEPT or THOUGHT)**

What we think of when we read or hear “a net”:

1. loose open material made of string used for fishing, holding hair in place, etc.;
2. an object made of string used for playing team games such as volleyball, floorball and table tennis;
3. Also a figurative meaning – such as network, e.g. a computer net;
4. Another figurative meaning – such as trap or snare, e.g. a net of crime;
5. Another figurative meaning – such as a chain of personal ties, e.g. a net of friends, etc.



Homonyms thus bring up plenty more meanings, even the figurative ones, of the word used. That might bring ambiguity, misunderstanding or create a source of humor. Let us observe how homonymy became the source of misinformation in the following dialogue:

CUSTOMER: “Waiter, what is this?!”

WAITER: “It’s bean soup”.

CUSTOMER: “I do not care what it was. I want to know what it is now.”

In literature, such ambiguity (it’s bean – it has bean) is denominated as a literary trope called “pun” (1998:341). It is frequently used as a source of comedy.

Puns, however, are not the only specifics of literary language. In literature, and especially in poetry, the language differs from its everyday use. The interpretation of literary texts is such a complex issue that it has been a subject of study of many hermeneutical disciplines. The first who specified the language of art was Aristotle (*Poetics*, 355 AD). He defined “...language artistically enhanced...” (1996:81) as one of the distinctive phenomena of literary and non-literary texts. Slovak literary scholar Anton Pokrivčák further notes, “...the fictional world is governed not by the principles of physical nature, but by the principles of imagination. It is made up of *images* (e.g. figures of speech, tropes) and its meaning, or message it proposes to the reader is almost always very difficult to establish (note the original Greek meaning of the word *trope* as *tropos* “turn, direction, figure of speech” (2006:33). Sylvia Pokrivčáková in detail explores the aesthetic function of language: as the aesthetic function of the language of literature is dominant, the language of literature, except of traditional tropes such as metaphor, simile, symbol, metonymy and synecdoche, to name a few, excessively uses such methods and phenomena as “rich inventory of language elements and structures (including “strange” exceptional words and their combination, poeticisms, idioms, expressive syntax, dialectal elements, etc.), variability (based on original combination of words, semantic shifts, etc.) and even

ambiguity, emotionality and expressivity (2006:54).

The structuralist semantic triangle, when applied to the language of literature, apart from the semantic explanations discussed before, contains a much more complex set of linguistic/brain operations stemming from one's ability to interpret "reality" both intellectually and emotionally:

Semiotic triangle: REFERENCE (CONCEPT or THOUGHT)

What we think, feel and imagine of when we read or hear "a net":

1. (fig.) network, e.g. a computer net;
2. (fig.) trap or snare, e.g. a net of crime;
3. (fig.) a chain of personal ties, e.g. a net of friends, etc.
4. a conventional literary symbol of separation and some restriction;
5. a personal symbol, representing a lack of freedom, etc.



It is obvious that literary language implements many more abstract, figurative meanings and applies the original concept (a loose open material made of strings) to metaphorical, more figurative situations. It is a very unique ability of human mind to merge images and creatively generate new meanings.

Now let us analyze how the content and form parallel in modern English concrete poetry. Concrete poetry (also called "shape poetry" or more specifically "calligrams") represents so called visual poetry. The term "concrete poetry" was coined in 1956 at the international exhibition of concrete poetry shown in São Paulo, Brazil, by the group "Noigandres". The poems form structurally original, visual, abstract shape, using reduced language, symbols and other typographical variations. The beauty of concrete poetry lies in its appearance and graphic impact. Some believe that the written text is not as important, however, that may vary from artist to artist – asemic writing, for example, focuses on the graphic aspect of the text and totally ignores the semantic aspects; other authors of concrete poetry, e.g. Roger McGough creatively interweave the content and form to create unique combinations with meanings intensified by the form as we will demonstrate further.

Historically, concrete poetry has always had some flair of avant-garde about it. For example, futuristic movements used concrete poetry as a dynamic expression of their anarchistic philosophy. The most prolific poet using this form was Filippo Tommaso Marinetti whose creations destroyed all typographic conventions. More recent poets influenced by concrete poetry were e.g. Guillaume Apollinaire, Edward Estlin Cummings and Ezra Pound, as well as various Dadaists." However,

visual poetry has been around for much longer. Let us again mention Lewis Carroll and his famous short poem named *The Mouse's Tale*, originally published in his phenomenal novel *Alice's Adventures in Wonderland* (1865), a poem which takes shape in the form of a mouse's tail (2014:1):

“Fury said to
 a mouse, ‘That
 he met in the
 house, ‘Let
 us both go
 to law: I
 will prose-
 cute *you*.—
 Come, I’ll
 take no de-
 nial: We
 must have
 the trial;
 For really
 this morn-
 ing I’ve
 nothing
 to do.’
 Said the
 mouse to
 the cur,
 ‘Such a
 trial, dear
 sir, With
 no jury
 or judge,
 would
 be wast-
 ing our
 breath.’
 ‘I’ll be
 judge,
 I’ll be
 jury.’
 said
 cun-
 ning
 old
 Fury: I’ll
 try
 the
 whole
 cause,
 and
 con-
 demn
 you to
 death.”

The content of concrete poetry is often extremely simple (e.g. based on the repetition of a single word or phrase). The major contribution of concrete poetry is the fact that it has tried to free itself from the rules of linearity. David Crystal writes, ...these poems are typically two-dimensional though they often make use of a third dimension (such as typographic prominence) and some introduce a fourth such as colour or using animated techniques in television—change in time” (1995:167). That may be exactly what adds to the popularity of concrete poetry; this form of poetry is not only popular for its intriguing graphic design, but also for the intellectual effort a reader needs to make to understand the meaning when the poem can be read in more than one directions.

Roger McGough (b. 1937) is one of most recognized representatives of concrete poetry among the present-day English artists. McGough used calligrams to put forward the subjects of his poems, which often depicted modern problems

of a man in the present-day world, such as isolation, collapse of communication, consumerism and many others. One of his poems entitled 40—LOVE observed the physical and emotional gap between a couple in their prime; however, McGough uses the graphic and symbolic effect of a tennis court separated by a net:

40—LOVE

<i>40—</i>	<i>love</i>
<i>middle</i>	<i>aged</i>
<i>couple</i>	<i>playing</i>
<i>ten</i>	<i>nis</i>
<i>when</i>	<i>the</i>
<i>game</i>	<i>ends</i>
<i>and</i>	<i>they</i>
<i>go</i>	<i>home</i>
<i>the</i>	<i>net</i>
<i>will</i>	<i>still</i>
<i>be</i>	<i>be</i>
<i>tween</i>	<i>them</i>

McGough in this poem uses many literary tropes, especially conventional symbols inspired by the game of tennis:

The most obvious symbol lies in the fact that the author compares relationship (perhaps marriage) to the game where there are winners and inevitably also losers. There are also rules that have to be respected in order to make the “game“ meaningful. What is more, McGough picked the game of tennis for the subject of this poem; it is one of the games that (just like ice hockey or football) cannot end in a draw and somebody has to lose, however hard they try. Thus, symbolically, the poet sees relationships quite skeptically; as something that inevitably brings doom to one of the participants.

“40-LOVE“, the very title of the poem, describes another symbolic situation just before the end of the game. It also symbolizes, again quite pessimistically, that this particular relationship is just a second next to its ending. The numeral “40“ indicates that McGough might have meant people who are in “their 40s“, in their prime or perhaps close to “mid-life crisis“. The message of the poem is, again, skeptical: Is there anything as love at the age of forty?

The poem contains many more symbols. The net symbolizes separation and emotional detachment of the couple. It makes them contestants rather than a team. However, McGough indicates that even though this particular relationship might be loveless and habitual, the couple after the game “go home“ even though “the net will still be between them“. Perceptive readers feel cannot but feel the tones of disenchantment over stereotypical relationship in the poem.

The tennis is another symbol that adds to the theme of the poem. It is a game with certain social status, just like golf, played by many “yuppies“, young upwardly mobile professionals, who not only want to improve their physique but also hope to start professional ties in tennis courts and various tennis clubs.

What also catches the eye of an attentive reader is the syntactic peculiarity of this poem. The author creatively uses ellipses (40-LOVE), broken syntax (middle aged couple playing tennis) and word structure (be – tween). All these phenomena add to the theme of the poem – broken relationships among people who perhaps put their social prestige before their own immediate emotions.

There is one more very dramatic element that intensifies the overall impact of the poem *40-LOVE*. Its graphic structure literally reinforces the reader, when reading the poem, to move his eyes from left to right just like if he or she was watching a Wimbledon tennis match. The reader has an impression as if watching a very dramatic exchange of opinions, standpoints and attitudes in the same fast-paced manner as tennis players exchange balls.

It is almost impossible to suggest a semiotic triangle for the word “net” in McGough’s poem as the reference (concept or thought) aspect of the semiotic triangle should take into consideration the whole above suggested analysis. Moreover, the interpretation might vary from reader to reader; for example, tennis players might see many more references to tennis courts, or game situations than those who do not recognize the rules of game.

The language of literature is indeed a very exciting trip. Literary diction challenges both intellectual and emotional experience of the reader and confronts these with his or her ability to recognize and appreciate, through analysis of its part, the overall aesthetic function of the text. In literary interpretations there are no closed questions; each literary text offers immense opportunities for interpretation and each reader represents a unique view, an extraordinary prism of meanings that enrich the original text beyond non-literary meaning of the lexicon used.

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CROSSOVER LITERATURE – A NEW TREND OR A NECESSARY STEP IN THE DEVELOPMENT OF AMERICAN LITERATURE?

Abstract

What is crossover fiction? How does it transform the contemporary canon of American literature? The article will explore the questions within the context of African-American children's literature, which is continually crossing the border between high and popular literature, and thus receiving interest from cross-generational audience. It will provide examples of renowned authors who validate children's literature by blurring the conventionally recognized line between two readerships: children and adults. Then it will discuss the changes the crossover phenomenon enforces within African-American children's literature: the emergence of new literary genres, the introduction of new themes, and the appropriation of social and political functions. Finally crossover literature will be considered in terms of commercial success and media attention it has been receiving in the United States in recent years.

Key words: crossover fiction, children's literature, picture books, American literature

Children's literature vs adult literature

Children's literature has always intrigued literary scholars, teachers and educators, although it is usually considered inferior to traditional adult fiction. Most literary theories draw a clear dividing line between children's writing and adult writing. Even though it might be the same person who is both the author of children's books and the author of adult fiction, these two types of literature are usually discussed in different terms. This approach can be justified if books for children are totally distinct from books for mature readers in terms of the subject matter and the form. This distinction, however, is becoming less clear than before as more and more authors cross the boundaries of typically children's genres, themes and forms. It is either the result of their attempt to bring new ideas into children's books or their intention to address readers of different ages.

Today, both in Europe and in the United States, a growing number of literary works concurrently appear in the category of children's literature and adult literature. It is quite common that the authors of these texts originally have no intention of writing entirely for young readers. They do not set out to write for children, they just write books. More often it is the publishers who provide illustrations for the so-called "grown-up" books in order to attract a wider audience of readers. In that case, books cross the traditional division between children's literature and adult literature. Scholars use a variety of terms to describe this phenomenon. Polish researcher Zofia Adamczykowa writes about the emergence of "universal literature," without a specific addressee (Adamczykowa 2004: 15). Scandinavian scholars use the terms "bridge books" or "all-age books," whereas American scholars refer to this kind of literature as "cross-writing" or "crossover fiction."¹ Maurice Sendak (1995: 142-143), a well-known American illustrator, claims there is *an arbitrary division between adult and children's books that does not exist*. Similarly, Canadian scholar Sandra Beckett refuses to accept the term "children's literature" in her seminal work, *Crossover Picturebooks*. She opens the book with a quotation from French publisher Francois Ruy-Vidal, which, in her view, can be regarded as the credo of today's crossover authors, illustrators and publishers (2012: 5):

There is no art for children, there is art. There are no graphics for children, there are graphics. There are no colors for children, there are colors. There is no literature for children, there is literature. Based on these four principles. We can say that a children's book is a good book when it is a good book for everyone.

Defining children's literature thus causes a lot of problems for contemporary scholars. With the growing number of studies being published on the subject of "crossover literature," it is becoming more difficult to determine which literary works can be classified as children's books. John Rowe Townsend (1990: 57) suggests that *the only practical definition of a children's book today [...] is a book which appears on the children's list of a publisher*. Myles McDowell (1973: 53) claims that, compared with adult fiction, children's books develop within clear conventions. The plot tends to be simplistic, the language is child oriented, and child characters are the rule.

Many contemporary children's authors, however, do not conform to standard models of children's literature. Some argue that writing a good book for children is more demanding than writing for adults. American scholar Perry Nodelman (1992: 261) observes that books for children are no longer simple literary forms. They allow multiple interpretations and are not chronological most of the time. They do not have to be didactic any more, and their artistic qualities speak against them being called children's literature. It was already in the 1960s that Krystyna Kuliczowska (1964: 7) used the phrase *from didacticism to artistry* to describe changes in children's literature as well as to reject the myth of its specificity:

¹ For more information on the use of the terms see S. Beckett (2012).

*The process from didacticism to artistry does not go evenly, instead there is a constant oscillation, (...) occasionally comes out an outstanding book, with so many artistic values that the preposition "for" children is no longer essential. The book does not follow the didactic or moralizing pattern and it becomes part of the national classical literature.*²

For many "adult" authors writing for children is no longer a marginal activity. Children's books become part of their literary agenda, and many a time receive as much critical attention as their "adult" literature. Importantly, these authors contribute to the current changes in the sphere of children's writing. They introduce new themes, such as racism, sexism, power relations or censorship, all of which were previously considered unimportant or inappropriate for children's writing. The same authors change the rules of creating children's literature by applying strategies typical of "adult" writing. Subsequently, children's books become part of the dominant literary trends and undergo the same transformations as "adult" literature. Nicholas Paley (1992: 152) writes that they *don't fall into libraries out of the blue and are not illustrated and written in a cultural vacuum (...) [children's books] exist as socially constructed objects that function as part of the wider cultural context and reflect many of that culture's preoccupations*. African-American children's poetry of the 1960s and 1970s written under the influence of the Black Arts Movement is a perfect example of literature reflecting the cultural and political changes in the U.S. In the 1960s American children's literature began to resemble "adult" literary forms and its content became politicized. Renowned poets such as Sonia Sanchez, Nikki Giovanni, Lucille Clifton or Eloise Greenfield recognized the need to create books for children, which corresponded to their adult poetry both in the form and the content.³ Many of these authors tried to reclaim the positive image of African-American people and for this reason they invited artists to enrich their books with illustrations. This fusion of verbal and visual arts led to the emergence of a new genre, the picturebook,⁴ which is an important part of the crossover phenomenon.

Picturebooks

The genre of picturebooks appears to be of particular interest to many scholars, though its visual material causes disagreements as to whether the pictures are entirely the domain of children's literature or they may also be part of adult writing. Sandra Beckett considers picturebooks classic examples of "crossover literature." In her recent study, she defines the genre as *multileveled works that are suitable*

² The quote has been translated from Polish by the author of the article.

³ For more information on African-American poetry for children see Bishop (2007: 95-113).

⁴ It is necessary to make a clear distinction between the terms "picture book" and "picturebook", with the first one being defined as any book containing illustrations, whereas the other one being reserved for books in which words and pictures are equally important. Writing the term as one word reflects the unity of words and pictures.

for all ages because they invite different forms of reading, depending on the age and experience of the reader (2012: 16). Picturebooks are continually crossing the border between high and popular literature, thus receiving interest from a wide audience of readers. Pictures do not have a decorative function here. The story would not be complete without them. Both the visual and verbal mode of discourse create the text and its meaning.

The introduction of new literary and artistic forms into picturebooks has led to a scholarly debate on whether they should be regarded as art or literature. Kenneth Marantz (1983: 153-155) calls picturebooks a form of visual art, not literature. Illustrator Uri Shulevitz (1985) emphasizes the primacy of illustrations, and claims that words in picturebooks have an auxiliary role. Similarly, illustrator Martin Salisbury (2012: 107) writes about the emergence of “visual literature.” However, many children’s literature specialists consider illustrations and text equally important. Bette Goldstone (2001/20012: 362-369), for instance, focuses on the interdependence of illustration and text. Joseph Schwarz (1982: 195) writes that art and text are inextricably linked to create the meaning of the picturebook *in the sense that it communicates its message in a way which is untranslatable into any other form of aesthetic expression*. Perry Nodelman (1988) suggests that initially one should analyse text and pictures separately, and then try to find how they are connected in the book. He does not fail to mention that it is the nontextual elements of the book, such as the size or shape of pictures, the book cover and the texture of the paper or the quality of colors that create the mood of the picturebook. The same text placed within different formats may cause a totally different reader response. Considering the size of the book, Nodelman (1988: 44) rightly concludes: *We tend to read smaller books expecting charm and delicacy – and to find it even if it is not there – and to read large books expecting energetic rambunctiousness – and to find it even if it is not there*. The knowledge of the cultural context, within which the book was created is, according to Nodelman (1988: 108), equally important. However, interpreting the visual or verbal symbols according to conventional standards within a particular culture may lead to misinterpretations. Authors frequently create their own “private symbolism” and the narrative information conveyed by the pictures or words does not have to relate to basic cultural assumptions or clichés.⁵

A growing number of literary and art critics state that contemporary picturebooks aimed at both young and adult readers exhibit features of postmodernism (M. Nikolajeva, S. Pantaleo, L. Sipe, M. Salisbury, B. Goldstone). Goldstone (2008: 119-129) writes about the emergence of a new subgenre, called “postmodern picturebook,” which is characterized by unconventional themes and artistic forms. Pantaleo and Sipe (2008: 3) identify the following characteristics that place picturebooks within postmodern categories:

1. *blurring the distinctions between popular and “high” culture, the categories of traditional literary genres, and the boundaries among author, narrator, and reader*

⁵ For more information on symbolism of picturebook illustrations read Nodelman (1988: 108).

2. *subversion of literary traditions and conventions and undermining the traditional distinction between the story and the outside "real" world*
3. *intertextuality is made explicit and manifold, often taking the form of pastiche, a wry, layered blend of texts from many sources*
4. *multiplicity of meanings, so that there are multiple pathways through the narrative, a high degree of ambiguity, and nonresolution or open-ended endings*
5. *playfulness, in which readers are invited to treat the text as a semiotic playground*
6. *self-referentiality, which refuses to allow readers to have a vicarious lived-through experience, offering instead a metafictional stance by drawing attention to the text as a text rather than as a secondary world.*

New visual solutions are also important features of postmodern picturebooks. The book pages are no longer divided into illustration and text. Words become integral elements of the pictures, which require more effort from the readers than the interpretation of traditional children's books. Postmodern picturebooks do not rely entirely on new writing styles and visual techniques. Instead they are based on implementing earlier conventions into new genres. There are also reconceptions within the space of picturebooks. Goldstone (2008: 126) writes about multiple spaces existing within each single page. She compares space in postmodern picturebooks to the conception of "hypertext", i.e. a collection of interrelated units on a computer screen. Like Internet users, readers of postmodern picturebooks are expected to incorporate both visual and verbal information into their mental process, thus decoding the story in their own ways.

African-American children's literature

The combination of verbal and visual art is an integral element of African-American children's literature. According to Rudine Sims Bishop (2007b: 115), the main reason for the emergence of the first books for African-American children was to contradict the visual representations of black people created by the minstrel show tradition, according to which white actors played the stereotypical roles of blacks in order to mock the black race. Such negative images of African-Americans were first transferred into popular culture, and then into mainstream literature for adult as well as young readers. Contemporary picturebooks by African-American authors are created in response to those false images of blackness, thus they function as instruments of political struggle. They reverse stereotypes, reject pejorative meanings of words and images frequently used to describe African-American people, as well as strengthen African-American identity.

As is the case with most children's books, African-American picturebooks are not given the attention they deserve. They are criticized not only for sparse and simple text or the excess of illustration. It is popularly believed that African-American children's literature is "political literature" and as such cannot be part of

mainstream literary canon. Violet Harris (1993: 167-184), who rejects this view, writes that the lack of ample recognition for African-American children's authors stems from the selective tradition, which is based on stereotypes concerning blackness.⁶ She claims the *tradition represents the power of individuals or groups of individuals to determine not only the structure and institutions of a culture, but also the knowledge and meanings of a culture*, and it becomes selective as individuals or groups attempt to maintain their control and power (Harris 1989: 192-196). Another reason why African-American children's books remained on the margin of literary criticism for a long time is the fact that they were written mostly by black women authors, whose accomplishments were not accepted either in the black communities or by white readers.

It is important to note that a growing number of African-American picturebooks are written by well-established African-American authors who embrace children's writing alongside their "adult" literature. Since these authors are generally recognized by literary critics, their children's books attract both young and mature readers, thus becoming part of the "crossover phenomenon." Scholarship on the authors' contributions to children's literature is still scarce, though. Maria Lourdes Lopez Roper (2008: 43) observes that many of these authors take up children's writing late in their careers and it means that their children's books remain in the background of their oeuvre. This is the case with many contemporary African-American authors, such as Toni Morrison or Maya Angelou, as well as well-known African-American artists, celebrities and political activists.

Within the last decade, Toni Morrison, one of the most distinguished contemporary African-American novelists, has published five children's books after several decades of "adult" writing. Four of the books, *The Big Box* (1999), *The Book of Mean People* (2002), *The Ant or the Grasshopper* (2003) and *The Lion or the Mouse* (2003) are picturebooks illustrated by Morrison's son, Slade Morrison, and one entitled *Remember: The Journey to School Integration* (2004) is accompanied by photographs of American schools of the 1950s. In *Remember*, Morrison explores the problem of racism and segregation in the lives of African-American children, a theme which was not discussed in children's writings before. Another well-known author who began writing for children later in her career is Maya Angelou. She wrote ten children's books, the most popular of which is the collection of poetry *Life Doesn't Frighten Me* (1993), illustrated by established African-American artist Jean-Michel Basquiat. It is one of the books that undoubtedly attracted adult readers due to the popularity of the author and the illustrator outside the field of children's literature. There are no scholarly works concerning entirely Angelou's or Morrison's children's books, though some of the titles have already been mentioned in the existing scholarship on their "adult" literature.

Children's literature is not only the domain of notable writers. It is not uncommon that artists embrace children's writing, becoming both authors and illustrators. Faith

⁶ Harris writes about the concept of selective tradition according to R. Williams. For more information see Williams (1977).

Ringgold, an internationally known and acclaimed African-American artist, is one of the few author-illustrators whose books for children are treated on a par with her paintings. The idea of publishing her stories came to the artist in 1990 when Crown Books offered to publish one of her painted story quilts, *Tar Beach*, as a children's picturebook. It was an immediate success as *Tar Beach* was a Caldecott Honor Book and winner of the Coretta Scott King Award for illustration, among numerous other honors. Since then Ringgold has written and illustrated over a dozen similar stories, and is still working on her new ideas.⁷ Mostly due to the success of *Tar Beach*, an ever increasing group of scholars consider Ringgold's children's books an important contribution to American literature and art. Joyce Millman (2005: 391), among others, claims that *If her quilts have been accepted as fine art form that integrates written text and images and invites the viewer to create meaning from that union, then Ringgold's picture books, and those of other authors-illustrators, should be seriously considered as a fine art form*. Ringgold incorporates traditional painting, drawing and quilting into the illustrations, and combines these forms with fictional narratives within a single children's book. Her distinctive illustrative style as well as her tendency to cross literary and artistic genres are considered to be great contributions to the expanding canon of African-American children's literature.

Ringgold introduces new themes into her children's books, such as racism or sexism that were previously omitted in American children's literature. The books are based on the author's own experiences of being a black girl in America. For instance, *Tar Beach* is reflective of her growing up in Harlem, a place which had a great impact on the author's sense of reality. As Jennifer Wolcott points out in her article, "Faith Ringgold's Patchwork Sojourn" (1998: 22), Ringgold finds her deepest inspiration from people living in her Harlem community who never gave up but were able *to rise above adversity*. Living in a Harlem community of the Depression era was synonymous with being relegated to the many racial, sexual and economic obstacles of the time. However, in Ringgold's stories, it does not mean conformity on the part of blacks as many of her child characters transcend the boundaries of place. Cassie, a young girl who appears in several of the picturebooks, for example, following in the footsteps of renowned African-American women activists, believes she can overcome any limitations imposed on her and can radically change the lives of black people in America.

The genre of children's literature has recently become an important tool of political struggle for African-American people from beyond the realm of literature or art. Children's books have been written by such people as Spike Lee, Bill Cosby,

⁷ Ringgold has written and illustrated the following books: *Tar Beach* (1990), *Aunt Harriet's Underground Railroad* (1992), *Dinner at Aunt Connie's House* (1993), *My Dream of Martin Luther King* (1995), *Bonjour Lonnie* (1996), *The Invisible Princess* (1998), *If A Bus Could Talk: The Story of Rosa Parks* (1999), *Cassie's Colorful Day* (1999), *Counting to Tar Beach* (1999), *My Grandmother's Story Quilt* (1999), *Cassie's Word Quilt* (2001). She has also illustrated Gwendolyn Brooks's book of poems for children *Bronzeville Boys and Girls*, a book of Christmas songs *Oh Holy Night* (2003), *What Will You Do For Peace? Impact 9/11 on New York City Youth* (2004), and Zora Neal Hurston's *The Three Witches* (2006). Her art works are regularly published in calendars and note books.

Whoopi Goldberg or President Barack Obama. The authors either address children directly with their books or treat them like “pseudo addressees” (Shavit 2009: 71). When the books concern difficult political issues, the child reader is frequently just an excuse for writing the text rather than a real addressee. bell hooks, an outspoken black intellectual, who began writing for children after many years of intense political activism, has frequently been criticized with the above claim.⁸ However, she states that writing for children is the next step in her political action against racial discrimination, which has a clear pedagogical aim. Children’s literature, according to hooks, is of fundamental significance in the process of empowering young African-Americans and transforming them into critical observers of black life in America. The pain she herself experienced as a black girl growing up in the 1960s became the basis for the creation of her children’s books. Realizing that she was just one of thousands of black children suffering from race-based discrimination, she made her own life story the center of her political agenda and gave it literary form. Therefore her rhetoric is inevitably politicized. Significantly, instead of exploring the trauma many blacks experience growing up in America, she transgresses the mainstream practices of presenting African-American children as trouble-makers or as objects of ridicule and provides positive, or even utopian, examples of black boys and girls who accept their own race with all the physical characteristics and social implications. hooks transfers the ideas she discussed in her essays into her children’s books. Therefore they are oftentimes claimed too difficult for young readers, yet attractive to the adult addressees of her previous works. Many ideas included in hooks’ children’s books can thus affect both children and adult readers who may become, in Manuel’s words (2009: 97), *mediators of meaning, decoders of the cultural and ideological content of a seemingly innocent text* while reading the books to their children.

Conclusions

Children’s books written by “adult” authors, artists and political activists are clearly an attempt to extend their audience of readers. Although the writers question authorities and raise issues frequently deemed inappropriate for children’s literature, finding the right means to convey their message is what makes their books widely acceptable. They cross the traditional borders of themes and forms aimed at particular age groups. As Beckett rightly observes, today’s children’s literature enjoys the same artistic freedom as other literature (2009: 258). There seem to be no rigid moral codes or taboos that limit the authors. Crossover texts explore concepts that are interesting and thought-provoking for both young and adult readers.

Contemporary American children’s literature being part of the crossover phenomenon has become a significant area of research activity. Within the last

⁸ hooks prefers to spell her pen name in lower-case letters, which she explains is a way of distinguishing herself from her great-grandmother Bell Blair Hooks, as well as a way of shifting attention from the personal identity of the author to the meaning of ideas represented by her words.

two decades a great deal of critical literature has been produced on books with the so-called “dual readership.” Children’s literature conferences are dominated by debates on what constitutes crossover writing. Whereas initially it was only mainstream American literature that was present in the studies, nowadays scholars take more interest in ethnic children’s literature, which is often politicized. African-American picturebooks are thus important subjects of the debate. The fact that they are considered “crossover literature” is definitely increasing their literary value and they are finally being perceived as “serious” literature.

However, the crossover phenomenon has its critics as well. Some scholars point to the infantilisation of adult culture which involves turning to light reading. According to American critic Harold Bloom (2003), this is a sign of the dumbing down of American literature, culture and society. Others perceive the crossover trend only in terms of commercial success. It is said to be generally easier to sell a children’s book which has a relatively “adult” cover and unspecified age limit of reader. Crossover recommendations additionally attract the readers’ attention. Finally, the books sell better if the authors are known to adults who buy books for their children.

The commercial potential of the children’s market has been recognized by many writers and publishers. Beckett considers the new forms of children’s literature a significant cultural change:

The new status of children’s literature and the general phenomenon of crossover literature is one of the most striking and significant cultural markers of our times. A mere decade ago, few would have foreseen this children’s literature boom. In the mid-1990s, no one would have predicted that the highest profile figure in children’s culture would be a literary character or that one of the most famous people on the globe would be a children’s author (2009: 252).

Crossover writing is both a marketing and literary phenomenon. It is an extensive body of writing, not a fad that will soon disappear. In the U.S.A. it has a long history, which has finally been recognized. It is important to note that such American authors as Lousie Alcott, Mark Twain or Laura Wilder had been writing for both young and adult readers long before the crossover trend appeared to be discussed. Undoubtedly the success of crossover books has given children’s literature a new prestige. It is enthusiastically embraced by established adult writers, scholars and publishers, for whom it is no longer a marginal activity. Children’s books are nominated for some of the world’s most prestigious literary awards and hold the highest positions on bestseller reading lists. They transform the canons and literary systems, and as such become important subjects of scholarly debates.

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EARLY VIEWS ON THE SOCIAL CONTRACT AGREEMENTS IN THE CONTEXT OF THE DEVELOPMENT OF MODERN SOCIETY

Abstract

Social contract theory is the view that persons' moral and political obligations are dependent upon a contract or agreement among them to form the society in which they live. Social contract theories had their greatest currency in the 17th and 18th centuries and were associated with such names as Thomas Hobbes, John Locke and Jean-Jacques Rousseau. What distinguished those theories was their attempt to justify political authority on grounds of individual self-interest and rational consent. The Renaissance thinkers attempted to demonstrate the value and purposes of organized government by comparing the advantages of civil society with the disadvantages of the state of nature, a hypothetical condition characterized by a complete absence of governmental authority. In primeval times, according to the theory of social contract, individuals were born into an anarchic state of nature, which was then transformed into a society by exercising natural reason as well as by means of a contract among people. The purpose of the social contract theory was to prove why and under what conditions government is useful and ought, therefore, to be accepted by all people as a voluntary obligation.

The article attempts to trace the creation and evolution of modern society. It demonstrates, why a rational individual would voluntarily consent to give up his or her natural freedom to obtain the benefits of political order.

Key words: social contract theory, state of nature, civil society, social agreement

Social contract theory is the view that persons' moral and political obligations are dependent upon a contract or agreement among them to form a society in which they live. Social contract theories had their greatest currency in the 17th and 18th centuries and were associated with such names as Thomas Hobbes, John Locke and Jean-Jacques Rousseau. What distinguished those theories was their attempt to justify political authority on grounds of individual self-interest and

rational consent. The Renaissance thinkers attempted to demonstrate the value and purposes of organized government by comparing the advantages of civil society with the disadvantages of the state of nature, a hypothetical condition characterized by a complete absence of governmental authority. In primeval times, according to the theory of social contract, individuals were born into an anarchic state of nature, which was then transformed into a society by exercising natural reason as well as by means of a contract among people. The purpose of the social contract theory was to prove why and under what conditions government is useful and, accordingly, ought to be accepted by all people as a voluntary obligation.

The evidence of social contract theory can be traced back to the ancient philosophers and thinkers who defined the notions of justice and mutual agreement among people as the basic social structure. The belief in divine decree regulating the world and setting social boundaries was significantly undermined by an ancient Greek philosopher, Epicurus (341BC-270BC). The philosophy of Epicurus was a complete and independent system defining the goals of human life, the empiristic theory of knowledge as well as the naturalistic accounts of evolution from the formation of the world to the emergence of human societies. Epicurus was convinced that the point of living in a society with laws and punishments was to be protected from harm in order to be free to pursue happiness. Accordingly, any law that did not contribute to promoting human happiness was not just.

Epicurus postulated minimizing harm and maximizing happiness of common people as a major aim of gradually emerging social institutions. In his *Principal Doctrines*, written in 3rd century BC, Epicurus emphasized moderation of desires and cultivation of friendships that would eventually lead to recognizing happiness in every situation:

It is impossible to live a pleasant life without living wisely and well and justly, and it is impossible to live wisely and well and justly without living pleasantly. Whenever any one of these is lacking, when, for instance, the person is not able to live wisely, though he lives well and justly, it is impossible for him to live a pleasant life.

The concept Epicurus incorporated in his philosophy described a reciprocal relationship between one's self and others that involved both sides equally and in a mutual mode. Sociologically, the principle of reciprocity, presented by Epicurus, was applicable between individuals, groups as well as individuals and groups that were obliged to treat all people with consideration and respect. Psychologically, it involved people empathizing with each other and treating others with respect. Furthermore, Epicurus was one of the first philosophers to offer a well-developed theory of justice. He argued that people entered communities in order to gain protection from the dangers of the wild and thus had to propose agreements concerning the behaviour of community members which were necessary in order for those communities to function. Epicurus was convinced that justice could only

exist where agreements, such as prohibitions of murder or regulations concerning the killing and eating of animals were introduced. He explained that the main reason not to be unjust derived from the fear of being caught and punished which feelings caused pain.

The epic poem 'On the Nature of Things' (1st century BC) by the Roman poet and philosopher Lucretius (ca. 99 BC-ca. 55 BC) presented in one unified work the core arguments and theories of Epicureanism. Lucretius was the most ardent follower of Epicurus and he gave a record of the evolution of human society. He claimed that at the beginning of human civilization people were solitary; they reproduced haphazardly and could not communicate with each other verbally which resulted in the lack of social institutions. People could only survive because of their physical hardiness. With time, the human race softened due, in part, to the discovery of fire, in part to the emergence of the family and the gentle sentiments toward spouses and offspring to which the family gave rise:

*When huts they had procured and pelts and fire,
And when the woman, joined unto the man,
Withdrew with him into one dwelling place,
Were known; and when they saw an offspring born
From out themselves, then first the human race
Began to soften. For 'twas now that fire
Rendered their shivering frames less staunch to bear,
Under the canopy of the sky, the cold;
And Love reduced their shaggy hardiness;
And children, with the prattle and the kiss,
Soon broke the parents' haughty temper down.*

At that stage, human beings were in a position to unite in order to fend off natural dangers and they developed various kinds of technical skills, such as agriculture and the building of houses, as well as language. Once the human communities reached a developed state, people began to establish alliances and friendships, which contributed further to collective security. In the poem, Lucretius elaborated on the strength and wisdom people gained from gathering in groups and rising cities:

*And more and more each day
Would men more strong in sense, more wise in heart,
Teach them to change their earlier mode and life
By fire and new devices. Kings began
Cities to found and citadels to set,
As strongholds and asylums for themselves,
And flocks and fields to portion for each man
After the beauty, strength, and sense of each-*

*For beauty then imported much, and strength
Had its own rights supreme.*

Lucretius claimed that the early form of social life had numerous advantages. Among them, the relative scarcity of goods and the fact that sharing was obligatory for survival, prevented excessive competition and thereby set limits on unnatural human desires that at a later, richer phase of society led to wars and other disturbances. However, because of a gradual accumulation of wealth, the struggle over goods came to disturb social relations, and it contributed to the emergence of kings and tyrants who ruled over others not by virtue of their physical strength but driven by greed. Those autocrats, in turn, were overthrown and, after a subsequent period of violent anarchy, people finally saw the wisdom of living under the rule of law:

*And therefore kings were slain,
And pristine majesty of golden thrones
And haughty sceptres lay o'erturned in dust;
And crowns, so splendid on the sovereign heads,
Soon bloody under the proletarian feet,
Groaned for their glories gone- for erst o'er-much
Dreaded, thereafter with more greedy zest
Trampled beneath the rabble heel. Thus things
Down to the vilest lees of brawling mobs
Succumbed, whilst each man sought unto himself
Dominion and supremacy. So next
Some wiser heads instructed men to found
The magisterial office, and did frame
Codes that they might consent to follow laws.
For humankind, o'er wearied with a life
Fostered by force, was ailing from its feuds;
And so the sooner of its own free will
Yielded to laws and strictest codes.*

To sum up, Epicurus was an early thinker to develop the notion of justice as a social contract. He defined justice as an agreement *neither to harm nor be harmed*. According to Epicurus and his followers, the point of living in a society with laws and punishments was to be protected from harm so that an individual was free to pursue happiness. That was why, laws which did not contributed to promoting human happiness were seen as unjust. The social contract theory established by Epicureanism was based on mutual agreement neither than divine decree.

A Spanish Jesuit priest, philosopher and theologian, Francisco Suarez (1548–1617) might be considered as an early theorist of the social contract. Together with Francisco de Vitoria and Domingo de Soto, Francisco Suarez belonged to

the School of Salamanca which presented the Renaissance thought of Spanish and Portuguese theologians heavily influenced by the rise of humanism, by the Protestant Reformation, and by the new geographical discoveries of the 16th century. By the mid-16th century, when in most parts of Europe the scholastic tradition had nearly vanished, in Spain it was not until that time that it bore its finest fruits. The work of the Spanish theologians and jurists was thoroughly scholastic in form yet it conveyed no sense of restraint. Despite their unbending style, they were flexible of mind, attentive to new facts and doctrines, and respectful of the opinions of the ordinary man. The juridical doctrine of the School of Salamanca represented the end of the medieval concepts of law, with a vindication of liberty. The rights of a man came to be the centre of attention of Suarez's considerations, including rights as a corporeal being such as the right to life or economic rights to own property, as well as spiritual rights, such as the right to freedom of thought and to human dignity. The views of the Salamanca theologians constituted a novelty in European thought because they reformulated the concept of natural law. The most important assumption of the School of Salamanca was that since all humans share the same nature, they also share the same rights to life and liberty.

In the treaty *On the Laws* of 1612, Francisco Suarez balanced opposing views and attempted to arrive at a distinctive and innovative synthesis that political power resided in the people and it was transferred from them to rulers. He argued that human beings had a social nature bestowed upon them by God, and that included the potential to make laws. Although he declared that the best form of government was monarchy, he simultaneously presented a theory that when a political society was formed, the authority of the state was not of divine but of human origin:

The first foundation of royal power is its derivation from God. In the second place, it follows from what has been said that civil power, no matter how often it is found in one man or one prince, derives by legitimate and ordinary law from the people or the community, either proximately or remotely, nor can it rightly be otherwise.

Therefore, the nature of the government was chosen by the people involved, and their natural legislative power was given to the ruler, either secular or ecclesiastical. Because the community gave the power to the ruler, it also had the right to take it back and to revolt against the authority. Nevertheless, the people were obliged to act moderately and justly in their rebellion, and to refrain from killing the ruler. On the contrary, if a government was imposed on the people by force, they not only had the right to defend themselves by revolting against it, but they were also allowed to kill the despotic ruler. Moreover, Francisco Suarez articulated the notion of sovereignty by means of social contract and he theorized natural law in an attempt to limit the divine right of the absolute monarchy. He held that a group of people were able to join a government because it had the capacity to exercise a single will and to make decisions with a single voice even in the absence of sovereign authority.

Suarez attempted to convince that the politics ought to be based on the premise that everyone was by nature free of subjection to any government and, at the same time, equipped with free choice to join one:

Some other forms of government are not bad but can instead be good and useful. For this reason, as far as the pure law of nature is concerned, human beings are not compelled to invest civil power in one person, or in many persons, or in the collectivity as a whole. Therefore, the particular determination of the form of power in a particular case must necessarily come from human free will.

The scholastic method of learning, adopted and followed by the Salamanca theologians, placed a strong emphasis on dialectical reasoning to extend knowledge by inference, and to resolve contradictions. The method was also known for the rigorous conceptual analysis and careful drawing of distinctions. As a program, scholasticism began as an attempt to harmonize various authorities of the medieval Christian tradition as well as an effort to reconcile Christian theology with the classical and late antiquity philosophy, especially that of Aristotle (384 BC-322 BC). Traditionally, scholastics chose a piece of work by a renowned scholar or philosopher as a subject for investigation and, by reading it thoroughly and critically, they analyzed the theories of the author. Other texts, either ancient or contemporary, related to the book were also referenced, such as Church councils or papal letters. The points of disagreement and contention between multiple sources were written down by the scholastics in individual sentences or snippets of text, known as *sententiae*, which were frequently rich with novel theological or ideological proposals.

Quentin Skinner (b. 1940), a professor and an intellectual historian at the Queen Mary College, in his 1978 work *The Foundations of Modern Political Thought* attempted to trace the process by which the traditional study of the *Ars Dictaminis*, the medieval art of prose composition and letter writing, gradually evolved into a political ideology capable of defending the multiple Italian City-Republics¹ and their threatened liberties from the 13th century turn to monarchy that spread through Europe. On the one hand, Skinner claimed that the introduction of the themes and methods of scholastic political thought helped to preserve the independence of many Italian City-States. On the other hand, he convinced that the flowering of scholastic studies in the Italian universities made a significant contribution to the evolution of the republican political thought and humanism.

¹ In the time of political fragmentation, many Italian cities began to assert their autonomy. During the 11th century an elaborate pattern of communal government began to evolve under the leadership of a burgher class grown wealthy in trade, banking, and such industries as woolen textiles. Many cities, especially Milan, Genoa, Venice, Florence, and Pisa, became powerful and independent City-States. Resisting the efforts of both the nobles and the emperors to control them, these "Comuni" promoted the end of feudalism in northern Italy replacing it with deeply rooted identification with the city as opposed to the larger region or country.

The foundations of scholasticism were first laid with the gradual rediscovery of the main concepts of Aristotle's philosophical works, like *The Politics* (350 BC). At first, it appeared threatening to the prevailing Augustinian idea of Christian political life, that dominated the Medieval Ages, because Aristotle treated the *polis* and the community of people as purely human creations intended to fulfil solely mundane ends. On the other end, St. Augustine (354BC-430BC) pictured political society to be a divinely ordained decree imposed on fallen men as a remedy for sins and a preparation for the life to come.

In Book I of *The Politics* Aristotle advised to perceive life in a *polis* as a self-sufficient ideal, and he identified the individual with the state:

There remains to be discussed the question whether the happiness of the individual is the same as that of the state, or different. Here again there can be no doubt- no one denies that they are the same. For those who hold that the well-being of the individual consists in his wealth, also think that riches make the happiness of the whole state, and those who value most highly the life of a tyrant deem that city the happiest which rules over the greatest number; while they who approve an individual for his virtue say that the more virtuous a city is, the happier it is.

The city of Perugia was given by Bartolus de Saxoferrato (1313-1357), an Italian law professor and one of the most prominent jurists of the Medieval Roman Law, as an example of the City-Republics where *the government was at peace, and the city grew and flourished* due to the excellence of its republican institutions. Moreover, Bartolus noted that the first regime to be established in the city of Rome after the expulsion of the kings² was a republican system *founded on the body of the people*. He also defended the legitimacy of local Italian governments and insisted that their republican form helped to limit partisan divisions as well as other problems resulting from each City-State having its own statutes and customs.

Although the scholastic writers expressed a strong preference for republican liberty, they were acutely aware of the prevailing tendency for the free institutions of the City Republics to become heavily restricted by the rule of tyrants. Quentin Skinner (58) asserted that the main concern of those writers was the question of why the republican system proved vulnerable under the despotic rule. Skinner saw the reasons in the lack of attention paid to the accumulation of private wealth which, uncontrolled, served as a powerful corrupting political force. Scholastic writers tended to support the view that private wealth promoted virtue and magnanimity and did not consider it a threat. On the contrary, they agreed that the most dangerous weakness of the City-Republics was extreme factiousness, continual discord and the lack of internal peace. Admittedly, the attainment of peace and concord was the

² The two parties, the Ghibellines and the Guelphs, took part in the struggles over secular authority between the papacy and the Holy Roman Emperors during the 12th and 13th centuries. The latter was the supporter of papal views and tended to display anti-aristocratic principles which eventually dominated over the imperial claims of the Ghibellines in Rome.

basic contention of the scholastic writers because it represented the highest value in political life. In his *“Tract on City Government”* (128), Bartolus said that *the main aim in a city, and hence the main duty of a just ruler, must always be to maintain the citizens in peace and quietness*. Scholastic theorists treated the problem of civil discord as the main danger to the liberty of the City-Republics and linked it directly to the tyranny emerging from the division of power within the city council. It was believed that the emergence of the despotic rule caused confusion, injustice, fighting and separation among the citizens. Consequently, a question of how to avoid faction and discord was generally discussed in scholastic writings. They used a novel dramatic style to introduce a deliberate ambiguity into the analysis of the concept of common good. It was popularly insisted that all sectional interests were to be set aside, and the well being of each individual citizen equated with the prosperity of the city as a whole.

Remigio dei Girolami (c. 1245-1319), a Florentine Dominican preacher, teacher and theologian, identified the common good with the good of the commune in his political treatise *De bono communi* (1302). It was written in response to the 1301-1302 factional crisis in Florence.³ Often considered to be an extreme example of medieval anti-individualism, the treatise was an adaptation of the theory of wholes and parts as well as of the theological concept of the order of charity to a specific political situation. Remigio expressed his most extreme statements about the community's superiority over the individual in terms of the whole's priority over the part. Those statements, however, were only attributed to Florence considered as an integral community whose parts could not exist independently outside the whole. Moreover, Remigio was well aware that a city was also a universal whole – the Florentines – whose parts were simultaneously wholes in themselves and a part of larger whole. The double nature of the whole influenced Remigio's use of the order of charity, a key concept for understanding his political philosophy. Based on the gospel commandment *to love God and your neighbour as yourself*, the order of charity was developed in the context of commentary on the Song of Songs: *He ordered charity in me*. The standard order was God, self, neighbour, body. To argue that the common good took preference over the individual good, Remigio placed the commune into the traditional order, as one of the objects of love required of a Christian. Where it stood in the sequence, however, depended on whether the commune was considered as a universal whole or an integral whole. In *De bono communi*, Remigio argued that when the commune was considered as an integral whole, then it was to be loved immediately after God and before the self. However, when it was thought of as a universal whole, then, as a collection of neighbours, it was placed after the love of self. Faced with the situation in Florence where parts were destroying the whole, Remigio emphasised the city's integral unity and the obligations of the parts to love it more than themselves. Nevertheless, he did not

³ By 1300, the Florentine Guelphs had divided into the Black Guelphs and the White Guelphs. The Blacks continued to support the Papacy, while the Whites were opposed to Papal influence, specifically the influence of Pope Boniface VIII. In 1302 the Black Guelphs took control of Florence.

forget the existence of individual citizens who must love both themselves and their neighbours.

Remigio based his political philosophy on the teachings and works of Thomas Aquinas (1225-1274) with whom he studied in Paris. Aquinas proved that when the natural law, which governed the universe, was understood and participated in by rational beings, and was codified and promulgated, it became the human law dictated by reason. However, the human law was not powerful enough; it could not govern a man's conscience, prohibit vices, nor could it force all men to act according to its letter. Human law was not sufficient to govern the commune of people or the city. Men felt under no compulsion to take any action even if it helped the common good. In his *Summa Theologica* of 1265, Aquinas argued that political institutions, apart from the divine and the human law, became the third agent which brought order and stability into communities:

There is a threefold order necessary for man. The first comes from comparison with the rule of reason, inasmuch as all our actions and our passions should be measured by the rule of reason. Another order comes from comparison with the rule of the divine law, through which man ought to be directed in all things. If man were naturally a solitary animal, this double order would suffice; but because man is naturally a social and political animal, it is necessary to have a third order, regulating man's conduct with the other men with whom he must live.

Although the antecedents of social contract theory are found in antiquity, e.g. in Greek and Stoic philosophy, in the Roman and Canon Law as well as in the Biblical idea of the covenant, the most significant evolution of the social contract theories developed from the mid-seventeenth to the early nineteenth centuries when it emerged as the leading doctrine of political legitimacy. The starting point for most social contract theories was a heuristic examination of the human condition, absent from any political order, that an English Renaissance philosopher Thomas Hobbes (1588-1679) termed as the *state of nature* in which the individuals' actions were bound only by their personal power and conscience. In his fundamental work, entitled *Leviathan, or the Matter, Forme and Power of a Commonwealth Ecclesiasticall and Civill*, published in 1651, Hobbes described the life of man as solitary and poor, and he defined the surrounding world as nasty and brutish. He was convinced that the only way to bring peace and order into human communities was the establishment of political institutions which could restrict to some extent the uncertainty and people's fear of life:

In such condition there is no place for industry, because the fruit thereof is uncertain, and consequently, not culture of the earth, no navigation, nor the use of commodities that may be imported by sea, no commodious building, no instruments of moving and removing such things as require much force, no knowledge of the face of the earth, no account of time, no arts, no letters, no society, and which is

worst of all, continual fear and danger of violent death, and the life of man, solitary, poor, nasty, brutish, and short.

From that shared starting point, social contract theorists sought to demonstrate, in different ways, why a rational individual would voluntarily consent to give up his or her natural freedom to obtain the benefits of political order. Hugo Grotius, Thomas Hobbes, John Locke, Jean-Jacques Rousseau, and Immanuel Kant were among the most prominent of 17th- and 18th-century theorists of social contract and natural rights. Each solved the problem of political authority in a different way.

In the early 17th century, Hugo Grotius (1583–1645) introduced the modern idea of natural rights of individuals. Grotius postulated that each individual had natural rights that enabled self-preservation and employed the idea as a basis for moral consensus in the face of religious diversity and the rise of natural science. He sought to find a parsimonious basis for a moral beginning for society, a kind of natural law that everyone could accept. In his philosophical work *On the Law of War and Peace* of 1625 Grotius went so far as to say that even if there were no God, those laws would still hold. Grotius' ideas were considered incendiary since he suggested that power could ultimately go back to the individuals if the political society that they had set up forfeited the purpose for which it was originally established, the purpose being to preserve themselves. Accordingly, individual persons were sovereign; as Grotius claimed they were *sui juris* (under their own jurisdiction). He was of the opinion that people had rights as human beings, however, there was a delineation of those rights because of what was possible for an individual to accept morally. According to Grotius, it had to be accepted that each individual was entitled to try to preserve himself, thus he should avoid doing harm to or interfering with another:

But sacred history, besides enjoining rules of conduct, in no slight degree reinforces man's inclination towards sociableness by teaching that all men are sprung from the same first parents. In this sense we can rightly affirm also that . . . a blood-relationship has been established among us by nature; consequently, it is wrong for a man to set a snare for a fellow-man. Among mankind generally, one's parents are as it were divinities, and to them is owed an obedience which, if not unlimited, is nevertheless of an altogether special kind.

Independently, Thomas Hobbes identified two laws of nature in his account of human psychology and the human condition the "*Leviathan, or the Matter, Forme and Power...*". The first law of nature obliged people to preserve themselves in a just way because *a man is forbidden to do that which is destructive of his life, or taketh away the means of preserving the same, and to omit that by which he thinketh it may be best preserved*. Moreover, Hobbes argued that self-preservation was rationally sought by communal agreement with others. It had to be based on individuals willing to cede some of their individual rights so that others would cede theirs and create the social contract. Hobbes called it the second law of nature:

From this fundamental law of nature, by which men are commanded to endeavour peace, is derived this second law: that a man be willing, when others are so too, as far forth as for peace and defence of himself he shall think it necessary, to lay down this right to all things; and be contented with so much liberty against other men as he would allow other men against himself. For as long as every man holdeth this right, of doing anything he liketh; so long are all men in the condition of war. But if other men will not lay down their right, as well as he, then there is no reason for anyone to divest himself of his: for that were to expose himself to prey, which no man is bound to, rather than to dispose himself to peace. This is that law of the gospel: Whatsoever you require that others should do to you, that do ye to them.

Having concluded that it was natural and rational for people to give up some liberty in order to gain security of self-preservation, Hobbes developed an idea of what forms of social organisation and political system were consistent with those aims. The condition in which people gave up some individual liberty in exchange for common security was the social contract. Hobbes defined contract as the mutual transferring of rights. In the state of nature, everyone had the right to everything - there were no limits to the right of natural liberty. The social contract was the agreement by which individuals mutually transferred their natural right. For instance, in place of the natural right to steal, a limited right of property was created. The state of nature, followed by the social contract, resulted in the establishment of the state which created laws to regulate social interactions. Accordingly, human life ceased to be *a war of all against all*.

Nevertheless, the state system was without leadership. Just as the individuals in the state of nature had been sovereigns being guided by self-interest and the absence of rights, so states now acted in their self-interest in competition with each other. The states were bound to be in conflict because there was no sovereign over and above the state capable of imposing a system of social-contract laws on everyone. According to Jean Hampton, Hobbes' work allowed the examination of governments for the purpose of determining their legitimacy. In Hobbes' opinion, the purpose of a government was to enforce law and serve the common protection. Wherever the government turned to favor the strong over the weak, it was seen as exceeding its legitimate function. In Hobbes' time, monarchs claimed their authority to rule by virtue of divine right. God made them kings and anyone who questioned the authority of a king was at the same time challenging God. Hobbes made some powerful enemies by doing that. However, he supported the monarchy as the legitimate government and his philosophy clearly established the right of the monarch on the grounds of reasoned principle, rather than divine right. Hobbes secularised politics which led to an increasing demand for accountability of rulers to the people.

Hobbes saw the state as a political entity and equaled it with the nation. He described the state on the model of an individual human body:

that great LEVIATHAN called a COMMONWEALTH, or STATE (in Latin, CIVITAS), which is but an artificial man, though of greater stature and strength than the natural, for whose protection and defence it was intended; and in which the sovereignty is an artificial soul, as giving life and motion to the whole body; the magistrates and other officers of judicature and execution, artificial joints; reward and punishment (by which fastened to the seat of the sovereignty, every joint and member is moved to perform his duty) are the nerves, that do the same in the body natural; the wealth and riches of all the particular members are the strength; salus populi (the people's safety) its business; counsellors, by whom all things needful for it to know are suggested unto it, are the memory; equity and laws, an artificial reason and will; concord, health; sedition, sickness; and civil war, death.

In Hobbes view, society was a population beneath a sovereign authority, to whom all individuals in that society ceded some rights for the sake of protection. Any power exercised by that authority could not be resisted because the protector's sovereign power derived from individuals' surrendering their own sovereign power for protection. The individuals were thereby the authors of all decisions made by the sovereign. Moreover, there was no doctrine of separation of powers in Hobbes's discussion. According to Hobbes, the sovereign had civil, military, judicial, and ecclesiastical powers.

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‘FILMOWOŚĆ’ DZIEŁA LITERACKIEGO CZY LITERACKI CHARAKTER FILMU? GRANICE I MOŻLIWOŚCI ADAPTACJI FILMOWEJ JAKO PRZEKŁADU INTERSEMIOTYCZNEGO NA PODSTAWIE POWIEŚCI ALFREDA ANDERSCHA *SANSIBAR ODER DER LETZTE GRUND (1957)*

Abstract

The paper concentrates on the idea of an intersemiotic translation in both literature and audio-visual media. Cinematic quality of a novel, that resembles a stopped film frame and is based on an innovative narration structure, has been interpreted twice into a film language, through the usage of a technique of simultaneous zooming in and out, as well as through the modification of the characters' and plots' choice. The similarities and differences between literature and film, in the field of an intersemiotic translation have been presented, on the basis of the analysis of chosen aspects in two German film adaptations from 1961 and 1987 (audio-visual material). A film adaptation as audio-visual narration, frequently constitutes the example of crossing the borders in the humanities. In the above-presented case, it is an expression of an individual creation of a bridge between different fields of culture, such as philosophy, art or religion.

Key words: *German post-war literature and media, intersemiotic translation, film adaptation*

Problematyka przekładu intersemiotycznego na gruncie literatury i filmu nie należy do głównego nurtu moich badań – stanowi jednak jeden z punktów zainteresowań badawczych, któremu chciałbym w niniejszej pracy poświęcić uwagę. Przykładem badawczym dla powyższego zagadnienia uczyniłem adaptacje filmowe jako przekład intersemiotyczny na podstawie powieści pt. „Sansibar oder der letzte Grund”¹ niemieckojęzycznego pisarza Alfreda Anderscha, jednego

¹ A. Andersch, *Sansibar oder der letzte Grund. Roman und Film*. [pl. *Zanzibar albo ostatni powód. Powieść i film* – tłum. J.K.], Zürich 2008. Wydanie jubileuszowe z okazji 50-lecia powstania powieści z dołączonymi dwiema adaptacjami filmowymi z lat 1961 i 1987 na nośniku dvd – J.K.

z czołowych przedstawicieli tzw. Grupy 47² w Niemczech II połowy XX wieku, formacji publicystycznej skupiającej w głównej mierze literatów, pisarzy oraz poetów.³ Wymieniona powieść Anderscha z roku 1957 to nie tylko kamień milowy w jego dorobku pisarskim, będący jedną z licznych literackich form rozliczenia z traumatycznym okresem II wojny światowej – ale to przede wszystkim przykład zastosowania innowacyjnego modelu narracji tekstowej, któremu, moim zdaniem, autor pragnął nadać określony przekaz nie tylko literacki, ale i społeczny. Tekst powieści poddany został segmentacji na 37 rozdziałów. Liczba ta nie jest przypadkowa i nawiązuje do roku 1937⁴ w którym, na krótko przed wybuchem II wojny światowej, rozgrywa się akcja utworu. Tekst literacki ma postać zbliżoną do montażu filmowego, gdzie kolejne pojawiające się postaci zmieniają się niczym w kalejdoskopie, tzn. każdy bohater wypowiada się swoim własnym głosem, co pisarz uwypuklił w formie grafemicznej w obrębie całego tekstu głównego w powieści.⁵ Wszystkie rozdziały przyporządkowane zostały jednemu z bohaterów⁶: chłopcu-marzycielowi, księdzu, staremu rybakowi, młodemu rosyjskiemu funkcjonariuszowi oraz dziewczynie o żydowskich korzeniach – każda z tych postaci literackich (ekranowych) reprezentuje osobny ideał wolności. Centrum konstelacji tych pięciu różnych bohaterów jest autentyczna rzeźba ekspresjonistyczna Ernsta Barlacha – Czytający Nowicjusz⁷ jako ideał wolności bezczasowej, niezdeteminowanej przez systemy społeczno-polityczne. W jego kontekście na tle społeczno-politycznym zweryfikowana zostaje każda z koncepcji wolności tych pięciu postaci: wolności wyidealizowanej, tzw. wolności dla wolności (chłopiec-marzyciel), wolności duchowej (ksiądz Helander), wolności umysłu (młody rosyjski funkcjonariusz Gregor), wolności rozumianej jako odpowiedzialność za innych (stary rybak Knudsen), wolności rozumianej jako możliwość decydowania o sobie samym (młoda Żydówka Judith). Jednocześnie zakładam, że realizacja tych pięciu koncepcji wolności jest podstawowym elementem dla przekładu intersemiotycznego, bowiem tak skonstruowany repertuar postaci

² S. Schallenger, *Alfred Andersch. Sansibar oder der letzte Grund* [pl. *Alfred Andersch. Zanzibar albo ostatni powód* – tłum. J.K.], Stuttgart 2002, s. 83.

³ *Po powstaniu dwóch państw niemieckich. Rola elit twórczych. Sytuacja literatury w NRD i RFN*, [w:] Cz. Karolak, W. Kunicki, H. Orłowski, *Dzieje kultury niemieckiej*. Wydawnictwo Naukowe PWN: Warszawa 2006, s. 495.

⁴ K. M. Bogdal, C. Kammler, *Alfred Andersch. Sansibar oder der letzte Grund. Interpretation von Fred Müller*. [pl. *Alfred Andersch. Zanzibar albo ostatni powód. Interpretacja* – Fred Müller – tłum. J.K.], Monachium 1998, s. 7.

⁵ Podobny schemat 'głosowości' postaci literackich zastosował w swojej powieści pt. *Śmierć Horna* inny niemieckojęzyczny pisarz Christoph Hein. Por. oryginał – Ch. Hein, *Horns Ende. Roman*, Berlin 1985; polski przekład – Ch. Hein, *Śmierć Horna*, tłum. B. Tarnas, Warszawa 1988.

⁶ Przyporządkowanie tych podrozdziałów ma charakter losowy, tzn. mogą być one poddane indywidualnej potrzebie porządku lektury czytelniczej – J.K.

⁷ Por. F. Niggemeier, *Auf den Spuren von Alfred Andersch und Ernst Barlach*. »*Sansibar oder der letzte Grund*« und »*Der lesende Klosterschüler*« [pl. *Śladami Alfreda Anderscha oraz Ernsta Barlacha. Zanzibar albo ostatni powód i Czytający Nowicjusz* – tłum. J.K.], Wismar 2005. Zdjęcie Czytającego Nowicjusza na okładce tytułowej – J.K.

stanowi doskonałe pole manewru narracyjnego dla medium filmowego. Może stać się rodzajem zmedializowanego transferu społeczno-kulturowego, który wyznacza w sposób świadomy granice i możliwości przekazu w stosunku do literackiego pierwowzoru. W tym miejscu warto przytoczyć słowa polskiej badaczki kultury audiowizualnej Maryli Hopfinger, która w kontekście problematyki przekładu intersemiotycznego podkreśla ambiwalentny⁸ charakter kierunku rozwoju adaptacji filmowej jako przekładu intersemiotycznego:

Reżyserska selekcja i wybór mogą podkreślić bardziej interesujące sytuacje, uwypuklić pewne cechy pierwowzoru, pozwalając tym samym na odsłonięcie niedostrzeganych dotąd wartości literackiego utworu. Film dysponujący ruchomą fonofotografią wyznacza słownym konstrukcją funkcje odmienne niż w literaturze, gdy tam były budulcem jedynym i wystarczającym, odgrywały decydującą rolę, tu otrzymują <<wymiar życiowy>>. [...] Film »detronizując« słowo paradoksalnie podnosi jego rangę. [...] Utwory filmowe mogą komunikować różne sytuacje człowieka, a kierunki rozwoju środków wypowiedzi zdają się to potwierdzać.⁹

To właśnie adaptacja filmowa jako przekład intersemiotyczny najściślej łączy się w stosunku do oryginału literackiego z zagadnieniem granicy i możliwości adaptacyjnych.

Dwie dotychczasowe adaptacje filmowe powieści A. Anderscha pod następującymi tytułami: *Sansibar (nach dem Roman von Alfred Andersch)*¹⁰ niemieckiego reżysera Rainera Wolffhardta z roku 1961 oraz pełnotytułowa ekranizacja *Sansibar oder der letzte Grund (nach dem Roman von Alfred Andersch)*¹¹ z roku 1987 w reżyserii Bernharda Wicki stanowią doskonały przykład skłaniający do refleksji nad istotą przekładu intersemiotycznego na gruncie literatury oraz filmu. Celem analizy wybrałem kluczowe momenty narracji, które znajdują swoje odzwierciedlenie w tekście literackim jako w oryginale, natomiast w adaptacji filmowej są głównym elementem przekładowym. Jednocześnie za pomocą różnych środków filmowego przekazu (technika symultanicznego wprowadzania postaci ekranowych, ich przybliżania i oddalania podobnie jak postaci literackich poprzez segmentację tekstową (fotografia intermedialna), wyznaczają nowe granice i możliwości przekazu, w których można odnaleźć określony sposób kreowania rzeczywistości – tj. budo-

⁸ Tj. oceniający adaptację filmową jako przekład intersemiotyczny w sposób pozytywny (nowe walory estetyczne) lub negatywny (zubożenie literackiego pierwowzoru) – J.K.

⁹ M. Hopfinger, *Adaptacje filmowe utworów literackich. Problemy teorii i interpretacji*, Wrocław 1974, s. 83-85.

¹⁰ Oryginalny tytuł pierwszej adaptacji filmowej powieści zaczerpnięty z wydania jubileuszowego – J.K.

¹¹ Oryginalny tytuł drugiej adaptacji filmowej powieści zaczerpnięty z wydania jubileuszowego – J.K.

wania przez reżysera pomostu pomiędzy różnymi dziedzinami życia. Należy jednocześnie podkreślić, iż są to aspekty przekładu intersemiotycznego, obejmujące podstawowe składniki medialne przekazu audiowizualnego, tj. obraz, słowo oraz dźwięk. Warto także nadmienić, iż sam pisarz Alfred Andersch był zwolennikiem tzw. literackiej estetyki filmu, definiowanego w jego rozumieniu jako wizualna forma literatury.¹² W moim rozumieniu problematyka adaptacji filmowej jako przekładu intersemiotycznego na gruncie literatury oraz filmu nie może ograniczać się jedynie do jej możliwości na poziomie współczesnej, silnie stechnicyzowanej kultury audiowizualnej, lecz powinna akcentować uzyskany tym sposobem estetyczny efekt komunikatu filmowego jako narracji audiowizualnej.

Pierwsza adaptacja filmowa z roku 1961 jako przekład intersemiotyczny przynosi parę interesujących rozwiązań filmowych. Składa się z dziesięciu sekwencji filmowych mających tworzyć w rozumieniu reżyserskim tzw. literacką podstawę odniesienia. Już po samym tytule pierwszej adaptacji filmowej należy spodziewać się, iż ta literacka podstawa odniesienia uległa modyfikacji i jest potwierdzeniem indywidualnego sposobu jego recepcji.

Jako pierwsza – i najważniejsza w kontekście całego dzieła – na szczególną uwagę zasługuje filmowa realizacja koncepcji wolności młodego rosyjskiego funkcjonariusza Gregora. Jako tajny działacz partii komunistycznej potajemnie oczekuje w opustoszołym kościele na spotkanie i dostrzega nagle figurę Czytającego Nowicjusza, symbolu wolności beczasowej ukrywanego w kościele przed nazistami, którzy w świetle filozofii J.P. Sartre'a, zarówno w oryginale literackim jak w adaptacji filmowej zredukowani zostają do poziomu ogólnego zagrożenia życia społeczno-politycznego, bez konkretyzacji.¹³ Zwracając uwagę na pięć różnych koncepcji wolności przedstawionych w oryginale można wysnuć wniosek, że pierwsza adaptacja filmowa tej powieści traktuje koncepcję wolności umysłu (Gregor) oraz koncepcję wolności decydowania o sobie samym (Judith) jako główną intersemiotyczną podstawę przekładową. To właśnie pierwsza sekwencja filmowa pokazuje tajemniczego mężczyznę w płaszczu oraz w kapeluszu zmierzającego na rowerze w kierunku miejsca akcji – portowego miasteczka Rerik. Jest nim Gregor, który w Rerik ma zrealizować ostatni rozkaz swej partii. W ostatniej dziesiątej sekwencji widz również może obserwować Gregora opuszczającego na rowerze miasteczko. Taka scena-klucz odbiegająca od oryginału i jednocześnie będąca spoiwem wszystkich dziesięciu sekwencji filmowych sugeruje wyraźnie, iż reżyser położył główny nacisk adaptacyjny właśnie na tę postać. W oryginale literackim, również w kontekście postaci Gregora, mamy

¹² *Das Filmische* [pl. *Filmowość* – tłum. J.K.], [w:] A. Bühlmann, *In der Faszination der Freiheit. Eine Untersuchung zur Struktur der Grundthematik im Werk von Alfred Andersch* [pl. *Fascynacja wolnością. Analiza podstawowej struktury tematycznej w twórczości Alfreda Anderscha* – tłum. J.K.], Berlin 1973, s. 129.

¹³ Taki rodzaj neutralizacji, metaforycznego niedookreślenia wszechobecnego zła ściśle wpisuje się w strukturę semiotyczną zarówno powieści jak i adaptacji filmowej – J.K. Por. *Fehlende Faschismusdarstellung?* [pl. *Brak przedstawienia faszyzmu?* – tłum. J.K.] [w:] K. Sollman, *Alfred Andersch. Sansibar oder der letzte Grund*. [pl. *Alfred Andersch. Zanzibar albo ostatni powód* – tłum. J.K.], Frankfurt 1999, s. 36.

do czynienia z indywidualnym opisem autentycznej rzeźby ekspresjonistycznej Ernsta Barlacha, która moim zdaniem cechuje się dużym potencjałem fonofotograficznym¹⁴. Czytający Nowicjusz jako symbol wolności bezczasowej w kontekście terroru totalitarnego i degradacji indywidualizmu ma centralne znaczenie – wybór tej autentycznej postaci przez pisarza i jej implikacja w fikcyjnym świecie przedstawionym (akcja ratunkowa jako punkt kulminacyjny zbliża do siebie wszystkich pięciu bohaterów) przesądził moim zdaniem o filmowym charakterze tej powieści. Najbardziej wymowne pozostaje doświadczenie konfrontacji Gregora z Czytającym Nowicjuszem, które można odczytać jako wątek autobiograficzny Alfreda Anderscha¹⁵:

I nagle uświadomił sobie jej obecność. Niewielka figura „siedziała” na niskim metalowym cokole, przeciwstawnie ukosem do podnóża filaru. [...] Gregor przybliżył się do niej. Figura przedstawiała młodego mężczyznę, który zaczytany był w książce spoczywającej na jego kolanach. Młody mężczyzna ubrany był w długi płaszcz, płaszcz mnicha. [...] Od pierwszego spojrzenia również oczy zdawały się być zamknięte, ale nie były – młody mężczyzna nie spał, miał w zwyczaju czytać z prawie przymkniętymi oczami. [...] To jesteśmy my, pomyślał Gregor. Przychylił się ku młodemu mężczyźnie, który miał nie więcej niż metr wzrostu, siedział na swoim niskim cokole i spoglądał mu w twarz. Dokładnie tak samo wyglądała nasza pozycja siedząca w Akademii Lenina i w ten sam sposób czytaliśmy, czytaliśmy, czytaliśmy. Może czasem podpieraliśmy się łokciami, czasem zapaliliśmy papierosa – mimo iż nie było to mile widziane – może czasem podnieśliśmy wzrok, ale i tak nie widzieliśmy przed oknem dzwonnicy Iwana Weliki – przysięgam – pomyślał Gregor, tak byliśmy pogrążeni w zamyśle. Tak pogrążeni w zamyśle jak on. On jest nami.

W tłumaczeniu język polski fragmentu oryginalnej niemieckojęzycznej goodbiorcy jawi się konkretna scena filmowa z pierwszej adaptacji filmowej (trzecia sekwencja) – konfrontacja młodego zniewolonego przez system społeczno-polityczny umysłu z figurą-symbolem wolności bezczasowej. Ta konfrontacja ma charakter rozmowy –

¹⁴ Figura Czytającego Nowicjusza jako przedmiot fotograficzny przedrukowany w tekstach-komentarzach powieści Alfreda Anderscha, jako eksponat muzealny (muzeum w Güstrow w Niemczech) i wreszcie jako figura narracji literacko-filmowej cechuje się potencjałem fono-fotograficznym i może zostać użyta w rozmaitych kontekstach narracyjnych – J.K.

¹⁵ *Andersch in seiner Zeit: Literarisch gespiegelte Autobiografie* [pl. *Andersch swojego czasu: Literacko odzwierciedlona autobiografia* – tłum. J.K.] [w:] K. Sollman, *Alfred Andersch. Sansibar oder der letzte Grund*. [pl. *Alfred Andersch. Zanzibar albo ostatni powód* – tłum. J.K.], Frankfurt 1999, s. 5.

nie tylko wewnętrzną samą sobą (postać Gregora), ale przede wszystkim rozmowy z uczłowieczonym przez pisarza Czytającym Nowicjuszem (tzn. podniesionym prawie do rangi 6 postaci powieści), który staje się dla Gregora silną pobudką do działania w ramach realizacji swojego ideału wolności. Świadectwo własnej tożsamości można osiągnąć w kontakcie ze sztuką, będącą poza wszelkim czasem i podziałami. W pierwszej adaptacji filmowej obecnych jest sporo ujęć ukazujących jednocześnie postać Gregora i postać Czytającego Nowicjusza, co czytelnik jest w stanie wychwycić również w oryginale literackim, ale nie na taką skalę, jaką zaproponował reżyser. Liczne zbliżenia filmowe tej postaci pozwalają na stworzenie wzorca człowieka w pełni przeżywającego swoje wewnętrzne rozterki tak, iż redukcja oryginalnego tekstu wypowiedzanego przez tę postać wydaje się prawie niezauważalna. Dokładnemu opisowi zewnętrznemu tej figury towarzyszy bezsporna i podyktowana silną potrzebą próba identyfikacji z samym sobą. W tłumaczeniu oryginału literackiego dopełniona zostaje ta scena jak następuje:

Co on właściwie robił? On po prostu czytał. Czytał z uwagą. Czytał dokładnie i nawet w największej koncentracji. Ale czytał w sposób krytyczny. Wyglądał tak, jakby w każdym momencie wiedział dokładnie, co tam czyta. [...] Wyglądał jak ten, który w każdej chwili może zamknąć książkę i wstać, by zrobić coś zupełnie innego.¹⁶

Adaptacja filmowa z 1961 roku (w przeciwieństwie do adaptacji filmowej z roku 1987, która stara się podążać za oryginałem) akcentuje zupełnie inny wymiar tej konfrontacji – w moim rozumieniu to próba odzwierciedlenia sytuacji społeczno-politycznej Niemiec początku lat 60-tych. Dokładny opis literacki i próba autorefleksji postaci w oryginale sugerują konieczność filmowego ujęcia w postaci scentralizowanego kadru tak, aby ukazać w pełni postać Gregora oraz Czytającego Nowicjusza według opisu literackiego, dzięki któremu czytelnik (widz) bez problemu buduje określony wzorzec narracyjny, określony model tej sceny. W scenie filmowej rozmowa oparta została na nowym ujęciu tych dwóch postaci – reżyser oparł tę konfrontację jedynie o obraz (nowy sposób wykadrowania postaci Gregora oraz postaci Czytającego Nowicjusza poprzez zbliżenie, które dzisiaj można byłoby nazwać konfrontacją, tzw. *face to face*) i dźwięk (przejmująca cisza w kościele: bezsłowna potyczka, polegająca jedynie na wzajemnej obserwacji, podsumowana przez aktora (Gregora) słowami – „w międzyczasie uciałem sobie dobrą pogawędkę”¹⁷ po przybyciu do kościoła rybaka Knudsen, na którego czekał). Taki zabieg można rozumieć jako tworzenie nowego sensu literackiej podstawy odniesienia za pomocą medium filmowego, gdyż o ile w przypadku drugiej adaptacji filmowej temu zetknięciu towarzyszy skrócony tekst oryginału i odbywa się ono w obecności oryginalnego pełnego repertuaru postaci (ksiądz Helander,

¹⁶ Tamże, s. 49, tłum. J.K.

¹⁷ Ich habe mich inzwischen gut unterhalten – oryginalne słowa wypowiedziane w trzeciej sekwencji pierwszej adaptacji filmowej powieści – J.K.

rybak Knudsen) – o tyle w przypadku pierwszej adaptacji filmowej, można taki zabieg odczytać jako pierwotną cenzurę ideologiczną¹⁸, tj. nawiązanie do zbudowanego 3 VIII 1961 muru berlińskiego. Byłaby to próba zakodowania przez reżysera w scenie filmowej potrzeb wolnościowych jednostki (widza), który takie aspiracje musi świadomie ukrywać przed otoczeniem, zwłaszcza, że projekcja czasu akcji powieści (filmu), czyli rok 1937, przed nadciągającym do Europy zalewem terroru wojennego, takiego rodzaju dążenia wzmaga. Sam Mur Berliński stanowił doskonałą metaforę granicy między wolnością słowa i przekonań a ideologią; metaforę, której granica ma przede wszystkim charakter mentalny. Ta scena filmowa w pierwszej adaptacji powieści jest tego dobrym odzwierciedleniem. Opustoszony kościół, czarno-biały kadr jako metafora potęgująca społeczno-polityczną pustkę roku 1937, wycinek określonej rzeczywistości doskonale koresponduje z estetyką często niewidzialnej granicy między siłami totalitaryzmu a wolnością, co lepiej zostaje podkreślone przez ujęcia czarno-białe niż kolorowe. W scenie filmowej również taka granica jest pozornie niewidoczna. Jak słusznie podkreśla Piotr Witek w swojej pracy:

Film będąc genetycznie uwikłany w rzeczywistość zewnętrzną [...], sam wie najlepiej, w jaki sposób z nią postępować. Jest to warunkiem stosowania wobec filmu przedmiotu poznania – substytutu odpowiedniego wariantu rzeczywistości – kategorii prawdy w taki sam sposób, w jaki używa się jej wobec rzeczywistości zewnętrznej bądź jej sfery myślowej.¹⁹

Drugą i jednocześnie ostatnią z pięciu postaci, uwypukloną przez reżysera, jest postać młodej Żydówki, Judith, która ze zrozumiałych względów musi opuścić przedwojenne Niemcy. Tej postaci reżyser poświęcił wiele licznych ujęć filmowych, podkreślając jednocześnie rozwijające się w trakcie akcji uczucie bohaterki do Gregora. Jak słusznie podkreśla w swojej pracy rosyjski semiotyk Jurij Łotman:

Możliwość zatrzymania uwagi na jakichś detalach wyglądu zewnętrznego przez zastosowanie zbliżenia lub wydłużenia czasu przedstawienia na ekranie (w narracji literackiej analogicznym przykładem będzie szczegółowość opisu lub inne wyodrębnienia znaczeniowe) [...] – nadaje

¹⁸ Z podobnych względów koncepcja wolności jako odpowiedzialności za losy innych (rybak Knudsen), a w szczególności ideał wolności duchowej (ksiądz Helander), tj. takiej, gdzie żadne, nawet wszechogarniające zło nie jest w stanie wyrządzić człowiekowi krzywdy pełnią funkcję poboczną, jakby drugoplanową do koncepcji wolności Gregora oraz Judith przedstawionych w pierwszej adaptacji filmowej – J.K.

¹⁹ *Metafory filmu*, [w:] P. Witek, *Kultura – Film – Historia. Metodologiczne problemy doświadczenia audiowizualnego*, Lublin 2005, s. 68.

obrazom filmowym ukazującym części ciała ludzkiego znaczenie metaforyczne.²⁰

Podobnie wykadrowanie postaci Judith (kosztem innych postaci), jej koncepcji wolności – wymuszonej przez system totalitarny ucieczki do bliżej nieznanego, ale lepszego miejsca w pierwszej adaptacji filmowej to, moim zdaniem, akcentowanie ówczesnych nastrojów społecznych w Niemczech na początku lat 60-tych, gdzie wzmożone fale procesów sądowych dotyczących Holocaustu miały stanowić 'szybki i sprawny' rozrachunek Państwa z przeszłością.²¹ Jednakże pomimo tego, iż ten rozrachunek z przeszłością nie został zakończony, tak i cel drogi ku wolności Judith zarówno w oryginale literackim jak i w pierwszej adaptacji filmowej pozostaje niedokończony. Cel ten – Szwecja (Skillinge) – został wprawdzie wskazany, ale reżyser nie zrealizował do końca tego założenia. Można to zinterpretować jako wolność ku bezgranicznemu, bliżej nieokreślonego celowi, ku któremu zmierzała ta bohaterka – tak jak próby rozliczenia Holocaustu po dziś dzień budzą wiele kontrowersji, tworząc coraz to nowsze i nieograniczone pola dyskusji społeczno-politycznej. Granicą w stosunku do oryginału literackiego, ale jednocześnie możliwością opowiedzenia historii rodzinnej tej bohaterki, dokładnie przedstawioną w oryginale, jest fotografia, pochodząca najprawdopodobniej z prywatnego albumu rodzinnego, którą można zaobserwować w jednej z sekwencji filmowych. Na fotografii widać Judith oraz jej matkę – na tle zabytkowego domu. Fotografia wizualizuje informację o pochodzeniu Judith z zamożnej żydowskiej rodziny (notorycznie pojawiająca się kwestia okazania paszportu oraz ukazuje jej matkę, która popełniła samobójstwo, aby umożliwić córce ucieczkę przed terrorem totalitarnym. W ten sposób reżyser zamienił słowo literackie w opowiedziany audiowizualnie obraz. Jak podkreśla w swojej pracy J. Łotman: „Jednocześnie – i w znacznie większym stopniu – fotografia (najbardziej wyrazisty przykład ikonizmu) uzyskuje w kinematografii właściwości słowa.”²² Podobnie filmową granicą koncepcji wolności w stosunku do oryginału w pierwszej adaptacji jest koncepcja wolności chłopca-marzyciela, pomocnika rybaka Knudsen. Reżyser przedstawia tę postać w typowo marzycielskim kontekście chłopca szukającego przygód na otwartym morzu, pragnącego wyrwać się z szarego, nadmorskiego miasteczka. Brak ujęcia sceny końcowej, w której ten bohater odnajduje opuszczoną chatkę u wybrzeża Szwecji (po czym powraca jako człowiek dojrzałej myśli i pomocnik starego rybaka, przekonany o błędności swojej dotychczasowej wizji wolnego życia) nadaje tej koncepcji bardziej radykalny wymiar i podkreśla moim zdaniem odrębność znaku filmowego w stosunku do znaku literackiego. Jest to kreowanie takiej koncepcji wolności wyidealizowanej, która nie ulega metamorfozie jak w oryginale, lecz pozostaje – wolą reżysera – do końca taka sama.

²⁰ *Problem aktora filmowego*, [w:] J. Łotman, *Semiotyka filmu*, tłum. J. Faryno, T. Miczka, Warszawa 1983, s. 170.

²¹ www.focus.de/politik/deutschland/deutschland-die-60er-jahre_aid_175864.html [dostęp: 15.11.2011].

²² *Istota narracji filmowej*, [w:] J. Łotman, *Semiotyka...*, s. 70.

Z kolei druga pełnotytułowa adaptacja filmowa odsłania pełnię możliwości przekazu filmowego. Składa się on z siedemnastu sekwencji filmowych. Wszystkie literackie koncepcje wolności pięciu bohaterów zostają przełożone na język filmu, bez umotywowanego wykadrowania ze strony reżysera, jednej z postaci kosztem innych, jak w przypadku pierwszej adaptacji. Ta adaptacja filmowa jako przekład intersemiotyczny pozostaje najbliższy oryginału, lecz w żaden sposób nie mimetyzuje go, zachowuje autonomiczność przekazu. Zgodnie z terminologią, jaką proponuje semiotyk J. Łotman, obfituje w tzw. nacechowane elementy, takie jak: „kolorowy kadr, detal, zbliżenie, kadr daleki czy różne kąty nachylenia”²³. Moim zdaniem, takie zbliżenie adaptacji filmowej jako przekładu intersemiotycznego do oryginału stanowi przykład modelowania artystycznego, które zaproponował również J. Łotman. Dzieje się tak dlatego, iż specyfika języka filmowego i dokładność przełożenia koncepcji wolności na taki język umożliwiają uruchomienie nowej płaszczyzny przekładowej – płaszczyzny relacji przestrzennych w literaturze, nie tylko w filmie. J. Łotman wymienia wiele takich opozycyjnych cech przestrzeni, jednak to opozycja bliski-daleki kategoryzuje, moim zdaniem, sens przekładu intersemiotycznego powieści A. Anderscha. W przypadku adaptacji filmowej ta rozkłada się ona na wiele różnych znaczeń w nawiązaniu do bohaterów powieści, na znaczenie w sensie dosłownym i metaforyczne: bliskość i zarazem miłość chorej żony do męża (Knudsen) – obawa przed daleką wyprawą i utratą chorej żony w obliczu narastającego terroru przedwojennego, bliskość perspektywy śmierci z rąk nazistów (ksiądz Helander) – daleka, względnie oddalająca się perspektywa doświadczenia wolności absolutnej, bliskość jako możliwość potencjalnej ucieczki za wszelką cenę (Judith i jej przejmujące sposoby wydostania się z nadmorskiego miasteczka) i daleka perspektywa osiągnięcia wolności decydowania o własnym losie, bliskość świata fantazji w książkach czytanych przez chłopca-marzyciela (celowe przywołanie autorów amerykańskich) – daleka perspektywa wyprawy w nieznane. W kontekście koncepcji wolności chłopca-marzyciela ponownie zostaje wykorzystana fotografia – tym razem chodzi o fotografię portretową jego ojca, którego wzorem bohater stara się podążać. W drugiej adaptacji filmowej powieści historia ojca zostaje opowiedziana poprzez odpowiednie wykadrowanie portretu wiszącego na ścianie – w trakcie rozmowy chłopca z matką, przestrzegającą go przed konsekwencjami wypraw morskich wypraw, którym nie przyświeca bliżej określony cel. Postępowanie syna jest bliskie sposobowi postępowania ojca, który pozostawał w nieustannej oddali od własnego domu. W adaptacji filmowej matka komentuje postępowanie zmarłego ojca w obecności syna przy jednoczesnym zbliżeniu jego fotografii portretowej. W oryginale można o tym przeczytać w jednym z osobnych segmentów poświęconych chłopcowi (inny osobny fragment dotyczy tylko komentarza matki o ojcu) – inną formę ma więc zbliżenie w adaptacji filmowej, inaczej zaprezentowane jest zbliżenie w tekście literackim:

²³ *Elementy i poziomy języka filmowego* [w:] J. Łotman, *Semiotyka...*, s. 84-85.

*Patrzył na obraz ojca, na fotografię, która wisiała na ścianie. Ojciec stał nad nadbrzeżem Rerik, jego łódź była w wieńcach, oiciec miał na sobie strój niedzielny, ponieważ to był dzień urodzin cesarza, jak opowiadała matka. Chłopiec nie mógł znieść widoku obrazu, ponieważ ojciec wyglądał na nim jak każdy inny rybak z Rerik, jak jakiegokolwiek rybak w stroju niedzielnym. Oczywiście mężczyzna na obrazie nie znał odpowiedzi na pytanie o ostatni powód.*²⁴

Czytający Nowicjusz jako przedmiot sztuki staje się eksponatem filmowym implikującym głębokie treści filozoficzno-religijne. W drugiej adaptacji filmowej dotyczy to szczególnie postaci księdza Helandra i jego koncepcji wolności duchowej *deus absconditus*. Również na przykładzie tej postaci można zaobserwować metaforyczne ujęcie opozycji bliski-daleki. Jego pogłębiający się kryzys wiary oraz osobiste doświadczenia sprawiają, iż ta postać wierzy w Boga przypatrującego się, ale nie ingerującego w losy świata zmierzającemu ku wojennej zagładzie – jest to więc Bóg pozostający w oddali od jednostki ludzkiej, ale Bóg wciąż obecny. Czytający Nowicjusz jako doczesny symbol dobra i wolności ludzkiej jest dla tej postaci ostatnim śladem, dowodem na istnienie odległego Boga. Bliskość i nieuchronność doświadczenia terroru wojennego i w końcu śmierć z ręki 'innych' za nieprzekazanie Czytającego Nowicjusza w ich ręce zbliża tę postać w kierunku doświadczenia Boga i jednocześnie oddala go od zła doczesnego. Manifestacja takiej wolności duchowej jest więc pewnym przekroczeniem granicy pomiędzy bliskością wszechobecnego terroru i dalekim, tj. prawie niemożliwym doświadczeniem Boga. W scenie filmowej z drugiej adaptacji widać to doskonale w momencie wtargnięcia nazistów do parafii – Helander do ostatniej chwili życia stara się dostrzec na ścianie kościoła znak od Boga, po czym upada na podłogę po serii zadanych mu strzałów. Nie ulega wątpliwości, iż ta opozycja bliski-daleki zarówno w powieści jak i w adaptacji filmowej stanowi element wspólny dla całej konstelacji postaci – łączy, zazębia poszczególne postaci ze sobą, splata ich różne życiowe losy w jedną całość. Jestem zdania, iż ta kategoria zaproponowana przez Łotmana z punktu widzenia tekstów współczesnych (literackich czy filmowych) jest pewnym schematem większego modelu narracyjnego opartego o przybliżanie i oddalanie, który w przypadku filmu łatwo zaobserwować – natomiast coraz częściej takie właściwości przejmują tekst literacki. Powieść Alfreda Anderscha jest w tym kontekście prekursorem takich tendencji.

Takie przemyślenie rodzi pytanie nakreślone w temacie pracy: 'Filmowość' dzieła literackiego czy literacki charakter filmu? Odpowiedź na nie wydaje się pozornie łatwa ze względu na odrębność funkcji znakowych charakterystycznych dla jednego i dla drugiego systemu – jednakże granica tych systemów w dobie kultury audiowizualnej wydaje się być prawie nieobecna wprost przeciwnie do możliwości, jakie stwarzają tego typu konstrukcje hybrydowe. Adaptacja filmowa jako przekład

²⁴ Tamże, s. 51 – tłum. J.K.

intersemiotyczny stwarza dla reżysera szczególną możliwość kształtowania przekazu komunikatu filmowego, którego charakter jest albo podyktowany potrzebą umotywowanej wizualizacji oryginału literackiego, albo potrzebą komentarza do wizji przedstawionej w tekście literackim.

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POSTMODERNISM AND AFTER? FROM POSTMODERNISM TO NEW SENZIBILITY: STEVE TOMASULA'S IN&OZ (2012)

Abstract

At least since the 1990's, there have been discussions about the end of postmodernism and the beginning of a new cultural atmosphere and senzibility. In his well-known essay, E Pluribus Unam: Television and US. Fiction of the 1990', David Foster Wallace does not only write about a considerable influence of television on the U.S. population's vision of the world, but also about the declining influence of the formerly innovative postmodern fiction of the 1960's. In Foster Wallace's view, it is especially because of the commercialization of postmodern irony on television (through the use of postmodern irony in TV commercials) and through the institutionalization of postmodern literature by its inclusion at the university courses which, in his view, undermines postmodern literature's formerly radically innovative potential (Wallace, 1993) postmodern and as fiction representing new sincerity, especially by Adam Kelly, later by Nicoline Timmer with her book Do You Feel it Too? The Post-postmodern Syndrome in American Fiction in the Turn of the Millennium (2010). David Foster Wallace's fiction has been understood, especially by Kelly, as an attempt to recuperate the power of language to represent human experience and as the expression of the author's interest in interpersonal communication. In 2009 Alan Kirby wrote about a change in cultural atmosphere and paradigm which he labelled digimodernism in his study of cultural sensibility. In his view,

Key words: postmodernism, narrative techniques, avant-pop, digimodernism

"...digimodernism has decisively displaced postmodernism to establish itself as the twenty-first century paradigm. It owes its emergence and pre-eminence to the computerization of text, which yields a new form of textuality characterized in its purest instances by onwardness, haphazardness, evanescence, and anonymous, social and multiple authorship. These in turn became the hallmarks of a group of texts in new and established works which also manifest the digimodernist traits of

infantilisation, earnestness, endlessness and apparent reality. Digimodernist texts are found across contemporary culture, ranging from 'reality TV' to Hollywood fantasy block busters, from Web 2.0 platforms to the most sophisticated videogames, and from certain kinds of radio show to crossover fiction. In its pure form the digimodernist text permits the reader or viewer to intervene textually, physically to make text, to add visible content or tangibly shape narrative development"(Kirby 2010:1).

As can be seen from these characteristics, both David Foster Wallace's and Kirby's understanding of new sensibility and fiction owes quite a lot to postmodernism and derives its narrative strategies as a response to it. David Foster Wallace's short story, a linguistic almost incomprehensible flow of linguistic acrobatics, *I Sold Sissy Nar to Ecco*, was included in the *Avant-Pop Anthology of the 1990's* as an example of Avant-Pop fiction by the authors of the Introduction to the *Avant-Pop Anthology of the 1990's*. Defining Avant-Pop fiction, these authors emphasize collective authorship, the use of media, technology, and pop culture as an example of new Avant-Pop fiction, although the Avant-pop anthology also includes authors who have been mostly understood as postmodern authors by literary critics (Mc Caffery 1995: On the other hand, as a response to postmodern narrative strategies, a return to "reality" is characteristic of various groups of writers such as Minimalists of the 1980s, Tom Wolfe's New xii-xiii). Journalism, new regional fiction (Annie Proulx and others), and many other authors.

Steve Tomasula has mostly been understood as a writer of sci-fi, although he has recently been characterized as innovative author, especially in connection with his *VAS:An Opera in Flatland* (2002) which, in Pawel Frelik's view, is "*combining text and image in a seamless whole*"(Frelik 2014 online). According to Mike Barrett reviewing Tomasula's *The Book of Portraiture*, this novel further develops innovative techniques starting in *VAS* and continuing in *In&OZ*. In Barrett's view, "*Using the formal innovations of postmodernism with a naturalistic treatment of historical conditions, Tomasula has composed a nearly comprehensive text that shows us the stakes of making art in the 21st century*"(Barrett 2007 online).

Steve Tomasula's *In&OZ* can be understood as a contribution to the humanization of a subject in literature through a modification, or even replacement of sci-fiction elements by allegory emphasizing humanity and the relationship between human and inhuman, especially between humanity and technology, between life and art. The story takes place in two imaginary cities, In and OZ, In being occupied by the characters such as Mechanic and artists represented by Poet/Sculptor, Composer, and Photographer, and OZ is occupied by a Designer and characters involved rather in abstract, conceptual work, the characters representing services and, "*presumably, executives, politicians, administrators, and other hipper ups*" according to Ray Olson (Olson online).

In seems to represent materiality, palpability, visibility and roughness as well as a direct connection of a man with the natural world. This is mostly represented

by a mechanic and his dogs “*spending their days fighting and barking and fucking and shitting and running back and forth, irritating themselves and each other until night falls*”(Tomasula 2003:11). On the other hand,

“There are no dogs in OZ. Or rather, there are no real dogs. There police dogs. And sheep dogs. And drug-sniffing dogs and watchdogs. But there are no car-chasing dogs. No garbage-can-upsetting dogs...The streets are very clean and traffic moves at the speed of commerce...”(Tomasula 2012: 12).

These passages point out the contrast between two different worlds, a world of production, physicality and a direct connection with a natural world, and the world of functionality connected with the capital and commercialization as can be seen in the following passage: “*Indeed, in OZ, they had so refined the art of giving the customer what her or she wants that there are no books available that are not wanted by everyone*”(Tomasula 2012:14).

At the same time, Tomasula further develops these ideas to point out a difference between art as a creation and art as function, this function mostly related to business and commercialization. The Composer, Sculptor and Photographer mostly create art which should mask its artness which should be, however, revealed by the public through the process of feeling and thinking. They often speak about silence and dirt as true art, silence hiding the artist figure and dirt representing not only materiality, but also human evolution as the narrator fantasizes about:

“We are literally star dust”, Photographer had said, explaining how the surface of the earth was the accumulation of billions of years of cosmic dust that had fallen from space: cosmic dust, or dirt, that mingled with the dust of all their fathers and mothers, too, nourishing the plants and animals we eat, becoming the stuff of our cells, which once they die, return to dust”(Tomasula 2003:114).

In this sense then, Tomasula points out two different concepts of art. On the one hand, there is a concept which understands art in a Wildean sense as useless and not necessarily fulfilling any function but its artness is to be revealed naturally and spontaneously. While Oscar Wilde criticized rather a moral and didactic function of art especially of the Victorian period, Tomasula criticizes a commercial function of art losing its nature and artistic value if used in different function and for different purpose. Like the music is used for commercial purposes in OZ in elevators, for example, or photography on the billboards, these forms of art fulfill a certain pragmatic and commercial function as suggested in Tomasula’s novel—music to hide the elevator noise and billboards to attract the customers to buy products. In addition, the cars designed by a mechanic turn out to be parodies of functionality—they lose their original function as the means of transport and by becoming artistic objects they become perfectly useless as can be seen in the following passage in which a woman asks a mechanic: “*Your car. What’s wrong with it? Why does it have doors for wheels? And why are its wheels welded on top of its roof? ‘My friend is*

an artist, "Photographer announced, lifting his beer in homage. 'The car is his art'"(Tomasula 55).

As can be seen from these passages, Tomasula points out a changed function of art in the contemporary world. In a parodic passage above, the car is a beautiful object but its primary function is practical, that is to serve people and, as soon as it becomes an artistic object its function is not necessarily practical but artistic and thus it loses its value and practicality as a useful means of transport. On the other hand, it acquires a function of art which is not necessarily useful as theorized. On the other hand, if music in its function of art is used for practical function, that is to cover sounds or to make a more pleasant atmosphere in supermarkets, it can lose its artness since it is used in a different, non-artistic, non-aesthetic but rather commercial function. As David Foster Wallace suggests in *Television and US Fiction*, postmodern literature loses its credibility and innovative nature when institutionalized and commercialized, also art when commercialized and used for different, commercial functions loses its status of art, it loses its aura, its originality by being massively reproduced through speakers at the supermarkets, elevators (music) or through billboards (painting, photography). According to Walter Benjamin,

"Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be. This unique existence of the work of art determined the history to which it was the subject throughout the time of its existence"(Benjamin online).

And, according to Benjamin, *"The presence of the original is the prerequisite to the concept of authenticity"* (Benjamin online). It seems in his novel *In&OZ*, Tomasula favours Benjamin's concept of authenticity and points out its loss in the age of not mechanical reproduction but especially of commercial production of the contemporary period. The mechanic from the novel favouring materiality and functionality of cars at the beginning finally gets his dream job of a toll box operator on a highway between In and OZ, the job which enables him to see and appreciate different cars in a function of not of a producer, but as a service man. In difference from an assembly line operator who is directly involved in production, he is involved in a service sphere as represented by OZ in the novel. Since he is eventually not satisfied with this job, he becomes finally a designer and constructor/ producer of a car which does not serve its function, but becomes a unique artistic object although without much practical use. Thus the car in this function does not lose its aura and authenticity in Benjaminian sense, which is further supported by other artists (the photographer, the composer, etc.) who dream of creating of silent music that is the much the meaning of which each perceiver should imagine and create for her/himself. In this sense then, the music thus would become unique, original, and authentic which is similar to Benjamin's concept of aura and authenticity.

Similarly, the photographer wants “to make a genre of photography no one else could see, one that when I died, would die with me-and that...is the essence of art”(Tomasula 2012:130). And also a designer finally writes the book entitled *The Machine that Never Works: A Manual*, that is a practical use book which, however, includes artistic elements and decorations “*shaped like a schematic symbol for-what? A Valve? A heart? That is, it was a sculpture, and opening it he expected its inside to be black: for if what she read resulted in silence, what she read must have been blank*”(Tomasula 2012:123-124). For this reason, a publisher rejects to publish the book initially and that is also why there is only one copy of a book a designer is selling for 20,000 dollars. In other words, also a designer changes the function of a book of a practical manual to an artistic object because being the only copy it keeps its originality, authenticity, and both artistic and commercial values, commercial values exactly because of its originality.

Conclusion

As can be seen from the above, in his novel. *IN&OZ*, Steve Tomasula creates not two future or dystopian but rather human worlds of the present however uncertain and technological these worlds seem to be in the novel. He transforms typical postmodern themes such as the relation between art and life, reality and fiction and points out the function of art in a contemporary commercial environment. At the same time, reducing postmodern irony, playfulness, metafiction and linguistic experiment, he points out a difference between the function of art in contemporary commercial society and in the past and gives a critique of evaluating artistic objects in terms of its commercial use and value. At the same time, he depicts rather humanized characters who, however symbolic, are not purely linguistic constructs, but express the feelings and interest in interpersonal communication with other people which contributes to the humanization of their nature.

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ON THE QUESTION OF THE PEJORATIVELY EVALUATIVE FUNCTION OF POLISH NOUN DIMINUTIVES AND THEIR EQUIVALENTS IN ENGLISH

Abstract

The primary task of this paper is to discuss the problem of the pejoratively evaluative function of selected Polish noun diminutives.¹

Within a total of 1356 entry words found in a reliable monolingual dictionary of the Polish language and classified as noun diminutives, a small percentage of them (i.e. 8.33%) can be made responsible for evoking pejorative connotations in the recipient if used in specific contexts. On closer examination, some of the diminutives, which are derived either from animals, e.g. 'cielę' (calf) → 'cielątko', 'płóć' (roach) → 'płotka', from humans, e.g. 'pijak' (drunkard) → 'pijaczek', 'student' (student) → 'studencik', from objects, e.g. 'łach' (old rag) → 'łaszek', 'papier' (paper) → 'papiererek' or from abstract nouns, e.g. 'rozmowa' (conversation) → 'rozmówka', 'pierdola' (bullshit) → 'pierdółka', trigger a semantic change by means of metaphor ('płotka') or metonymy ('papiererek') whereas others lack such a motivation ('studencik') at all. A further categorization of the units in question is made as a result of the following observation: Namely, there are nouns acquiring a pejorative connotation only after having been put in the diminutive, e.g. 'płotka', 'studencik', while others are pejoratively connoted already in their basic form, e.g. 'pijak', 'łach', 'pierdola' that, however, thanks to diminutivization ('pijaczek', 'łaszek', 'pierdółka'), becomes slightly ameliorated, even if not always devoid of an ironic undertone, e.g. 'donosik' being the diminutive of 'donos' (denunciation).

Apart from that, the paper is aimed at examining in what way the pejorative meaning of the above Polish diminutives is expressed in English that, in spite of distinguishing the category of noun diminutives as well, employs them not as often as Polish and mainly for different purposes.

Key words: equivalent, evaluative function, pejoration

¹ This article summarizes only some of the key points that have been subject to discussion in a larger project.

Introductory remarks²

As noticed by, among others, Szymanek (2010: 202), Polish as a representative of the Slavic languages seems to possess an impressive number of morphological mechanisms frequently employed to convey all kinds of attitudes, connotations, emotions and evaluations.

One of them are the expressive suffixes *-ek*, *-ik*³ (for the masculine), *-ka* (for the feminine) and *-ko* (for the neuter) which, when applied to the root word of many nouns, are a means of creating derivative forms that came to be known as diminutives and hypocoristics.⁴

In the majority of the sources consulted, linguists⁵ concur that Polish diminutives are used primarily with the purpose of indicating the smaller size of an object in comparison to its prototypical and stereotyped norm. A further part of the definition, which commonly follows, refers to some extra tasks being assigned to noun diminutives. The most often quoted are such functions as emotive, positively or pejoratively evaluative, expressive and ironic.

This paper is aimed at outlining the problem of the pejoratively evaluative function of selected Polish noun diminutives which, in parts, coincides with the ironic function. The author of this article has gone to great lengths to ascertain a total of 1356 noun diminutives acting as entry words and contained within a nearly three thousand-page dictionary⁶ of Polish. Research has been conducted on about 8 percent⁷ of the total, as the remainder of the diminutives appeared to refer merely to positive values expressed by them. There is a question of no marginal significance as to how the pejorative meaning of Polish diminutives is expressed in English.

A categorization of diminutives with a pejorative meaning

It can be noted that the nature of diminutives makes it possible to categorize them into two groups. One group consists of nouns that may be construed pejoratively

² This article summarizes some of the key points that have been subject to discussion in a larger project.

³ Whichever suffix, i.e. *-ek* or *-ik*, is applied is not a free choice, but it depends on the phonetic character of the root sound in the word-final position. Further information on the specifics can be found in, e.g. Grzegorzczkova et al. (1999: 425-426).

⁴ Hypocoristics are formations referred to as secondary diminutives which usually function as terms of endearment, e.g. *Elusia*, *Elżunia*, *mężulek*, *mężunio*, *żoncia*, *żonusia* etc. In Polish, they seem to create an open class and may be formed almost endlessly (cf. <http://sjp.pwn.pl/slownik/2560543/hipokorystyk>). Hypocoristics are not the subject of discussion in this paper.

⁵ Cf. Grzegorzczkova et al. (eds) (1999: 425), Kubaszczyk (2010: 187), Schwenk (2010: 276).

⁶ *Inny Słownik Języka Polskiego PWN* (2000) edited by M. Bańko.

⁷ That constituted a little more than one hundred instances in which an individual diminutive contained either a pejorative meaning or a pejorative meaning shade. Due to space limitation, the author of this paper had to restrict himself to providing only some representative examples.

only after having been put in the diminutive, e.g. *osóbka* lit.⁸ ‘person + dim.’ vs. *osoba* ‘person’ or *Polaczek* lit. ‘Polish citizen + dim.’ vs. *Polak* ‘Polish citizen’. The other one is made up of nouns with at least one meaning or meaning shade that might arouse pejorative connotations in the recipient. Unlike the former, the pejorative meaning of the nouns quoted below as examples is present already in their non-diminutive form. Through diminutivization, however, it becomes partly ameliorated even if usually accompanied by an ironic undertone, e.g. *donosik* lit. ‘denunciation + dim.’ vs. *donos* ‘denunciation’ or *szaraczek* lit. ‘hare + dim.’ vs. *szarak* ‘hare’, when standing figuratively for someone described as a nonentity.

In the course of research on Polish noun diminutives, it has become evident that the concept of pervasive figurative language is extraordinarily well suited when it comes to the proper understanding of many diminutives, especially those that originate from animals’ names. Therefore, some examples of metaphorically and metonymically motivated diminutives will be provided, followed by such cases in which a semantic change of the pair ‘diminutive’ vs. ‘corresponding non-diminutive’ can hardly be explained with the aid of metaphor or metonymy.

Metaphorically motivated diminutives

Metaphorically motivated diminutives originating from names of animals

The following diminutives originating from names of animals proved to be motivated by means of metaphor:

P1: piesek [diminutive of *pies* ‘dog’, denoting someone who at all costs wants to get on the right side of a person to whom they are subordinate]

[...] *tysiąc nepieski otaczając monarchę* [...] ISJP

P2: plotka⁹ [diminutive of *płóć* ‘roach’, denoting someone insignificant or being lowest in the hierarchy]

[...] *Nie obawiał się zemsty ze strony Kazimierza S. On jest plotką w tej sprawie. Nikt, kto zna S., nie wierzy, że sam wpadł na pomysł współpracy z Bohureksem* [...] K-IPI PAN

P3: cielątko [diminutive of *cielę* ‘calf’, denoting a person devoid of energy and vigour, though expressing it less directly than the non-diminutive noun form]

[...] *Tylko że ktoś wpełchnął w coś znacznie okropniejszego małą Wandzię, chociaż nie była stara i ciężka! Biedną kluseczkę! Takie kompletne cielątko! Ileś tam minut temu krzyczał na oddziałową i na dwie inne pielęgniarki, że jako obywatel ma prawo zobaczyć podopieczną.* [...] K-IPI PAN

⁸ Used throughout this paper as an abbreviation for ‘literally’.

⁹ Some nouns require a change in the root before they become diminutives.

P4: szaraczek [diminutive of *szarak* 'hare', denoting a mediocre person, though expressing it less directly than the non-diminutive noun form]

[...] *Oczywiście przodują tu bogacze, których stać na terenowe maszyny, ale nawet szaraczek dysponujący fiacikiem czy matizem potrafi wmeldować się tak daleko, na ile mu stan leśnej dróżki pozwala.*
[...] K-IPI PAN

Each of the diminutives, i.e. P1 – P4, has undergone a semantic change and acquired a metaphorical sense. The working of the GCB¹⁰ proves how the names of animals, when put in the diminutive, can refer to various traits typical of human beings. In other words, the domain ANIMALS (a lower level in the GCB) is projected onto the domain HUMANS (a higher level in the GCB) due to the operation of the metaphor A HUMAN BEING IS AN ANIMAL. The diminutives P1 and P2 have taken on a pejorative meaning, compared to their non-diminutive counterparts, which are neutral in their denotations. On the contrary, the meaning of the diminutives P3 – P4 has slightly ameliorated in comparison with the non-diminutive forms', although, seen as a whole, their overtone still remains pejorative, which is well testified by the accompanying extracts from authentic sources.

Metaphorically motivated diminutives originating from names of objects

The following diminutives originating from names of objects proved to be motivated by means of metaphor:

P5: laleczka [diminutive of *lalka* 'doll', denoting a young desirable woman who is unremarkable]

[...] *Dzwoni jakaś laleczka lub macho do redakcji i pyta, czy temat typu 'rozstanie' nie byłby dobry na wywiad? Wszystko na sprzedaż. W tenże miły sposób serialowy chłam dyskontuje swoją cienką popularność.*
[...] K-IPI PAN

In the above example, there is an interaction between the source and the target domain. Namely, traits typical of a doll 'lalka' (source domain) are ascribed to a woman (target domain) that is supposed to behave or look like a doll.

P6: szkółka [diminutive of *szkoła* 'school', usually denoting a university if there is a teaching system characteristic of a primary and secondary school or any school having for some reason a bad reputation]

Turko napisał, że na prawie pod szyldem uczelni publicznej powstało finansowe eldorado, prywatna szkółka, gwarantująca swoim pracownikom dochody znacznie wyższe niż oferuje jakakolwiek prywatna uczelnia w Polsce. NKJP

¹⁰ Great Chain of Being (GCB). An adjusted and extended version of the GCB has been proposed by Krzeszowski (1997: 68).

The diminutive form in example P6 can be explained by following a similar line of thought as in example P5, because X (i.e. university, school) is metaphorically understood in terms of Y¹¹, i.e. *szkółka*lit. ‘school+dim.’.

Metonymically motivated diminutives

Metonymically motivated diminutives originating from names of objects

The following diminutives originating from names of objects proved themselves to be motivated by means of metonymy:

P7: dresik [diminutive of *dres* ‘tracksuit’, denoting someone being part of a Polish youth subculture, clad usually in a tracksuit and whose aim is to get easy money through mugging]

Metale, Punki, EMO i podobni, to osoby o bogatej osobowości a nie jak taki typowy dresik o „pustej” osobowości, którego marzeniem są tylko imprezki i zaliczanie kolejnych lalek barbie [...] NKJP

P8: móźdzek [diminutive of *mózg* ‘brain’, denoting someone who is obtuse]

Życie nauczyło ją więcej niż niejeden móźdzek zamożnej dziewczyny zdołał wchłonąć w ciągu ośmiu lat gimnazjum. ISJP

P9: papierek [diminutive of *papier* ‘paper’, denoting in a disparaging way an official document]

[...] Dostałem posadę nauczyciela wyłącznie dzięki znajomościom. Od tej pory zdążyłem skończyć zaocznie studia i dostać papierek, ale to jednak nie to co belfer z prawdziwego zdarzenia. [...] K-IPI PAN

The meaning of *dresik* (P7), which is strongly culture-connected, can be deciphered through the metonymic relationship ITEM OF CLOTHING WORN FOR PERSON WEARING IT. *Móźdzek* (P8) might represent an obtuse person, because it is common to assume that small brain size usually entails lower intelligence. The semantic change in the case of *móźdzek* could be accounted for in terms of the metonymy BODY PART FOR PERSON. The same applies to *papierek* (P9) (THE MATERIAL CONSTITUTING AN OBJECT FOR THE OBJECT) which represents a piece of written documentation obtained, e.g. only for the sake of eventually getting a job as a special favour.

Metonymically motivated diminutives originating from abstract nouns

The following diminutives originating from abstract nouns proved to be motivated by means of metonymy:

P10: cnotka [diminutive of *cnota* ‘virtue’, denoting a girl or a woman who pretends to be innocent and virtuous]

[...] *Podbiegłem do niej i zacząłem wyrzaskiwać najgorsze słowa. Ona stała ze zdumionymi oczami, niczego nie rozumiejąc. A ja wrzeszczałem, jaka to z niej święta, cnotka, niezłomna, a co się okazało, że jest... (nie powtórzę tamtych słów). [...]* NKJP

P11: warszawka [diminutive of *Warszawa* ‘Warsaw’, denoting in a disparaging way a closed milieu created by opinion-forming and usually privileged inhabitants of Warsaw]

Redaktor Michnik [...] oświadczył, że to właściwie była tajemnica poliszyneli, że cała tzw. warszawka o tym wiedziała, a do pani jako dyrektora departamentu nie dotarła taka informacja? [...] K-IPI PAN

As maintained by Evans (2007: 142), in the case of metonymy *two entities are associated*. Referring to *cnotka* (P10) and *warszawka* (P11), they can both be regarded as prime examples of *the conceptual relation ‘X stands for Y’* (ibid.).

Diminutives devoid of metaphorical/metonymic motivation

There are diminutives that seem to have undergone neither metaphorical nor metonymic processes like the ones discussed briefly above, as their meaning has remained relatively close to the denotation of their non-diminutive counterparts. Nevertheless, a certain semantic change does occur, although this is true only of diminutives that have been formed from nouns referring to neutral or positive values, e.g. P12 – P13 and P16 – P19, as opposed to P14 – P15.

Diminutives originating from names for humans

P12: człowieczek [diminutive of *człowiek* ‘human being’, denoting someone obscure on whom one looks down with contempt or feigned sympathy]

[...] *Standardowym hasłem są fundusze na działalność polityczną partii. Jakiś człowieczek, o którym na ogół nikt nic nie wie, opowiada rzewne farmazony o dokonaniach partii [...]* K-IPI PAN

P13: osóbka [diminutive of *osoba* ‘person’, denoting usually an inconspicuous-looking petite woman]

[...] *Na wieść o tym niedługo potem wpadła doń jakaś pełna tupetu osóbka [...] która mu rzekła już od drzwi: „Słyszałam, że się waszmość chce żenić, otóż ja gotowam zostać jego żoną.” [...]* K-IPI PAN

P14: frajerek [diminutive of *frajer* ‘sucker’, less directly denoting a male who is naive and helpless and therefore can be easily deceived]

[...] *Ty głupia, ty – potrząsnął nią Rysiek. – Kto cię tak będzie kochał? Wolisz być z tymi elegancikami, z tym frajerkiem? – pokazał studenta, który trzymał się resztkami sił. [...]* NKJP

P15: żulik [diminutive of *żul* ‘hoodlum’, less directly denoting someone who readily starts rows and scuffles in public places]

[...] *Miał posturę goryla, paskudnie podbite oko i zarośniętą głowę. „Jezu, to pewnie jakiś miejscowy żulik – [...] – Spirytus przyszedł sepić” [...]* K-IPI PAN

Diminutives originating from names of objects

P16: kryminalek [diminutive of *kryminal* ‘detective story’, denoting a short novel or story on the subject of crime which is of poor quality]

[...] *Zejdź mi z oczu! Razem z twoją Nemezis! Funtka kłaków nie wart ten twój nędzny kryminalek. Ochroniarz Gwiazdy! A trup? Jeszczenikogoniezabileś? [...]* NKJP

P17: paletko [diminutive of *palto* ‘overcoat’, denoting a worn coat or such whose quality is rather poor]

Zachowało się zdjęcie Feliksa i Julii wykonane przed pożegnaniem z córkami. Julia w wyszarzałym, ubożuchnym paletku, podparta łaską, w dzierganej włóczkowej czapeczce na głowie [...] NKJP

Diminutives originating from abstract nouns

P18: powiedzonko [diminutive of *powiedzenie* ‘saying’, denoting that a saying that one has to deal with is trivial, rather amusing or malicious]

[...] *Ciągnęła się ta opowieść rozlewnie, mówił niewyraźnie, szpikując swoją gadkę powiedzonkami rodem z dawnej, złodziejskiej kminy. [...]* NKJP

P19: tytulik [diminutive of *tytuł* ‘title’, denoting in a disparaging way a book, a magazine, a CD or a film and suggesting that they are of low quality]

Zajmował się wydawaniem pensjonarskich romansów, porno, taniej sensacji i innych podobnych tytulików. ISJP

The equivalence problem of Polish diminutives in English

As observed by Kiełtyka (2009: 52), *a regular and productive expressive derivation in English* is far from being an obvious phenomenon.

Despite the existence of some synthetic ways (e.g. *aunt*→*auntie*; *duck*→*duckling*; *kitchen*→*kitchenette*) in English¹² to produce diminutives of most noun categories in the same pattern as Polish, it is clearly still not very common to encounter many diminutive forms¹³ in present-day English that would be equivalent to Polish noun diminutives, including those created in the analytic¹⁴ way.

The limited productiveness of English in the area of diminution, expressed not only by means of suffixation but also analytically, has indeed found confirmation in the collected research material.

The English equivalents of the Polish noun diminutives constituting the matter under investigation¹⁵ have been determined exclusively through reference to the *Oxford-PWN Polish English Dictionary*.¹⁶ The results are presented in the table below:

Polish diminutive (P)→	English dictionary equivalent (E)
P1: piesek (lit. 'dog+dim.') vs. pies	E1: toady
P2: płotka (lit. 'roach+dim.') vs. płoć	E2: small fry
P3: cielątko (lit. 'calf+dim.') vs. cielę	E3: thing
P4: szaraczek (lit. 'hare+dim.') vs. szarak	E4: nonentity
P5: laleczka (lit. 'doll+dim.') vs. lalka	E5: knockout
P6: szkółka (lit. 'school+dim.') vs. szkoła	E6: school
P7: dresik (lit. 'tracksuit+dim.') vs. dres	E7: ---
P8: mózdzek (lit. 'brain+dim.') vs. mózg	E8: brain
P9: papierek (lit. 'paper+dim.') vs. papier	E9: paper
P10: cnotka (lit. 'virtue+dim.') vs. cnota	E10: goody-goody
P11: warszawka (lit. 'Warsaw+dim.') vs. Warszawa	E11: the Warsaw glitterati
P12: człowieczek (lit. 'humanbeing+dim.') vs. człowiek	E12: guy
P13: osóbką (lit. 'person+dim.') vs. osoba	E13: miss
P14: frajerek (lit. 'sucker+dim.') vs. frajer	E14: sucker
P15: żulik (lit. 'hoodlum+dim.') vs. żul	E15: lout
P16: kryminał (lit. 'detective story+dim.') vs. kryminał	E16: detective story
P17: paletko (lit. 'overcoat+dim.') vs. palto	E17: light coat
P18: powiedzonko (lit. 'saying+dim.') vs. powiedzenie	E18: catchphrase
P19: tytułik (lit. 'title+dim.') vs. tytuł	E19: title

¹² A quality read on diminutives in English is a monograph by Schneider (2003).

¹³ Some first name diminutives could be regarded as a possible exception, e.g. *Johnny* (from *John*), *Sally* (from *Sarah*), *Suzie* (from *Suzanne*) etc.

¹⁴ In English, the meaning of diminution can be achieved via analytic constructions with attributively used adjectives belonging to the word field SMALL, e.g. *kitchen*→*a little kitchen* or *a small kitchen*, meaning 'not large'. However, *little* and *small* cannot be used interchangeably with any noun.

¹⁵ As regards the established scope of research, refer to the *Introductory remarks* of this paper.

¹⁶ With its 200,000 words and phrases and 300,000 translations it is to date most likely the biggest bilingual dictionary on the publishing market.

As has already been mentioned, out of 1356 dictionary entries identified as noun diminutives of Polish no more than about 8% possessed features qualifying them for the analysis that has been carried out in a larger project by taking into account all 113 diminutive forms meeting the criteria. For around 40% of the whole, as simple a solution as the corresponding non-diminutive form was proposed as an English equivalent (e.g. E6, E8, E9). In a proportion very close to the above figure (i.e. 41%) a different type of equivalent was suggested, namely a functional equivalent (e.g. E1 – E5). Synthetically (e.g. *starlet* for ‘aktoreczka’) and analytically (e.g. E17) formed diminutives in English served as equivalents only in a few cases; 2% and 9% respectively. The *Oxford-PWN Polish English Dictionary* does not provide any equivalent in ca. 8% of the instances. In one single case a Polish diminutive, i.e. *smrodek* lit. ‘stench+dim.’, was explained descriptively, namely by using the expression ‘there is sth fishy about sth’.

Conclusions

The use of many noun diminutives in both Polish and English is connected with a change of some quantitative values by emphasizing the small size (*broszurka*: *booklet*) or pointing to the young age of the relevant object (*jagniątko*: *lambkin*). As the research has shown, other changes brought about by the use of diminutives are of qualitative character with their predominant function, defined as positively evaluative, and the less-often encountered one, defined as pejoratively evaluative. The focus of this paper has been to briefly discuss merely the pejoratively evaluative function of Polish noun diminutives, which seems to be not so prevalent in some other languages of the world, including English. Preceded by a categorization of the units in question, attempts have been made to find their motivation by referring either to metaphor and metonymy or by stating the lack of it. Last but not least, the equivalence problem of Polish diminutives in English has been raised, which has permitted the author to point out some characteristics of the latter in this respect. It seems that English not infrequently entails the need to employ some prosodic elements, such as intonation and stress, or it requires that the equivalents be put in a broader context, in order to avoid the risk that some nuances expressed by most Polish diminutives with a pejorative meaning will not be fully communicated.

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DIALECT WORDS IN GENERAL DICTIONARIES

Abstract

The aim of the paper is to investigate how dialect words are labelled within the body of representatives of general English dictionaries. In order to achieve this goal, a number of issues of paramount importance, have to be discussed: (i) what is the case for including labelled dialect words in a general monolingual dictionary? (ii) is it a normal practice to do so? If we take a closer look at a few representative works of reference, it is hard to escape the conclusion that the scattering of dialect words to be found in them has more to do with habit rather than any settled lexicographical principle. It is beyond any convincing doubt that dictionaries should help the user, but even on the score of practical utility it is difficult to justify much that is done in present – day English dictionaries in the name of dialect.

Key words: *labels, dialect words, lexicography, definition.*

At a very outset, let us stress that despite differences, the varieties spoken in English-speaking countries are mutually intelligible. Yet, when we extend the comparison to the spelling, grammar and morphology, the differences we may encounter seem to affect a limited number of words. Providing that dictionary, as a source of information about individual words, is concerned with the area of lexicon, it is compiled, used and bought as a source of information about words.

It is beyond any convincing doubt that spelling, grammar as well as morphology do not obstruct understanding. Nor will pronunciation. Hence, what is the aim of including dialect labels within the body of general dictionaries? Recognising the facts of language is one thing as far as its diversity and usages are concerned, while enriching the dictionary by adding other varieties is another thing. What is the reason why dictionary editors decide to include not only Standard British English, and how successful have they been in doing so?

Towards the end of the eighteenth century, English lexicographers when making references to other varieties of English, they found that all abominable. In the words

of Dr Johnson (Bolton, 1966:151) lexicographer is someone [...] *who being able to produce no example of a nation that has preserved their words and phrases from mutation, shall imagine that his dictionary can embalm his language, and secure it from corruption and decay.* However, he was aware of inevitable changes in language, caused by language contacts, science as well as commerce. He realised that the attempts to establish Standard English may be inadequate, particularly for Americans, Australians, New Zealanders, Canadians. Obviously, English overseas meant English changed as far as senses, pronunciation, and spelling are concerned. Within eighteenth century, works of reference became descriptive rather than prescriptive, what resulted in new stimulus to the new English lexicography overseas. Apparently, English transported meant English altered, and was described in each country that produced its own dictionary.

Nevertheless, in this paper, we are going to take a closer look at the current state of dialect words in general monolingual dictionaries.

1. Dialect and the Dictionary's Macrostructure

An attempt will be made to highlight the way dictionaries provide dialect specifications. The attempt encompasses such representative lexicographic sources as *CCAD* (2009), *CALD* (2008), *LDCE* (2014) and *OALD* (2005). The dictionaries that have come to be labelled as *EFL* dictionaries are normally furnished with sections intended specifically to foster the user's understanding of the conventions¹ used in the body of the dictionary, which is why we shall scrutinize below the macrostructure of dictionaries with an attempt to identify its different attitudes towards dialect words in general.

To start with *CCAD* (2009), its dialect information is provided in the section titled 'Guide to Key Features'. Here, the editor's introduction is devoted to geographical labels. Among others, we find the following passage:

BRIT: used mainly by speakers and writers in Britain, and in other places where British English is used or taught. Where relevant the American equivalent is provided.

AM: used mainly by speakers and writers in the USA, and in other places where American English is used or taught. Where relevant the British equivalent is provided.

Other geographical labels are used in the text to refer to English as it is spoken in other parts of the world, e.g. AUSTRALIAN, IRISH, NORTHERN ENGLISH, SCOTTISH.

When we move on to the relevant features of *LDCE* (2014), we see that its treatment of dialect words is merely restricted to the inside front cover within the space given and the labels are grouped in a systematic way:

BrE British English

¹ Here, by the term *conventions* I mean either labels, codes or abbreviations.

AmE American English
AusE Australian English

However, the editors do not provide any additional explanation.

As far the *OALD* (2005) is concerned, in the dialect information on the inside cover the editors provide a list of labels used in the dictionary. It is there that we find the following explanation:

AustralE Australian English
BrE British English
CanE Canadian English
E AfrE East African English
IndE Indian English
IrishE Irish English
NAmE North American /English
NEngE English from Northern England

NZE New Zealand English
SAfrE South African English
ScotE Scottish English
SEAsianE South-East Asian English
US English from the United States
WAfrE West African English
WelshE Welsh English

In the case of *CALD* (2008), on the front page the following explanation of style and usage labels used in the dictionary is provided:

AUSTRALIAN ENGLISH
CANADIAN ENGLISH
EAST AFRICAN ENGLISH
IRISH ENGLISH
NORTHERN ENGLISH
SCOTTISH ENGLISH

Note that the last two representatives do not provide consistent account of dialects. Generally speaking, one feels justified in saying that for the foreign learner the account of dialect values seems to be rather inconsistent. Given all the style and dialects labels definitions mixed, learners may not be made aware of linguistic blunders. What is more, the inclusion of such stylistic labels as *East African English* (*CALD*, 2008), *East African English*; *East African English*; South-East Asian English (*OALD*, 2005) may in fact sound somewhat ambiguous for the category of *EFL* learners.

One is led to believe that in order to indicate that language use depends on the area of usage, as well as the social relation between the discourse partners, all the *EFL* dictionaries under scrutiny should modify their labels by providing a clear division between British/American parameters. However, one feels that a more complex treatment of dialect diversity should be attempted, as the tendency to include the dialect labels in the category of style and usage labels seems to be entirely without foundation.

PRONUNCIATION

Subsequently, it goes without saying that pronunciation labelling in learners' dictionaries poses some problems in lexicography. Non-native speakers of English expect *EFL* dictionaries to describe the standard language, for the purpose of communication between non-natives. Sobkowiak (2002) is of the opinion that the phonetic aspect of *EFL* dictionaries is [...] *among the most seriously underrated and underdeveloped in (meta)lexicography*. Along similar lines is Hulbert (1955) quoted in Landau (1991:97), who states:

[...] Dictionaries are less satisfactory in pronunciation than in spelling, meaning, or etymology. The record of the spoken language is difficult to acquire, difficult to transcribe accurately and unambiguously, difficult to represent understandably in a dictionary transcription, and in most cases of less interest to the user than other kinds of information.

Also Gimson (1973:115) stresses that [...] *Today, when no longer recorded speech as a degraded form of writing, the pronunciation entry in dictionaries [...] should be accorded much greater importance*. The same author goes on to add that [...] *unfortunately, the theory is too frequently difficult to discern*. At this point it seems reasonable to dedicate more time and space to the state of the art. The *OALD* (2005:1540) specifies the model in the following manner:

[...] The British pronunciations given are those of younger speakers of General British. This includes RP (Received Pronunciation) and a range of similar accents which are not strongly regional. The American pronunciations chosen are also as far as possible the most general (not associated with any particular region). If there is a difference between British and American pronunciations of a word, the British one is given first, with AmE before the American pronunciation.

CALD (2005:x) seems to clarify the situation by saying that: [...] *British and American pronunciations of a word are shown after the headword. These are written using the International Phonetic Alphabet (IPA)*. *LDCE* (2005: xii) characterizes the language it describes as [...] *Pronunciation is shown using the International Phonetic Alphabet. If the British and American pronunciations are different, the British pronunciation is shown first and the American pronunciation*

has a dollar sign \$ in front of it. CCAD (1995: xxxviii) focuses on the following assumption:

[...] the basic principle underlying the suggested pronunciation is 'If you pronounce it like this, most people will understand you'. The pronunciations are therefore broadly based on the two most widely taught accents of English, RP or Received Pronunciation for British English, and GenAm or General American for American English.

The next representative lexicographic work, namely OALD (2005:R90) gives the following description:

When the American pronunciation is different from the British pronunciation it is given after the British pronunciation in the dictionary.

Significantly, all of the four big dictionaries currently employ some versions of IPA to indicate pronunciation, which seems logical from a pedagogical point of view, as appealing to an international patent in *EFL* dictionaries. One may say that for the majority of learners this practice is far too demanding. It seems that the statement that no general dictionary of English would be marketable without reference to the IPA pronunciation is obvious, but – at the same time – it must be borne in every lexicographer's mind that such a system needs replacement, or at least some major supplementation. It is for precisely this reason, for learners who bring little or no literacy skills in their *L1*, that it is particularly difficult to take advantage of the IPA system that bears insignificant similarity to anything they read in English.

GRAMMAR

When we move to grammar differences, we see that part of speech coding and grammatical information is another problematical area. It goes without saying that grammatical information is very important for the learners of English.

One may say that the grammar aspect has been neglected in many studies undertaken so far and it is usually pronunciation and lexical discrepancies that are pointed out and analysed thoroughly, while the investigation of syntactic differences, as pointed out by Janicki (1989:93), has been limited to the most frequent cases and easily detectable occurrences. The sketchy comparison of grammar systems of both varieties will be based on the outline proposed in Štekauer (1993).

1) Past tense of irregular verbs:

BE	AmE	
<i>burn</i>	<i>burnt</i>	<i>burned</i>
<i>learn</i>	<i>learnt</i>	<i>learned</i>

- 2) Words such as *like* or *watch*, BE prefer the present participle clause while AmE more often has the infinitive:

BE

I like walking.

I watched him doing it.

AmE

I like to walk.

I watched him do it.

- 3) Collective nouns such as *government*, *team* frequently take plural verb agreement and plural pronoun substitution in BE but more often take singular agreement in AmE:

BE: *Aston Villa are playing well. They are top of the division.*

AmE: *Aston Villa is playing well. It is top of the division.*

- 4) Differences in countable/uncountable noun membership:

BE: *I want two lettuces.*

AmE: *I want two heads of lettuce.*

- 5) The use of *will* with all persons:

BE: *I shall do it.*

AmE: *I will do it.*

Apart from the major differences mentioned in the foregoing, one finds many other minor differences that contrast both varieties of English, such as differences in the system of phrasal verbs (AmE *do over* BE *do up*), the use of prepositions (AmE *knock on the door* BE *knock at the door*), the use of tenses where AmE tends to use Past Simple instead of Present Perfect and also instead of Past Perfect and disregards the rules of the sequence of tenses (or example, *He said he is feeling bad*).

In general, the main difficulty in drawing a picture of comparison of American and British grammar stems from the fact that many occurrences which are considered typical of AmE may be encountered in some dialects of BE and used with varying frequency. What is more, differences in the written language do not overlap with those that show up in the spoken language. In fact, the amount of instances pertaining to the written language is very small. One can go even further by claiming that any discussion of grammatical differences is closer to a discussion of spelling than of pronunciation, as in that case it may be based on textual evidence (see Janicki 1989)

To pick an example, the following differences between BE and AmE within the body of dictionary representatives will be investigated:

- 1) verb forms: *burnet/burned; learn/learned*,
- 2) collective nouns: the government *are/is*,
- 3) countable/uncountable noun membership: *two lettuces/two heads of lettuce*.

	AmE and BE	BE only	AmE only
<i>LDCE</i>	2	---	---
<i>OALD</i>	---	1	2
<i>CCALD</i>	1	3	2
<i>CALD</i>	2	1	---

It is beyond any conceivable doubt that grammatical information is not the most important category *EFL* learners want to find when they consult dictionaries. Yet, when the students use dictionaries, the question is if they find systematic differences under each word they are interested in. The answer seems to be satisfactory in the case of *LDCE* as well *CALD*. *OALD* and *CCALD* do not label these words systematically.

SPELLING

Most spelling differences between BrE and AmE do not signal any existing differences in pronunciation patterns. Rather, one might say that they serve as emblems of linguistic nationalism and it is primarily spelling that indicates whether a text is British or American. All in all, there are two ways in which the orthographic differences can be classified, that is to say systemic or non-systemic on the one hand and/or exclusive or non-exclusive on the other.

With reference to the scheme drawn above, McArthur (1992) observes that all combinations of the two categories are possible: *colour/color*, systemic exclusive variants, the suffixes *-ise/-ize*, systemic non-exclusive variants in B.E. *gaol/jail*, *axe/ax*, non-systemic, non-exclusive variants in BE and AmE respectively, in banking, *cheque/check*, and non-systemic exclusive variants.

The most significant spelling differences which can be detected in present-day AmE and BE can be classified, according to such sources as, for example, Janicki (1989), Štekauer (1993) and Ginzburg *et al.* (1996), in the following way:

1. **American –or** vs **British – our**
favor *favour*
harbor *harbour*

2. **American –o** vs **British – ou**
mold *mould*
smolder *smoulder*

3. **American –z** vs **British – s**
emphasize *emphasise*
organize *organise*

4. **American –er** vs **British – re**
theater *theatre*
center *centre*

5. AmE single letters vs BE geminates before a suffix in unstressed syllables

<i>wagon</i>	<i>waggon</i>
<i>labeled</i>	<i>labelled</i>

6. American –se vs British –ce

<i>defense</i>	<i>defence</i>
<i>offense</i>	<i>offence</i>

7. American –i vs British –y

<i>tire</i>	<i>tyre</i>
<i>siphon</i>	<i>syphon/siphon</i> ²

8. American –in vs British –en

<i>inquiry</i>	<i>enquiry</i>
<i>incase</i>	<i>encase</i>

As to the reference works under consideration, the following spelling differences will be investigated:

favour/favour; mold/mould; emphasize/emphasise; theatre/theatre; wagon/waggon; defense/defence; tire/tyre.

	one variety	two varieties
<i>LDCE</i>	3/7	4/7
<i>OALD</i>	---	7/7
<i>CCALD</i>	----	7/7
<i>CALD</i>	---	7/7

The treatment of these words is satisfactory in three dictionaries: *OALD*, *CCALD*, *CALD*. Providing that not all *EFL* learners are familiar with spelling differences, both variants are explained. The impression is that the least satisfactory in this category is *LDCE*.

VOCABULARY

In the areas of pronunciation, stress, intonation and spelling, the number of similarities between British and American English definitely outweighs the number of discrepancies. The same holds true in the area of vocabulary as the most frequently used words are the same.

While discussing the lexical differences between the British and American variants, philologists and lexicographers usually provide lengthy lists of word pairs current in BE and AmE for the same objects, such as *flat/apartment, underground/subway, lorry/truck, pavement/sidewalk* and the like (Ginzburg *et al.* 1966:14).

² As evidenced by native speakers who have been consulted, in British English the *siphon* spelling variant seems to be winning the ground.

From the point of view of their currency in Great Britain and the USA, all lexical units may be divided into general English (that is those found in BE and AmE), Americanisms (those lexical items that are specific of present-day American usage), and Briticisms (typical of British English). It turns out that the bulk of vocabulary belongs to general English, yet in certain cases a notion may have two synonymous designations used in both BE and AmE, but one of them is more frequently employed in either BE or AmE.

Thus, in the pairs *post/mail*, *timetable/schedule*, *notice/bulletin*, the first word tends to be more frequent in Great Britain and the second in the United States of America. Americanisms may be subdivided into lexical units denoting some realia having no counterparts in Great Britain (for example *junior high school*, *senior high school*), and also those denoting phenomena observable in Britain but expressed there in a descriptive way (for example *campus* described in British dictionaries as ‘grounds of school or college’). The so-called partial Americanisms, i.e. those lexical units typical of the American variant in one of their meanings, are much more numerous. Within the semantic structure of a single word, one may often find items belonging to general English, Americanisms and Briticisms.

It is worth mentioning at this point that one of the linguistic problems is how to account for the status of a word in the English vocabulary: how to arrive at the right conclusion as to the occurrence of a word in either variety. Sociolinguistic research shows that it is only by interviewing a large number of native speakers, Americans and English people, that a linguist can decide whether a word is either American or British (on this issue see, among others, Janicki 1989:62).

To a certain extent, one may conclude that vocabulary differences between BE and AmE must ultimately be considered in terms of preferences. Likewise, it seems almost impossible to draw a sharp line of distinction between words used *exclusively*, i.e. those assigned only to one variety, and *preference words*, i.e. those occurring in both varieties, but for various reasons preferably used only in one. Despite the operation of the various processes that have been leading to a relative overlap in use of some of the vocabulary items which used to distinguish the two varieties of English, a considerable number of words still contrast in the two types of English. These words and expressions refer to a large variety of areas such as education, motorization, entertainment, politics, cooking, etc³ (for more details see Janicki 1989:63).

Let us stress again that there is much lexical traffic between the two regional and national varieties of English as words used in one variety are often borrowed into the other. One may say that today the English vocabulary is developing in two main ways in both nations. *Literary* and *colloquial* vocabulary seem to be gradually merging, namely there are more and more instances of *Americanisms* in Britain and of *Briticisms* in America. However, the largest proportion of borrowings seem to be pouring from AmE to BE vocabulary, although examples can be given for borrowings heading in both directions. The following cases illustrate the mechanism in question:

³ For more on this issue see Janicki (1989).

BE borrowings from AmE*billion (a thousand million)**brief-case**cafeteria**teenager***AmE borrowings from BE***copper (cop)**penny**smog*

In other cases, the differing word might not actually have been borrowed, but rather one may say that it has become known and understood in the other variety. Take, for example, the fact that most BE speakers know, or are very likely to understand, that *drapes* are ‘curtains’, and most AmE speakers know that *flat* is used in the sense of ‘apartment’. However, there are also cases – particularly with slang or idiomatic usage – in which a particular word or sense is not known at all by speakers of the other variety. In the following section, the analysis of a selected group of lexical items that are of interest for comparing BE and AmE vocabulary will be attempted.

Group 1: The same word with different meaning

This is the category of words which is the most problematic for both foreign and native speakers of one variety. The body of words involved here contains, among others, the following ones:

Word	BE meaning	AmE meaning
<i>homely</i> ¹	‘down to earth’, ‘domestic’ <i>The cottage had a warm, homely feel.</i>	‘ugly (of people)’ <i>I’ve never seen such a homely woman in my life!</i>
<i>Nervy</i>	‘nervous’ <i>I’m a bit nervy when I travel on my own.</i>	‘bold, cheeky’ <i>People who are nervy easily hurt others.</i>
<i>Pants</i>	‘underpants’ <i>As a basic piece of underwear everyone should have underpants.</i>	‘trousers’ <i>I need a pair of trousers for work.</i>

Group 2: The same word with additional meaning either in BE or AmE

Note that there exist quite a few words belonging to this category, and – significantly – some of them may cause communication problems between speakers of the two varieties. It should be pointed out that not infrequently the additional meaning is due to metaphorical extension of the basic meaning. For example, in the case of *cute*, the primary sense of which is that of a term of endearment, yet, as shown by the analysis carried out in Kiełtyka (2008), the existence of the general term of endearment conditioned the rise of the secondary sense ‘charming, attractive’.

Group 2a: Words with additional meaning in AmE

Word	Meaning shared	Additional meaning in AmE
<i>Bathroom</i>	‘room with bath or shower and sink’ <i>Why does the phone always ring when I’m in bathroom.</i>	‘room with toilet only’ <i>Mommy, I have to go to the bathroom.</i>
<i>Cute</i>	‘endearing’ <i>These two kittens are so cute!</i>	‘attractive, charming’ <i>There are many cute women in Poland.</i>
<i>Dumb</i>	‘mute’ <i>She’s been deaf and dumb since birth.</i>	‘stupid’ <i>That was a dumb thing to do.</i>
<i>Good</i>	‘fine, nice’ <i>It’s good to see you again.</i>	‘valid’ <i>This ticket is good for one month.</i>
<i>Regular</i>	‘consistent, habitual’ <i>He phones us every Sunday at six, regular as clockwork.</i>	‘average, normal’ <i>The child was completely regular at birth.</i>
<i>School</i>	‘institution of education at elementary level’ <i>Mum takes us to school every morning.</i>	‘all institutions of education, including university’ <i>After two years of medical school, I thought I knew everything.</i>
<i>to ship</i>	‘to transport by ship’ <i>All their furniture was shipped to Australia when they emigrated.</i>	‘to transport by ship, plane, train or truck’ <i>Shipping goods by rail reduces pollution.</i>

Group 2b: Words with additional meaning in BE

Word	Meaning shared	Additional meaning in BE
<i>Frontier</i>	‘a wild, open space’ <i>Tigers prefer frontier to zoos.</i>	‘border between two countries’ <i>We crossed the frontier between France and Italy.</i>
<i>Leader</i>	‘one who commands, directs, is in front’ <i>Who is the leader of the Conservative Party?</i>	‘an editorial’ <i>Leaders written in this newspaper are always interesting.</i>
<i>to mind</i>	‘to heed, obey’ <i>Mind what your mother says, George.</i>	‘to look after’ <i>Will you mind my bag while I buy my ticket?</i>
<i>Rug</i>	‘a thick (usually wool) carpet’ <i>I asked my mother to buy this beautiful, Persian rug.</i>	‘a thick (usually wool) wrap or coverlet’ <i>She covered herself with a rug to feel warm.</i>
<i>Smart</i>	‘intelligent’ <i>He is not smart enough to be a politician.</i>	‘well-groomed’ <i>Chris was looking very smart in his new grey suit.</i>
<i>Surgery</i>	‘medical operation or operation room’ <i>He underwent emergency surgery.</i>	‘an office of any doctor’ <i>Her surgery is in Mill Lane.</i>

Additionally, there exists a category of words that hardly show any one-to-one correspondence, for example AmE *graduate assistant*, *instructor*, *assistant professor* and *full professor* that are rendered in BE as *lecturer*, *reader* and *professor*. There are more words and expressions, for example *veteran*, *public school*, *suspenders*, *chips*, *mad*, *subway* that form a different type of dissimilarities as they can be used in both varieties, but they mean entirely different things. And so, for example,

public school in Britain is used with reference to exclusive and expensive schools with almost medieval tradition as far as running the school is concerned, while the compound *public school* in American English means an ordinary state school open to everyone.

Finally, let us take a look how four dictionaries discuss this kind of differences within their front matters.

The editors of *LDCE* (2014: xi) claim that the dictionary [...] *has coverage of both American and British English. If a word is used in American English, it is marked AmE. If a word is only used in British English, it is marked BrE.*

If there is another word with the same meaning in British or American English, it is shown after the definition.

If a word is only used in Australian English, it is marked AusE.

In *CALD* (2009:xii) we find that [...] *if a word or meaning of a word is used only in British English or only in American English, this is shown with the labels UK or US.*

In case of *CCAD* (2009: xiii) it is stated that [...] *this dictionary focuses on both British and American English using evidence from The Bank of English. Where relevant, the British or American form is shown at its equivalent word or meaning.*

[...] Other geographical labels are used in the text to refer to English as it is spoken in other parts of the world, e.g. AUSTRALIAN, IRISH, NORTHERN ENGLISH, SCOTTISH.

As far as the last representative of lexicographic works is concerned, the editors of *OALD* (2005:R90) explain as follows [...] *the dictionary tells you which words are used only in American English or have different meanings in British and American English, for example **cookie**, **elevator**, **trunk**.*

The attempt was made to compare the following:

- 1) the same words with different meaning: *homely/nervy/pants*,
- 2) the same words with additional meaning in AmE: *bathroom, cute, dumb, good*,
- 3) the same words with additional meanings in BE: *frontier, leader, to mind, rug*.

	two different meanings	one meaning given	
		AmE	BE
<i>LDCE</i>	3/3	2/4	1/4
<i>OALD</i>	3/3	2/4	3/4
<i>CCALD</i>	3/3	3/4	2/4
<i>CALD</i>	2/3	2/4	3/4

In this case, the attempt was made in order to compare the meanings of words in two variants: BrE as well as AmE. It appears that three dictionaries (*LDCE*, *OALD*, *CCALD*) can be considered as satisfactory. However, when we investigate

the words in *CALD*, not all of them are explained as having different meanings in different varieties.

General conclusions

Providing that the usefulness and usability of works of reference should always be in the forefront of lexicographers' minds, the question that was raised at the very outset was if the dialect words are lexicographically handled. The selected lexical and grammatical items that have been subject of scrutiny have not been chosen without any foundation. Note that the material chosen covers the most characteristic differences between standard English and Standard American English.

Our analysis reveals some inconsistency as far as dialect labelling is concerned. Consequently, one is well justified to speak of certain chaos that the lexicographical terminology suffers from. To top it all, one may, for example, ask the question of the number of varieties included. This may cause confusion, particularly for EFL learners, who are not expected to go beyond British and American English.

It seems that on the basis of our exemplary analysis one may feel justified to venture some kind of evaluation of *EFL* lexicographic products that have been put to use in the foregoing analysis. To start with, one has grounds to say that the number of technical details pertaining to dialect stratification sections is far too complicated for an ordinary language learner. What is more, the manner of adopting dialects that go beyond British and American English proves that there exists no practically oriented typology of dialects. Finally, with regard to the international varieties, EFL dictionaries can only treat vocabulary as well as pronunciation comprehensively.

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(Footnotes)

1. Obviously, realizing differences exemplified here is essential since misusing them may bring about considerable confusion if not insult or indignation (Janicki 1989:79).

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THE ROLE OF THE CULTURAL COMPONENT IN SHAPING THE CONCEPT OF RELIGIOUS FREEDOM IN THE AMERICAN SYSTEM OF PUBLIC EDUCATION

Abstract

The concept of culture has been long present in the religion-school debate in the American public education system. One of the ways it marked its presence was the waging of “culture wars” - a conflict between secular and religious interpretation of the world in the school curriculum that dominated the debate in the second half of the 20th century. The references to culture were also included in numerous school curriculum reports of the 1970s. The omission of the study about religion was seen by the reports’ authors as gross negligence that resulted in the failure to equip students with essential knowledge on the nation’s history and culture. A call for the inclusion of the knowledge on the religious dimension of human history and culture was also a priority in the agenda of the proponents of the New Consensus on teaching about religion in the 1980s. The paper will examine the impact of the cultural component on “culture wars” over religion in public schools. It will also discuss the role of culture as the medium of reintroducing religious elements into school curriculum in compliance with the requirements of the religious clauses of the United States constitution.

Key words: culture, religious freedom, public education, religious festivals

Introduction

The objective of this paper is to present the role performed by cultural issues in the conflict over religious freedom in American society in general, and in the system of education in particular. The relation between culture and religious freedom will be examined in two major contexts. Firstly, in the context of the so called culture wars, a conflict with deep religious implications that has marked its presence in American public square for decades; and secondly, in its

relation to curricular requirements for teaching about religion in public schools. The requirements in question were devised by the proponents of the new consensus on teaching about religion in the 1980s. The core statement of the consensus defined religious liberty in public education as demanding the inclusion of religious instruction as a part of education on the nation's history and culture.

In the first part of the article the author will present J.D. Hunter's analysis of the current culture wars. Next, the nature of cultural issues will be discussed to evidence a strong link between culture, religion and religious liberty. The second part of the paper will focus on education as central to culture wars as well as the nature of the religion-school conflict, with an emphasis on its transformation that took place over the decades. More specifically, the author will attempt to present how the new consensus proponents utilized the constitutional framework for religious freedom in public schools to ensure a complete education on history and culture. The author will both outline the theoretical background of this concept and present its practical implications on the example of the approach to religious festivals.

Religion as central to the concept of culture wars

The first relation between culture and religion and religious freedom to be examined is their interplay in the phenomenon of culture wars. The term is relatively recent; however, the phenomenon has a long-standing tradition in the American public square, as its origins can be traced back to wars over civil rights and Vietnam (Fraser 1999:153). Sullenger et al.(2000:901) define culture wars as *a way of describing the strongly held, often opposing, perspectives that make up the landscape of ideas about a phenomenon*. These opposing perspectives stem from the differences in the realm of values of what is right and wrong, good and evil. James Davison Hunter identifies the root level of the conflict as *competing understandings of the good and how the good is grounded and legitimated*. These understandings, the author states, find their manifestation in *competing moral visions of collective life and the discourse sustaining those visions* (2007:2).

Since, as Hunter's culture war hypothesis strongly suggests, religion remains to occupy a central position in America's society (Hunter and Wolfe 2006:265), these competing ideals of good and evil have their deep religious connotations. According to the Hunter's theory, the connotations are evidenced in the new "axis of tension" created by this culture-centered conflict. These new dividing lines formed *a historically unprecedented set of alliances* (Hunter and Wolfe 2006: 262) that replaced traditional definitions of "left" and "right" based on economic and class interests (Hunter and Wolfe 2006:214) and positioned conservative Protestants, Catholics, and Jews on one side of the conflict, and their liberal or progressivist counterparts on the other.

Thus, it seems well-grounded to claim that culture wars are waged over whose definition of good and evil will gain dominion in the public square: the one dictated by religion, here a conservative Judeo-Christian heritage, or its liberal or humanistic/secular equivalent. This ultimately leads to the question of the role and

place of religion in American public life, and the diverse interpretation of the issue by the competing sides.

The culture wars and the diverse interpretations of religious freedom

The American concept of the place of religion in the public square is outlined in two religious clauses of the First Amendment to the Constitution: The Establishment Clause and the Free Exercise Clause. The Clauses define both the boundaries and freedoms of religious influences and practices and in doing so formulate the American ideal of religious freedom. Although the freedom is grounded on the fixed constitutional framework, it has been subjected to various transformations and interpretations over the years. The diversity and fluidity of the constitutional readings is emphasized by W. Garnett (2009), Professor of Law and Associate Dean, University of Notre Dame Law School, in his essay "Positive Secularism and the American Model of Religious Liberty." The author identifies three resultant models of religious liberty dominating present-day America's public life, namely: "freedom from religion," "freedom of religion," and "freedom for religion."

"Freedom from religion" and "freedom for religion" represent two extreme ends of the spectrum. The proponents of the former accept religion as a social reality, but consider it to be primarily dangerous to the common good. In their understanding, religious beliefs should be protected, yet limited to the private, personal sphere. By contrast to their approach, the advocates of the latter ascribe unique value to religion since as they believe the search for religious truth is considered to be a vital human activity. The third approach, "the freedom of religion" promotes toleration, neutrality, and equal-treatment in dealings with religion. Its proponents claim that as valued by many, religion cannot be singled out for hostility or neither positive nor negative discrimination by law.

Applying Hunter's metaphor of the "axis of tension" to the Garnett's model, one may argue that the culture war at its deep, conceptual level is waged between the proponents of freedom for religion and those who opt for freedom from religion, with the advocates of the freedom of religion seeking to find consensus between these two extremes. In the next part of the article the interplay between these competing options will be illustrated on the example of one of the key institutions in American society, namely public education.

Public institutions and education and their place in culture wars

Hunter's analysis ascribes a prominent role to institutions. In his definition of American culture, institutions constitute one of the formative elements of *complex networks*, alongside individuals and rituals (Pew Research Center 2007: 2). It is at the level of these networks, the author implies, that *the term culture war – with its implications of stridency, polarization, mobilization of resources, and so on – has its greatest conceptual force* (2007:5). On the surface of the conflict the competing visions are reflected in *competing institutions (their elites and their interests) that generate this cultural output* (Hunter and Wolfe 2006: 251). It is right there, on

the surface level of social life, where all the antagonisms and tensions can be observed.

No matter how intense the battles may be, however, according to Hunter they are but a mere outer expression of a much more profound crisis, as the author put it,

Thus underneath the myriad political controversies over so-called cultural issues, there were yet deeper crises over the very meaning and purpose of the core institutions of American civilization ... (2006: 233)

Thus, what the war is ultimately waged over is the meaning of American institutions and, consequently, over the meaning of American nation, as Hunter concludes, *...(T)hese debates concerning the wide range of social institutions amounted to a struggle over the meaning of America* (2006: 233). In other words, at stake in culture wars is nothing less than the very definition of the nation, with its vision expressed and conveyed by its institutions. Moreover, there is possibly no other institution that would have so formative and far-reaching effect on American people as its educational institutions. Therefore, discussing the deeper crisis beyond the battle over school curriculum Hunter observes,

Beyond the politics of educational curriculum, the quarrels over textbooks in public schools constituted a more serious disagreement over the national ideals Americans pass on to the next generation. (2006: 233)

As he assesses the significance of education to the culture wars Hunter indicates its role in the community as well as the present and future identity of the nation. The author stresses *the intrinsic link between public education, community and national identity and the future (symbolized by children)* (Hunter 1992:194). In fact, Hunter goes even as far to say that education occupies a central position in the culture war conflict,

The significance of the public school to the larger culture war is not small. Actors on both sides of the cultural divide have placed the battle over public education at the center of the larger conflict. (1991: 197)

The idea is echoed by numerous other authors, who express similar concerns about public education being both most central battleground of the conflict, and the place where the battles are most intense. *Nowhere is the battle for freedom of religion- and freedom from religion- more heated than in public schools, where the hearts and minds of children are involved*, claims Murray (2008: 94). It is by no surprising that public education is the most vulnerable spot for culture war activists. After all, as Murray clearly states, education involves nothing less than *the hearts and minds of children*.

The “School Question”: past and present battles for religious freedom

From the very beginning of the culture war conflict in public education it was religion-related arguments that were at issue. Initially, i.e. back in the 1800s the struggle was referred to as “School Question” and was waged between Catholics and Protestants over the moral content of public education. Catholics called for pluralization of the Protestantism and opposed the infused and generally anti-Catholic public schools system (see Hunter 1992:195). The prevailing issues were which Bible was to be used during the Bible reading time and whose religious instruction was to be allowed at schools. Hunter (1992:197) describes the nature of early conflict in the following words,

For Protestants, the common school was one of the chief mechanisms for maintaining their cultural domination. By contrast, the Catholic quest for public funding for parochial schools or for an equitable arrangement in the common schools system represented a formidable challenge to that domination.

The origins of the modern conflict in the area of education can be pointed to the infamous Scopes trial of 1926 that juxtaposed two conflicting theories of human origins with each other, namely the teaching of evolution with the teaching of creationism (Hunter 1992:193). Although it might be the trigger for the conflict, the debate over origins was merely one of many elements constituting the wars over the content of public education. The battles abound in the areas of school prayer, equal access for Bible-reading and school clubs, the moral content of textbooks, public funding for religious education and the like.

At present cultural conflict in schools represents an altered form of “School question”: one that suits the format of the contemporary culture war (see Hunter 1992:199). Now, as mentioned before, a new polarization occurs and new “axis of tension” has been formed: the allied forces of Protestants, Catholics, and Jews waging war with their liberal counterparts, also referred to as “secular humanist.” On the same note, Nord asserts that *the culture war between conservatives and liberals has submerged denominational differences to a striking extent* (Nord and Haynes 1998:5). As a result, he suggests, culture wars embrace three distinct sets of tensions, not only the tensions between religious and secular interpretations of reality and among different religions, but also the tensions between liberals and conservatives within each of those religions (Nord and Haynes 1998:5). Using Hunter’s words, what actually happened was that *the alliance of moral traditionalist has become the challenger to a new hegemony, maintained by those it would call “secular humanists”* (Hunter 1992:198).

Evangelical and fundamental Protestants reckoned education without God the greatest enemy of the nation that carries the risk of Marxism, socialism and communism. Their opinions were echoed throughout the country, as the surveys proved that the vast majority of the nation recognizes the presence of the secular humanism in teaching values at schools and assessed its impact as negative (see

Hunter 1992:199). Orthodox Catholics, who are thought to *have long been the most perceptive and articulate on this issue* (Hunter 1992:198) criticized secular humanism for rejecting any absolutes in morality, and promoting unbelief and irreligion, and thus distractive of Judeo-Christian heritage. Likewise, Orthodox Jews openly expressed their opposition to objectionable curricula that promote sex education and the teaching of evolution.

The blame for the situation was fixed on several sources: the Supreme Court's decisions from the 1960s striking down state-sponsored prayer and Bible reading, the policy of the National Education Association, a body responsible for devising school curricula, as well as the textbooks devoid of any mention of religion and promoting the values that stand in direct opposition to the values upon the American nation was founded.

Curricular programs are mentioned in literature as yet another source of the problem. Both conservative Protestants and Catholics are highly critical of moral relativism presented in both sex and family life education and values clarification programs. The former are seen as undermining religious beliefs and values about sexuality that results in morally unacceptable behavior, such as illegitimacy, abortions, living together, to mention a few. Similarly, the latter, is accused of promoting ethical relativism that seeks to replace the impact of family, society and religion with an attitude of an individual liberated from these influences and relying exclusively on his own subjective choices (cf. Hunter 1992:201).

Secular humanists, otherwise known as progressivists, dismiss the charges levelled against them. In their opinion secular humanism is nothing more than non-sectarianism and the celebration of individual autonomy and responsibility. More importantly, it is reckoned as the essence and promotion of the traditions of liberty and pluralistic diversity. They retaliate with the accusation that the opponents seek to impose their own religious beliefs on public schools in the form of initiatives of voluntary prayer, creation science, released-time programs, and the opposition to morally objectionable books (see Hunter 1992:202).

As it has been discussed, the public education from its outset has been a battle ground for culture wars, and consequently, due to the predominantly religious character of conflicting issues, a conflict over religious freedom. With the main actors shifting from an overtly Catholic-Protestant conflict to more complex alliances on both sides, the major clashes occurred between the two extreme concepts, the "freedom from religion" and the "freedom for religion." The 1980s, however, saw the third type of freedom identified in Garnett's classification as "the freedom of religion" gaining more popularity, to a great extent due to the reaching of the new consensus on teaching about religion.

A new concept of religious freedom: religious elements reintroduced to education as the teaching about culture

In 1980s, in an attempt to eradicate the results of bitter culture wars that tore the society apart, a wide spectrum of diverse bodies reached a consensus on the

place of religious education in public schools. The consensus sought to reintroduce religious elements in schools in the form of teaching about religion. In one of their key statements, the new consensus proponents, restated the civic framework of the First Amendment religious liberty clauses and formulated the following definition of religious liberty as applied to public education,

Public schools may not inculcate nor inhibit religion. They must be places where religion and religious conviction are treated with fairness and respect. Public schools uphold the First Amendment when they protect the religious liberty rights of students of all faiths or none. Schools demonstrate fairness when they ensure that the curriculum includes study about religion, where appropriate, as an important part of a complete education (Haynes 2001: 6).

As it is clearly stated in the definition, for religious instruction to be constitutionally sound, it has to be conducted in agreement with neutrality and equality principles expressed in the First Amendment Religious Clauses, thus meeting the requirements of Garnett's concept of "the freedom of religion". For the consensus proponents this meant that *religion must be taught objectively and neutrally since the purpose of public schools is to educate students about a variety of religious traditions, not to indoctrinate them into any tradition* (Haynes 2001: 74). In order to provide a clear distinction between "teaching about religion" as distinguished from religious indoctrination the school's approach to religion has to be academic, not devotional (Haynes 2001: 75-76).

What the definition also emphasizes is that "the freedom of religion" is demonstrated when the teaching about religion is regarded as *an important part of a complete education*. The *complete education* was understood by the consensus proponents as education about the role of religion in the world's and their own national history and culture. The major figure behind the consensus, Charles C. Haynes (Haynes 2001:90), expressed the idea in the following words, *Because the study of religion is vitally important if students are to be properly educated about our history and culture, it is essential to include religion in the curriculum*. In other words, the teaching about culture was defined as the context and means for the introduction of religious elements in the school curriculum.

As regards the teaching of world history, the study of various cultures that have shaped history and society is said to provide a natural context for studying a variety of world faiths that had a significant impact on these cultures. What is more, the study of these religions is seen by the new consensus proponents as indispensable for proper understanding of these cultures. In sum, the inclusion of all the major voices and some of the minor ones in the overall curriculum is supposed to ensure that the students are provided with the best possible education (Haynes 2001: 77).

Similarly, studying U.S. history is considered by the new consensus proponents as offering numerous opportunities to discuss the role of religion and the Bible in shaping the American culture. Good examples of religious influences are said to be found in Biblical references present in numerous historical documents, including

many presidential addresses and congressional debates; the Bible is also considered to have been foundational for a great number of public policy debates and social movements, such as the abolition of slavery, temperance, and the civil rights movement, including the modern civil right movement (Weller and Gibbs 2013: 2115).

Apart from history and social studies classes, the study of the profound influence of the Bible on American culture is found relevant to such secular subjects and interests as literature, poetry, music and art, to name a few, or as Weller and Gibbs (2013: 2416) put it, to *that broad range of subjects, values, interests, and activities encompassed within the generalized phrase "Western Civilization."*

For anyone with even a vague knowledge of America the links between its culture and religion may seem so obvious that it is virtually impossible to understand the former without comprehending how it has been shaped by the latter. However, prior to the New Consensus, as textbook studies revealed, numerous social studies handbooks used in public schools had consistently avoided any mention of religion.

One of these studies, conducted by Dr. Paul Vitz showed that in 90 widely used reading and social studies textbooks in United States schools, religion, traditional family values, and conservative political and economic positions had been systematically excluded (Grudem 1986:4). In this context the recognition of the role religion in the shaping of both the history and culture of "Western Civilization" and making it an indispensable part of the curriculum has to be considered as a significant step forward in exercising the religious freedom in public schools.

On the other hand, however, the coverage of religion's role in history and human life in textbooks is not exempt from its controversies, which as Gilbert T. Sewall (1995:7) contends, are *part of a larger cultural debate*. The author explains that the controversies stem from the fact that *textbooks touch upon sensitive and unsettled issues, both public and private, often with a moral dimension*. In history and social sciences textbooks, in particular, that would involve rendering *descriptions and judgments about the course of events, societal norms, and personal ideals*—highly divisive subjects for scholars, educators and school clients.

The study of religion as a crucial element shaping western culture as presented in social studies and history classes is generally of theoretical and descriptive character, which makes it easier for the educators to maintain an objective and academic approach required by the neutrality rule. Religious holidays, or musical concerts and art exhibitions, however, as an element of celebrational or performatory culture seem to pose much more of a challenge in this area.

Religious holidays as a source of controversies

Natural opportunities for the inclusion of the study of religious holidays are said to be created at both educational levels. On the elementary level, such opportunities are provided by an instruction about festivals and different cultures. On the secondary level, in turn, the social studies, literature, and the arts are recommended

as offering many occasions for the inclusion of information about religions, their ideas and practices, including religious festivals.

The constitutionality of the study is determined by the observance of the principle of neutrality, as stated in “Religious Holidays in the Public Schools: Questions and Answers,” a guide on religious holidays, *The recognition of holidays may be declared constitutional if the purpose is to promote secular instruction rather than promotion the particular religion involved* (Haynes 2001: 106). In practice, as the authors of the guide explain, the study may not involve the observance of holidays as religious events or promotion of such observance by students.

A classic example of the challenge posed by the principles is the so called “Christmas dilemma,” as Michael Imber (2003: 16) observes,

Most public schools, especially elementary schools, annually wrestle with the issue of how they should deal with the approach of Christmas.... They seek to acknowledge the great religious and cultural importance of Christmas without turning the school into a church.

As is generally the case with holidays that play both secular and religious role in American culture, the author contends, Christmas requires of the schools to determine if the religious and secular aspects can be separated. Since the separation cannot be perfect, special effort has to be made to avoid crossing the line. In practice it would mean, for instance, the decoration of schools and classrooms with secular symbols of Christmas and winter such as snowflakes and candy canes and avoiding those carrying any religious significance such as angels or nativity scenes (Imber 2003:18).

Another crucial principle the approach to Christmas has to abide by to meet constitutional standards of religious liberty is the equal treatment of all religions, as stated by Haynes (2001: 6), *Public schools uphold the First Amendment when they protect the religious liberty rights of students of all faiths or none*. Thus, the teacher is supposed to broaden the education about religion in order to facilitate students’ understanding of one another’s culture. In practice, it means that the teacher may not limit instruction to one particular faith expression, such as introducing Christmas with no mention of Hanukkah or Ramadan (Weller and Gibbs 2013: 2136). However, as school practice shows, there is a lot of evidence to the contrary; in many public education institutions the study of Christmas has been singled out to be a highly contentious and best-avoided issue, as Weller and Gibbs report,

Most public school officials have no problem with their students studying The Day of the Dead or the Chinese New Year, both of which have religious as well as cultural significance. In sharp contrast, many of those same schools prohibit any mention of Christmas.

The fear of crossing the line resulted in many schools with the Christian culture being treated unequally with non-Christian culture. Concerned with this state of

affairs, the authors issue a warning of possible grave consequences of this fear-motivated approach,

In today's America, fear of lawsuits, intimidation and outright deliberate misinformation about what is permitted in schools have created a public education system that too often fails to teach students about the American culture of which they are a part. (Weller and Gibbs 2013: 2136)

Conclusion

In American society the concept of culture is strongly related to religion and the ideal of religious freedom. The culture wars that have dominated the political arena for decades have deep religious connotations and are in fact a struggle between two competing worldviews: a Judeo-Christian one that promotes biblical faith and morality as foundational for the nation's present and future, and a secular or humanistic one that generally excludes God from the public sphere. In terms of religious freedom the former strives towards "the freedom for religion" while the latter "the freedom from religion."

Public institutions are by far the most vulnerable public sphere in the culture wars, with public education constituting the most central and intense battlefield in the conflict. In their endeavor to put an end to the bitter culture wars a wide spectrum of educational and religious bodies reached a consensus about the manner of teaching about religion in schools. The new approach clearly stated that unless the profound contribution of religion to the world's and the nation's history and culture is acknowledged in the school curriculum, schoolers are not provided a complete education. In terms of religious freedom, the approach promoted "the freedom of religion" – as a neutral and equality-based approach. To ensure the neutrality and objectivity of religious elements were to be introduced through the medium of teaching about history and culture.

The new philosophy broke the wall of silence surrounding the problem of religion, yet posed a number of new challenges. One of the major recurring dilemmas is religious holidays like Christmas. Presenting these Christian traditions merely as a part of secular culture seems to correspond with the idea of the New Consensus proponents and their vision of the freedom of religion. However, it leaves a number of vital questions that need to be answered: Is secularized religion a religion at all? Does the study of such religion constitute genuine religious freedom? And, finally, is it a true representation of American culture?

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