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Development of Academic Skills and Learner´s Autonomy in Medical English Courses

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Abstract
The article presents theory and practice of teaching English for Medical Purposes. In the theoretical part, our study deals with role of the teacher and aspects of the learner´s autonomy in EMP teaching, communicative approach, and the development of academic skills such as reading a scientific article, listening to lectures, and giving a presentation. The practical part is divided into three sections. Students were tested for reading and listening for specific information as well as general understanding. The main factors which caused difficulties in listening comprehension (Skills Evaluation 1) are the speaker´s rate of speech, accent, the role of a listener, the type of language used, the context of situation, background noise and visual support. The analysis of the main errors in reading comprehension (Skills Evaluation 2) showed the incorrect use of prepositions, passive voice, tenses, specific medical and academic vocabulary, and discourse markers. Assessment of the most common weaknesses in presentation skills (Skills Evaluation 3) includes lack of confidence and eye contact, overuse of haptics, fearful body posture, and the inappropriate use of paralanguage.
Key words: medical English teaching, teacher´s role, learner´s autonomy, listening lectures, reading scientific articles, giving presentations

Introduction
Communication in English represents an inevitable part of one´s professional profile to prove competence in international co-operation in academia; an ability to exchange knowledge and experience at conferences and workshops as well as being able to apply for study programmes and internships abroad. Therefore, improving the quality of English language teaching and enhancing the level of one´s academic skills should belong to the main goals of education at the tertiary level.

Students at university should be aware that language classes are not passive lectures in which the teacher plays a role as all-wise. Conversely, the lessons have a form of active seminars similar to treatment procedures and doctor-patient talk

they practice in hospital. Also, the weaker should realize that they are responsible for learning outcomes. Teacher as a facilitator shows the way by individual methods and approaches, or a combination of them. He/She presents activities from the textbook and additional, often original, materials tailored to meet students´ needs. Besides acquisition of professional vocabulary, language teaching at the tertiary level includes development of academic skills and learning strategies leading to specific habits that students may use as doctors for lifelong learning.

Responsible learners, especially, if they are adults and need specialised English in their respective fields of study, accept the idea that their own efforts are crucial to progress in learning and are easier to persuade to behave accordingly. They are more willing to cooperate with the teacher and others in their peer group for everyone's benefit. They are more likely to consciously monitor their own progress and make an effort to use available opportunities to their benefit, including classroom activities and self-study. However, one of the current issues discussed by teachers of English for Medical Purposes (EMP) is an unwillingness of students to accept an obligatory language course as being as important as other subject-matter medical courses. They just want to pass the exam with as little effort as possible.

1 Background to the study
1.1. Needs analysis in various methods and approaches of foreign language teaching
Needs can be defined as study or job requirements, which students should achieve at the end of a course in order to meet the desired criteria set by an institution or society. In didactic literature, they are also described as objectives or teaching goals. From the perspective of the teacher, needs are actions which the learner should complete in order to acquire the language. From the perspective of the student, needs are impulses presented as a student´s motivation to learn the language. Finally, we may interpret needs as lacks, that is, what students do not know or cannot manage in the language (Candin, 1991).

The last decades of the 20th century became a milestone in the development of ESP as a branch of linguistics and pedagogy. Mohammadi and Mousavi (2013) report a shift from what to teach (content-oriented approach) towards how to teach (learning-centred approach). In other words, it was a shift from fully controlled activities and exercises by the teacher to encouraging learners to take responsibility for their learning by using their creativity and individual learning strategies. EFL teaching methodology describes various kinds of methods and approaches. The most popular are the Grammar-Translation Method, Direct Method, the Natural Approach, and the Communicative approach.

The Grammar-Translation Method is based on the memorizing of lists of isolated words, explanations of grammar with little active use of target language,

reading and the translation of texts. It is still very popular because tests of grammar rules and translations are easy to construct and can be scored objectively. But there is no learner autonomy at all in this method. On the contrary, the Direct Method is based on the spontaneous use of language, no translation, and little or no analysis of grammatical rules. Teaching goals include presenting everyday and professional oriented vocabulary with grammar based on situational context. Brown (2001) differentiates three stages which can help teachers to decide on activities. The first, the pre-reproduction stage is oriented at the development of listening comprehension skills in model situations. The second, the early production stage is usually marked with errors, so the student struggles with the language. However, the meaning is more important than language forms, and only gross errors are corrected by the teacher. And the third, the production stage includes more complex role-plays, open-ended dialogues, discussions, and extended small-group work. The goal of these activities is to promote fluency, so also at this stage only gross errors are corrected. Similarly, Littlewood (1983) presents the pattern for the development of listening/speaking skills according to the level of control and creativity (Figure 1). The Natural and Communicative approaches are very similar to each other. Both encourage the learner to take an active role, provide space for relatively high creativity over language productivity. The learner is regarded as an equal partner with whom the teacher can negotiate meaning (Nunan, 1989).
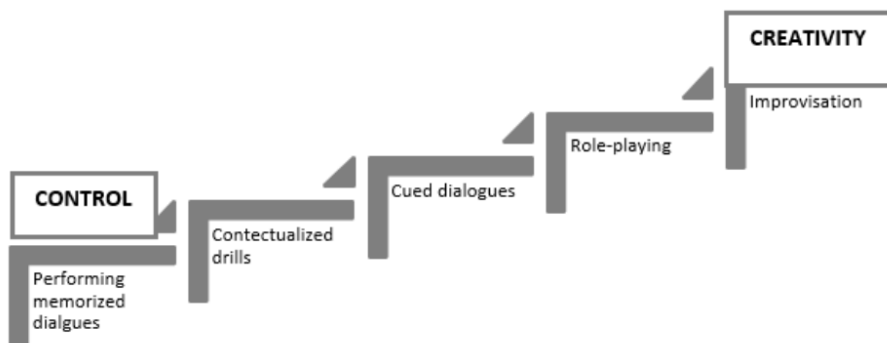

Fig. 1: An example of learner´s autonomy in listening and speaking activities

Halliday, McIntosh and Stevens (1964) defined four communication skills which can be acquired by experiencing them; by encountering them in use in real situations and coming to associate certain activities, persons or topics with the foreign language. According to Littlewood (1983), the application of the communicative approach is based on whole-task skills practised in activities

tailored to the level of the student´s competence in language. It also builds a student-friendly atmosphere in the classroom which encourages students to communicate and use language outside of the classroom. Brown (2001) summarizes the Communicative approach under six headings: goals are focused on all of the components of communication; use of authentic materials and functional language; fluency is preferred over accuracy; use of the language in unrehearsed contexts outside the classroom; students develop their own strategies for autonomous learning; the role of the teacher is that of facilitator, not a source of knowledge and facts; students are encouraged to construct meaning.

Regardless of the method and approach, or their mixture, which are applied by a medical English teacher, students´ language skills should meet requirements of health care employers and research centres. We agree with Milosavljević (2008, 2015) that the basic needs of medical students include an understanding of reference texts about the latest developments, improving speaking skills with an emphasis on acquiring medical terminology as well as giving presentations in English classes or at student congresses. She believes that such activities provide a firm base allowing them to share their knowledge and experience with their colleagues. Instead of writing skills which she talks about, we emphasize importance of listening skills development.

Our rationale for reading skills development is based on the fact that English is lingua franca of science and only a few books are written in students´ mother tongue. If they were translated, in such dynamic field, which Medicine belongs to, they will be outdated soon. Therefore, primary aim of EMP course is to guide students how to read scientific literature and scientific articles correctly. Student´s understanding the medical topic can be measured, for example, by giving a presentation. Sharing information and speaking one´s minds clearly belongs to daily communication situations of a medical professional. This kind of activity involves especially the students with low proficiency level as well as the irresponsible who try to avoid any speaking activity to become active participants of teaching process. Moreover, if their performance is covered in a final grade achieved in the course, it forces them take it seriously and makes them think that it is they who are responsible for the outcome. Listening skills development at the language course plays a crucial part in teaching EFL students from several reasons. At home universities, students usually do not have opportunity to practice listening to lectures and taking part in discussions on current issues in medical research. Thus, the only way are activities at English classes or the study abroad.

To conclude, the students who want to improve their language proficiency and all four communication skills at language classes do not look for excuses and do not blame the teacher for their failure. They have strong inner motivation and take responsibility. It may manifest, for example, by completing exercises at real time instead of copying answers from the answer key before lessons or from colleague´s

notes while performing the task, applying critical thinking, and use language appropriate to their audience.

1.2. Teacher´s role

Communication as an educational process is a two-way transition of a message between the teacher and the learner. Direct, face-to-face communication or the correction of student´s work are the examples of feedback for both communicators. The role of the teacher relates to his/her functions and status in the classroom. In this respect, Candin (1991) reports several problems which may arise in the ESP classroom. Some of these are problems within language teaching generally. For example, large classes with students of mixed level of communication skills can be the norm in many countries around the world. In such conditions, passive students who are aware of their shortcomings and afraid of being ashamed for their mistakes avoid active participation. They might believe that the teacher should accept their argument of having lack of talent to be good at languages and exclude them from tasks in which own utterance is the outcome. These students usually describe the teacher as the one who is unfriendly and strict, makes a tense atmosphere and stresses them by requirement of being active, in other words show their weaknesses. This issue is related to another problem reported by Candin and others. Motivation of learners who consider ESP courses as not as important as other courses linked directly to their specialism. In many countries, the ESP/EAP courses are taught in the first or second year of a study programme, and junior students may not appreciate the value of the ESP/EAP course until much later.
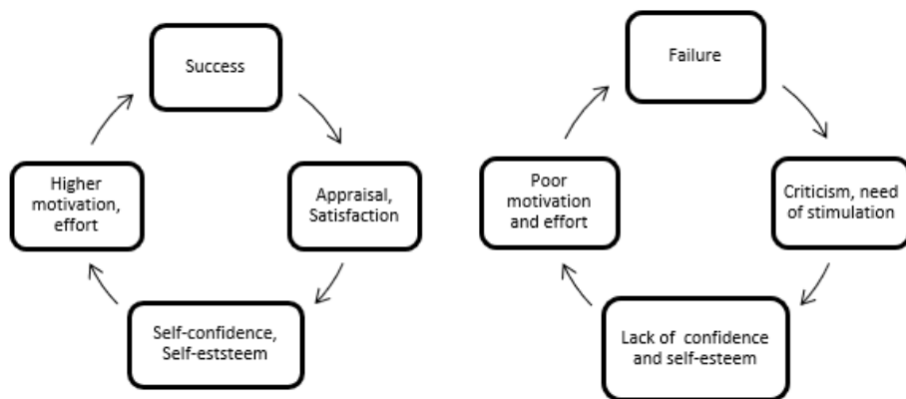

Fig. 2: Diagram of "magic circle" (Petty, 2013)

As mentioned above, learner´s previous experience with language teaching and teachers at primary or secondary level of the education system plays a crucial role in his/her attitude to enhancing language skills. As the diagram (Figure 2) shows, the fact whether the learner will be successful or will hate the foreign language generally depends on the teacher´s approach to an individual. Those learners who lack strong inner motivation or have low self-esteem as a personal trait require much more of the teacher´s attention and positive feedback than independent, highly motivated individuals.

Another aspect of teacher´s role is knowledge of the students´ field of specialty, understand which corpora to use and to look for typical communicative situations and strategies applied in order to put the language into context. O´Dowd (2007) presents an interesting perspective on the goals of Medical English courses and the teacher´s role. He believes that the focus of Medical English instruction should not be simply on vocabulary development or passing tests on textbook content. Rather than to fulfil the goal of the university of producing competent medical practitioners, teachers need to focus on a wide variety of elements, especially developing communication skills, higher order thinking, collaborative learning, problem solving, decision making, and shaping self-esteem as the most critical. Similarly, Hill et al. (2009) emphasize the importance of a teacher´s positive attitude. They suggest that a teacher should treat students like adults responsible for their own study results. In the medical field, it´s important to get students thinking about certain causes and effects and what should follow logically from certain points. In other words, get them thinking, not just learning speech formulae for treating patients.

ESP teachers should be interested in the students´ specific area, interested in learners´ language and be ready to respect students who have chosen a demanding profession about which they may know a great deal more than their language teacher. The ESP teacher does not only teach. Very often, he or she is involved in designing, setting up and administering the ESP course. These processes can be performed by one person or by a small number of people. In such conditions, the teacher can be an author of course materials which are tailor-made to students´ needs and finally, at the end of the course, he/she is involved in evaluating and testing (Candin, 1991).

The most common description of the teacher´s role in learning tasks was developed by Benjamin Bloom in 1950´s. Bloom´s taxonomy consists of six levels of cognitive processes applied in learning (O´Dowd, 2007; Zárubová, 2010):

1. At the level of knowledge, the teacher´s role is to direct, show, examine, or ask questions to recall the learner´s knowledge of facts (who, when, what, where, how) and vocabulary from the learner´s long-term memory.
2. At the comprehension level, the teacher´s role is the same as at the previous level. But learners have to be more active at this point. They are required to

compare, contrast or explain data, interpret charts and graphs, summarize the content in their own words and so on.

3. At the level of knowledge application, the teacher becomes less dominant. He/she facilitates and observes the learners´ activities in which they apply principles to new situations. The learning tasks include giving presentations, transforming information from texts into graphs and charts, demonstrating the correct use of methods or procedures, solving problems and using reasoning.

4. At the analysis level, the teacher guides, observes and organizes activities. Learners break material into constituent parts and detect how parts relate to one another and to general structure and purpose. The activities include discussions, distinguishing between facts and interferences, evaluation of the relevancy of data, organizing lists of items, sequencing events into the logical order and explaining relationships between terms.

5. At the level of synthesis, or creation, an original product is made by putting all elements together at the level of creation. The teacher reflects, analyses and evaluates learners´ own pieces of work, for example, an experiment proposal, organization of a speech or project plan, the composition of an essay based on relevant sources followed by generalizations.

6. At the evaluation level, the teacher assesses, accepts, and guides learners who make judgements on the value of research, disagree with claims, compare data, defend, reject and argue or give reasons.
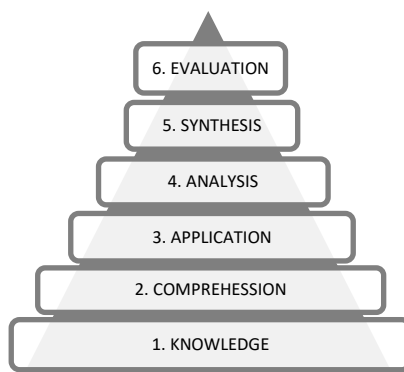

Fig. 3: Bloom´s taxonomy

1.3. Learner´s autonomy

New fields of study, such as psycholinguistics or sociolinguistics, as well as the pragmatics of our era have changed the role of the learner and teacher. Didactic concepts such as focus on a learner, project teaching or learning-psychological concepts (study type, learning strategies, metacognitive skills – learner´s reflection

on learning process and learning strategies) result from the students´ perspective and their needs. The students´ cooperation, activity and responsibility for the outcomes is a must. The teacher is not an authority who imposes the content any longer. Instead of that, the meaning is negotiated. In other words, the content and teaching methods are tailor-made to student´s personal and professional needs. Learner-oriented approach can be characterized in terms of a rising focus on the concept of autonomy in foreign language teaching, which not only relates to learning-psychological research, but also to the fact that since 1980s many teachers have noticed that teaching/learning is less effective without the active participation of students (Bujalková, Jurečková, 2001/2002).

For past decades, in foreign language teaching, the concept of autonomy has been widely debated issue which definition remains unclear but linked to many generalizing theoretical notions, such as motivation, awareness or interaction (Reinders, 2010). One of these questionable perspectives is teachers´ approach how they operate with this concept in the classroom. Smith (2008) points out persisting tension between pedagogical approaches which construe autonomy primarily as something learners lack and so need to be 'trained towards' and those which take the idea that learners are already able, at least to some degree, to exercise control over their own learning.

As presented below, there are several definitions which describe the image of an ideal autonomous learner. For example, Borg and Al-Busaidi (2012) asked teachers to what extent learner´s autonomy contributes to L2 learning. They found out that the language teachers regard autonomous learners to be happier, more motivated, more committed and more focused as well as willing to take risks and benefit from learning opportunities outside the classroom. According to Beck (1989), autonomous learners have rich, well-organized knowledge. They can reorganize their knowledge and change their structure and are able to flexibly and reflectively use their knowledge to solve problems. Similarly, Thanasoulas (2000) and Dobrotă (2009) describe autonomous learners as having insights into their learning styles and strategies. When one of them fails, they are willing to revise and take new actions quickly. In terms of language and communication, it can be said that autonomous, highly motivated learners focus on accuracy as well as fluency, can apply compensation strategies, cognitive and metacognitive strategies successfully, and thus produce excellent outcome.

In contrast, Prokop (1993) defined non-autonomous learners as those who fail to re-evaluate their learning strategies. Though strategies turn out to be ineffective, they stick to them. They look for the cause of their failure in their own incompetence and lack of talent. Non-autonomous learners tend to blame the teacher for their failures. Learners feel that study requirements are disproportionately high and deliberately frustrating to make the teacher superior.

However, they do not realize that it is they, who are looking for a soft option of how to avoid high standards.

Little (1991) emphasizes that the concept of autonomy shouldn´t be mistaken with a method, nor individualism. According to Nodari (1996), development of autonomy is based on four pillars. Firstly, goals and learning objectives should be described explicitly, and learning materials should be well-prepared. Secondly, there should be a conscious assumption of responsibility for a person's own learning, for example, choosing texts and activities relevant to a topic of a presentation. The next pillar is self-reflection which includes thinking about learning by means of questionnaires of study type, self-evaluation or sharing experiences with learning strategies. The final pillar is a reflection on the features of foreign and "home" culture based, for example, on specific behavioral patterns or non-verbal communication.

We believe that autonomy is a goal that needs to be pursued systematically at each lesson. It is not a prerequisite which students have to have. Poorly developed independence and learning strategies may result to in the loss of self-confidence in learning the foreign language and a feeling of aversion towards the further development of communication skills of the language as well as to learning other languages.

1.4. Receptive and productive academic skills

Typical feature of medical literature is extensive, over hundred-page long, books which the student usually needs go through in a very short time. Studying effectively under time pressure is both physically and mentally very demanding. Time spent by studying and the output can be supported by appropriate reading strategies, for example, taking notes, using margin notes, highlighting headings and keywords. These microskills are the basis for higher cognitive processes such as analysis and synthesis of information, making conclusions, understanding and interpretation of causal relationships.

The authors Dijk and Kintsch (1983) characterized reading comprehension using the construction or the cognitive strategic model, which includes three stages. In the first stage, called the surface code, the reader decodes letters before detecting the meaning of words. Knowledge of morphology and lexicology plays a key role in this process. In the second stage, known as the text-base, the reader uses the meaning of words to create a context of large sequences, such as sentences and paragraphs. At this level, knowledge of semantics and syntax is necessary. Finally, the third level, named the situational model, requires making links between pieces of information. If language knowledge is sufficient, it is assumed that the reader can interpret cause-effect relationships, search for specific information, make a chronological order of events and summarize the key points of content effectively.

Nowadays, it is no longer a problem to get authentic recordings in EFL teaching setting. The teacher can choose from wide range of texts, such as documentary series, short 3D animations with an explanation of medical procedures and diseases or demonstrations of correct/incorrect consultations with a patient. The advantage of these materials is that they offer a wide range of accents, speech rate and background noise that an EFL students must cope with if they decide to study or work abroad. Students can practice taking notes by both with and without given clues, complete sentences or make decision on true/false statements. By answering questions, summarizing information in their own words and referring about patient´s condition they mimic real life situations of sharing information with colleagues and patients.

To be listening comprehension successful, students can apply the same procedures and microskills as in reading. The main difference is time. During reading, the student can turn back to the same information as much as needed. He/She may add a key term for additional explanation, or even edit and re-arrange his/her comments in a graphical form (diagram, flow chart, conceptual map, and chart) which facilitates learning. The only time that he/she is limited, is the term of the exam, or giving a presentation. But when it comes to listening to comprehension, in very short time sequences, students must perceive the content (the speech of the teacher or the text of the recording or video) and control mental processes. For example, sort the information in logical order to get a clear record which can later interpret or think about in a broader context. If skilful enough, he/she can note links to additional resources or his own comments and insights. From this reason many EFL students consider it the most difficult skill, their weak point.

Comprehension depends on several interrelated factors, such as the student´s knowledge of the world (schematic knowledge and contextual knowledge), cognitive and language skills (knowledge of grammar, vocabulary, syntax). Speech theory distinguishes two types of processing information. The Bottom-up Approach proceeds from the detection of sounds and words to the identification of grammatical relationships and lexical meanings, which results in understanding the final message. In the Top-down Approach, background schemata are being activated, so strategies for global understanding, such as deriving meaning and interpretation of a text, are applied. Learners need to master both directions in order to communicate meaning effectively (Brown, 2001).

According to Nunan (1989), successful listening and reading involves using grammatical knowledge to paraphrase meaning, applying different techniques (skimming and scanning) to get information or search for keywords, relating text content to the learners´ medical knowledge and identifying verbal and non-verbal cues. Nunan (1989) also suggests that following skills need to be taken into consideration:

1. The learner must attain a high degree as possible of linguistic competence.
2. The learner must distinguish between forms s/he has mastered as part of his/her linguistic competence, and the communicative functions which they perform.
3. The learner must develop skills and strategies for using language to communicate meaning as effectively as possible in concrete situations.
4. The learner must become aware of the social meaning of language forms.

Giving a presentation is a powerful tool which supports learners´ autonomy because it motivates them to use the target language actively as they become the active part of the educational process. By choosing the topic of a presentation, learners negotiate the meaning which leads to tailoring the content of the course to their needs. Also, they can see whether their performance was informative and interesting to others in the group. From the linguistic viewpoint, medical terminology and pronunciation, academic syntactic and grammatical structures, as well as idiomatic polite forms are being practised in this kind of teaching task. Intentional use of para-lingual means, such as speech rate, intonation, stress or emphasis on key information marked by pause allow the audience to make connections and follow the context, and thus attract their attention and interest in the subject-matter. Another significant aspect of presentations as a type of oral performance is the synchronization of speech and nonverbal behaviour. Congruence between verbal and nonverbal components is a sign of one's professionalism. The parallel perception of verbal and nonverbal signals is very challenging. It is very important, because it is not composed of separate linguistic and non-linguistic components but makes a compact unit. In this respect, culture needs to be taken into consideration. Learners will acquire the patterns and rules of communication closely connected to the language forms of the target language and the culture. Weisbuch (2010) believes that it is more difficult for communicants to control the speaker´s nonverbal behaviour than to be aware of the content of the message transmitted verbally. It is essential to interpret nonverbal signs adequately within the target language community instead of within the native language community. This is why training in soft skills is extremely important for doctors who can benefit from it in their consulting room, at conferences or at hospitals during internships.

2 Research methods

Presented results are based on students´ performance in final examination at the end of the course. Thirty-five candidates for the international certificate UNIcert® in Medical Sciences who attended a preparatory course during the academic years 2014-2017 were included in Skills Evaluation 1 of listening comprehension. They were tested for both listening for specific information and

listening for gist. The test was composed of the following kinds of exercises ("EX"): making list of items (verbs of action, questions during history taking), filling gaps, true/false statements, taking notes, answering questions and interpreting.

In Skills Evaluation 2, we tested reading skills of first-year students. News articles available online at Medical News Today on common medical topics were chosen to be used in the testing. To measure student skills, a cloze-test with cues in random order was applied. Texts included 30 gaps with a frequency of every 12th word omitted. The average length of texts was 453 words. In total, we evaluated 135 students in four academic years from 2012-2016.

In Skills Evaluation 3, 125 students, both the junior first-year students and those from a preparatory course for the certificate, were tested during academic years 2013-2017. The list of medical areas suitable for presentations was suggested by the teacher and related to the course book and syllabus. However, the students were encouraged to choose a specific topic of their interest within the list. Each student´s performance was assessed using the following rubrics:

1. content – topic, depth of knowledge, clarity, coherence, quality of sources
2. layout – logical sequencing (introduction, content/goals, body of the presentation, summary)
3. language – accuracy, fluency, pronunciation, using signposts
4. nonverbal communication
5. design – balance between text and pictures, contrast of background and text, font and size of letters, legibility (whether slides are clear and easy to read and not overcrowded)
6. impression – involving the audience (discussion, crosswords, quizzes, asking questions) and visual support (graphs, diagrams, video)

3 Results and discussion
3.1. Skills Evaluation 1

For our test of listening comprehension skills, we chose the most common exercises such as filling patient´s personal details in medical forms, taking notes about patient´s presenting complaints, recognizing true and false statements, filling the gaps with missing words in a sentence, identifying language forms, taking notes, identifying the purpose of a lecture and its topic and paraphrasing the content.

Figure 4 shows the average score achieved in each task. The best score was gained in the tasks which tested the ability to detect missing information (EX 3/1, EX 4/1, EX 2/1). The candidates were provided with the context of the lecture, so the subject matter was familiar to them. This is of great importance, especially, to those who are less confident in their listening comprehension. As they are guided by the cues, they can focus better on specific information. In contrast, students had significant problems comprehending unpredictable conversations between

doctors and patients. The lowest scores were achieved in EX 6/1 and EX 6/2. The low scores may have been caused by the fast, natural rate of speech, the different accents of speakers, background noise as well as unknown vocabulary and insufficient knowledge of pronunciation and grammar.
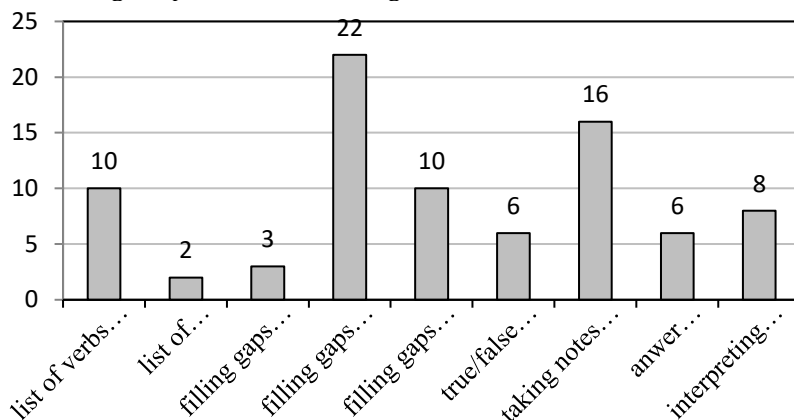

Fig. 4: Average score in the exercises.

In general, the best results were achieved in listening for specific information (Figure 5). In EX 1/1, 20 students achieved scores above 50% and in EX 4/1 18 students also scored above 50%. The highest score in EX 2/1 was achieved by 20 students. The average scores in each of the tasks mentioned above were 10 points (EX 1/1), 16 points (EX 4/1) and 6 points (EX 2/1).
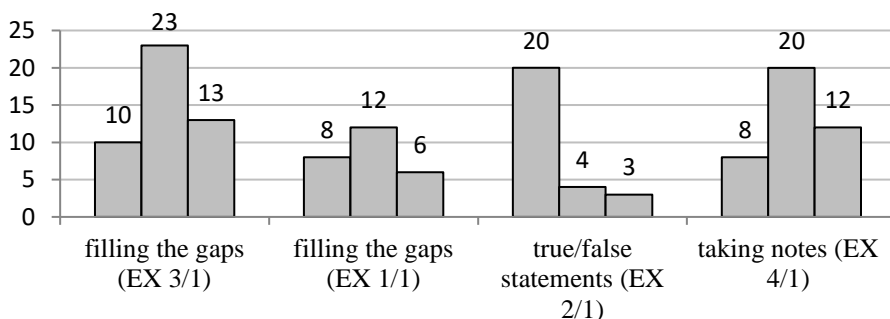

Fig. 5: Listening for details showing three levels of comprehension for each exercise.

The final group of tasks tested includes those aimed at listening for gist (Figure 6). The goal was to understand the main idea and purpose of a lecture (EX 4/2). In EX 6/3, students were required to sum up a patient´s health problems and interpret the situation from the perspective of the patient´s emotions and the doctor´s skills of reassuring, giving advice or using verbal cues to get more detailed information. Students showed sufficient competence in listening comprehension. In EX 4/2, 15 students achieved the highest score with the average score being 6 out of 7 points. In EX 6/3, 20 students achieved an average score of 8 points. The most common mistakes were spelling errors, grammar, syntax and the range of general (non-medical) vocabulary, which is defined in the assessment grid for B2 level in the CEFR.
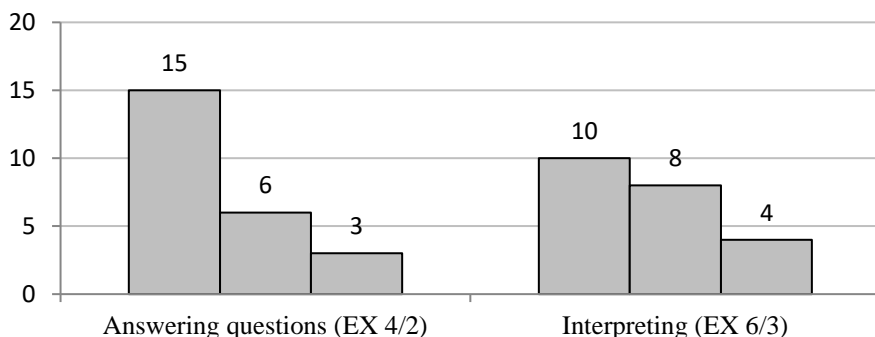

Fig. 6: Listening for gist showing three levels of comprehension for each exercise.

To conclude, the main factors which cause difficulties in listening comprehension are the speaker´s rate of speech and accent, the role of the listener, familiarity with the topic, the type of language used and the context of the situation, background noise and visual support. To encourage students to have a better understanding of details, Dudley-Evans and Johns (1979) recommend pre-teaching vocabulary as mentioned in the previous section. In addition, they stress the familiarity of the subject-matter as another key factor influencing students´ comprehension skills. Our experiment confirmed the authors´ presumption that when the listener is familiar with the subject matter, but has a weak grasp of language, prediction of the probable content reduces the load of understanding just enough of the language to enable them to match what they think the message is against what they already know. On the contrary, when learners are unfamiliar with the topic and technical vocabulary, but have sufficient knowledge of the language, they may derive meaning using context enabling them to fit in all parts of the message.

3.2. Skill Evaluation 2

Reading as language processing takes place at various levels at the same time and takes into consideration various aspects. Theories on learning-cognitive strategies in reading comprehension emphasize the role of the learner´s prior knowledge during text processing. For example, applying rules of the language, combining known elements in new ways, analysing word structures, guessing meaning and relating pieces of information. It can be said that reading a text with gaps, also known as a cloze test, is a kind of 'guessing game', because readers browse through their mental dictionary. When readers come across an unfamiliar word, they stop and search for the meaning which best fits the context (Zrníková, 2013a, Zrníková, 2013b, Zrníková 2014).

Medical students read hundreds of pages on a daily basis. They come across unknown vocabulary often, but rarely have time to consult a dictionary for every word. Therefore, they need to be good 'guessers' and use compensation strategies effectively. To measure their skills, we divided student´s performance into three categories: Level 1 Advanced, independent reader (30-28 points), Level 2 Average, good reader (27-19 points), and Level 3 Poor reader needing constant help and correction (18-0 points).
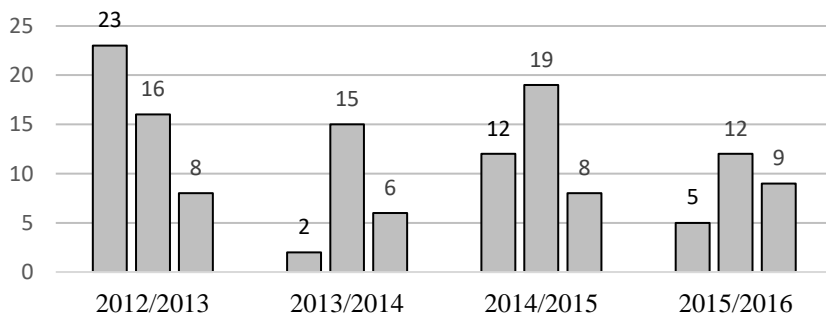
Fig. 7: Level of students´ performance according to score.

The results of the reading test over all academic years showed that 70% of students can be described as average readers who need little help (27-19 correct answers). The graph (Figure 7) shows a descending tendency in the category of advanced readers. However, a positive finding is the steady number of students in the category of poor readers. The lowest score ranges from 6, 8, and 12 (in 2012/2013, 2014/2015) correct answers. Thus, we may assume that students will be successful, if they need to gain knowledge from English literature. Error analysis revealed that students had problems recognizing when to use the passive voice and past tense, collocations with prepositions and understanding the

meaning of discourse markers, which affected their ability to determine causal relationships.

3.3. Skill Evaluation 3

Giving a presentation is a kind of activity in which all four communication skills are applied, because the text of a talk has two formats. Its written form is very similar to articles found in journals, with notes often organized as bullet points or chunks of information presented in slide shows. The oral performance takes place in lecture halls or classrooms. In this situation, both content and the impression made on an audience are indicators of a speaker´s success.

Figure 8 shows examples of topics which are relevant for students in the first year of their study. Mostly, students chose anatomical and clinically oriented topics which were followed by watching demonstration videos, crosswords or true/false statements. Topics on "hot" issues were chosen by advanced students and autonomous learners, as they have good critical thinking skills and can evaluate relevant sources and present topics creatively. However, their peers were often too shy to share their opinions, as they were afraid of making grammatical mistakes or not finding the appropriate words to express their opinions clearly.

Focus	Examples of topics
Anatomy	Aging, Digestive system, Nervous system, Cardiovascular system, Stem cells
Clinical medicine	Nutrition and eating disorders, Diabetes Mellitus, Human Papillomavirus, Tropical diseases, Down's Syndrome
Discussing "hot" issues	Contraception and abortion, Plastic and cosmetic surgery, New flu viruses and vaccination, Genetic Engineering

Fig. 8: Overview of the topics

Our observation showed that students can structure information well in logical sequences. However, even though students are given the assessment scale and instructions, slides showing content, summary, and references are often missing. With reference to slide design, it can be said that pictures and diagrams are balanced with text. Background colour contrast and text font and size make the slides legible. This is not always true for graphs and diagrams and students rarely comment on this kind of information in any detail. In addition, slides are often overcrowded with text. Students use more than six bullet points and write whole sentences instead of key words. We noticed that students are more secure when

reading rather than speaking which requires eye-contact with the audience. This may be due to nervousness, avoiding the use of natural language and saying things in own words, or just simply, because students want to get through this task as quickly as possible and with the least possible effort.

When it comes to nonverbal communication, we summarized students' most common weaknesses into three categories (Bujalková, Zrníková, 2016):

1. lack of confidence shown by lowering the eyes and reading notes, overused haptics and fearful body posture
2. inappropriate use of paralingual features of communication, such as intonation and pauses which are mismatched with content and the structure of the speech, stress on verbal arguments, fast or slow speech rate, mumbling and speaking by heart instead of using natural speech flow
3. presupposition that perfect graphics and visual layout of a presentation is enough to make an overall good impression with the audience.

In general, we can conclude that there has been no difference or significant improvement in students´ skills. First-year students in a new academic year do the same things well, but tend to repeat the same mistakes every time.

Conclusion

Overseas medical students learning English as a foreign language learn the language, because they want to study or work abroad. They are mostly exposed to situations such as reading medical texts, understanding lectures, giving presentations, listening to doctor-patient consultations and listening to conversations doctors have with their colleagues. For this reason, Lund (1990) suggests to develop the subskills such as identification (words, word classes, grammatical structures), orientation (identification of important facts about the text), main idea comprehension, comprehension of details, full comprehension (understanding of both the main ideas and supporting detail) and replication (ability to reproduce messages by repeating the content in their own words or transforming the information into non-linear forms). Successful communication in a foreign language involves using grammatical knowledge to paraphrase meaning, applying skimming and scanning skills to obtain information, relating content to learners´ knowledge of the subject matter and identifying verbal and non-verbal cues.

The reading and listening comprehension process combines linguistic aspects of text construction with individual aspects such as the reader´s prior knowledge, motivation, the goal of reading and the reader´s attitude towards the topic. The re-construction of the meaning of the text is based on a scheme or network of relations between pieces of information. During text perception many of these can be activated at once, during which time the human brain analyses which scheme is the best fit for the context. Giving presentations helps enhance learners´

knowledge of professional terminology, specific chunks of vocabulary, correct pronunciation and the use of grammar in communication situations typical for their profession. Presentations usually occur in formal situations, so the use of appropriate and accurate language and polite phrases, when presenting the text needs to be congruent with non-verbal communication which respects the target culture or international conventions.

Skills Evaluation 1 and 2 confirmed that students can apply and combine top-down and bottom-up approaches efficiently albeit with some individual weaknesses. Familiarity with a topic and clues, when presented as lecture notes or linear texts, helped students to focus on specific information, resulting in higher scores. When giving presentations (Skills evaluation 3), students can use selected lexical, grammatical, syntactic and stylistic structures which are appropriate to a particular situation. On the other hand, it is quite often the case that students' performance is marked using the traditions and meanings of nonverbal behaviour typical for their mother tongue and culture. As our study showed, the presented activities are very useful tools for the enhancement of foreign language professional competency in medical students.

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Experimental Phonetics and Phonology in Indo-Aryan & European Languages

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Abstract

Phonetics and phonology are very interesting areas of Linguistics, and are interrelated. They are based on the human speech system, speech perception, native speakers' intuition, and vocalic and consonantal systems of languages spoken in this world. There are more than six thousand languages spoken in the world. Every language has its own phonemic inventory, sound system, and phonological and phonetic rules that differ from other languages; most even have distinct orthographic systems. While languages spoken in developed countries are well-studied, those spoken in underdeveloped countries are not. There is a great need to examine them using a scientific approach. These under-studied languages need to be documented scientifically using advanced technological instruments to bring objective results, and linguistics itself provides the scientific basis for the study of a language. Most research studies to date have also been carried out with reference to old or existing written literature in poetry and drama. In the current era of research, scholars are looking for objective scientific approaches, e.g., experimental and instrumental studies that include acoustic research on the sound systems of less privileged languages spoken locally in developing countries. In this context, Sindhi is an example of this phenomenon, and un-researched with reference to syllable structure and the exponents of lexical stress patterns.

Key words: experimental phonetics, phonology, lexical stress, stress patterns

Introduction

This paper discusses the literature of Indo-Aryan and some of the European languages focuses on the aspects of experimental phonetics and phonology. Very limited research has been carried out on phonetics and phonology with special reference to Acoustic phonetics in Pakistan. Acoustic phonetics comes under the head of speech science, also known as experimental phonetics; this field also includes physiological phonetics. It is the scientific study of human speech sounds, whereas physiological phonetics defines how the nervous system, muscles, and

other organs are operated during speech. This science of speech explains how these sounds are made acoustically (Pickett, 1999). Acoustics examines the physical properties of speech sounds with reference to linguistic related acoustic realizations of speech sounds (Davenport & Hannas, 1998).

Fry (1955, 1958) was a pioneering figure and his first ever seminal work on the acoustic correlates of stress in English where Fry applied these factors like duration, intensity, and fundamental frequency. In addition, Gordon's work is merely one of many that explore the phonetic exponents of stress. For instance, Gordon (2004) investigated the phonetic study of stress in Chickasaw through acoustic data from eight speakers of Chickasaw. The study examined duration, fundamental frequency, intensity, and vowel quality as evidence for lexical level stress to determine how primary stress, secondary, and stressed syllables are phonetically distinguished from each other and from unstressed syllables.

Gordon (2004) notes that many aspects effect phonological analysis of stress prominence in a language, e.g., speaker's intonational aspect in the utterance, syllable structure, and morphology, therefore acoustic analysis acts as a tool for examining stress and facilitates factors that help the syllable to be prominent. While many researchers of phonetics and phonology have given various definitions on stress, the present study refers to stress as the prominence of the syllable as compared to adjacent syllables at the lexical level. Stress is a relative factor, unlike aspects such as vowel quality, place, and manner features.

In addition, the part of speech production in which the stressed syllable is more prominent involves the following: length or duration of vowels, vowel quality, loudness, and pitch. Thus, the stressed syllable is longer, louder than its adjacent syllables, and may also be marked by the pitch movement as noted in the literature review. To examine these factors acoustically, several acoustic parameters were examined to determine the stress pattern of a language, e.g., (F0) fundamental frequency, duration of stressed and unstressed syllables, intensity, and vowel quality (F1 and F2). Furthermore, acoustic analysis is often carried out using the Praat. Therefore, the present study also utilized the Praat software (Boersma & Weenink, 2014) to examine 2000 recorded voice samples of Sindhi speech.

The acoustic study of speech provides a scientific method to conduct an objective analysis of speech sounds by measuring physical properties of sounds and their acoustic realizations. As discussed in the literature review, the measurements of these sound properties, i.e., formants (F1 and F2), duration, and intensity, are then used to investigate the sound pattern of a language. Similarly, this study carried out an acoustic analysis of phonetic measurements of lexical stress in Sindhi using the following: (a) Duration of stressed vs. unstressed vowels, (b) Duration of stressed vs. unstressed stop closures, (c) Formant frequency (F1) stressed vs. unstressed vowels, (d) Formant frequency (F2) stressed vs. unstressed vowels, and (e) Formant frequency of stressed vs. unstressed vowels.

In addition, the segmental study of acoustic analysis was conducted on Sindhi by Keerio (2010). The current study has phonetically and phonologically analyzed lexical stress to document this very important aspect in Sindhi. Gordon (2004) argues that, on a supra-segmental level, stress often brings about lengthening (duration), higher F0, and greater intensity, though there are many languages in which these properties do not meet on a single syllable but rather are distributed over multiple syllables.

Background

Phonetic analysis of lexical stress is very important where native speakers do not have strong intuition regarding which syllables have primary, secondary, and tertiary stresses at the lexical level. The author argues that Sindhi native speakers do not have strong intuition about the syllable structure and stressed or unstressed syllables in speech. In contrast, English native speakers, whether they are American or British, do have strong intuition about their lexical syllables and stressed or unstressed syllables at the lexical level. This acoustic study of stress patterns, their acoustic realizations, and the perceptual judgments of syllable boundaries by native speakers was developed to explore this issue and address the need for this knowledge. The resulting study findings can be used to enhance learning-ability and teach-ability of syllable structure and stress pattern of Sindhi acoustically for speech therapy and audio-dictionary. Most importantly, the results can be applied to the teaching of phonetics and phonology of other languages, especially English, for Sindhi native speakers and other speakers in general. The paper covers all aspects of experimental phonetic researches have been studied and what are the exponents of lexical stress and how we can study them in terms of its acoustic realizations.

Sindhi is an Indo-Aryan language. It is widely spoken in Sindh, Pakistan and is recognized as the official language by Sindh government (Cole, 2005). There are 22.1 million Sindhi speakers in Pakistan whereas, ethnic population is: 26 million. Total Sindhi speakers in all countries in the world are follows: 23.846 million (2016, as cited in Lewis, M. P, Gary, F. S & Charles D. F. (eds.)).

A written version of Sindhi is used in extended Arabic script in Pakistan; whereas, the script for writing of Sindhi language in India is Devanagari. A little work has been done on Acoustic and Supra-segmental aspects in Sindhi. Sindhi however, has been researched relatively less about the phonological aspects of the language: Syllable structure, syllabifications, and phonological and acoustic stress pattern. Gierison (as cited in Allana, 1996) states that Sindhi consists of six dialects: *Vicholi* which is spoken in central Sindh and considered as a standard dialect of Sindhi, *Utradi (Northern)*, *Lari, Lasi, Kachchi,* and *Thareli*. These dialects have phonetic and phonological variations as noted by many researchers. This research project carried out a phonetic study of the *Utradi (Northern)* dialect only

spoken in upper Sindh. The study particularly focuses on stress pattern in terms of phonological and acoustic factors in detail along with syllable structure and the pitch-accent of Sindhi, and work done on general and particular aspects of stress pattern.

Dialects

The geographically standard dialect of the language is called *Vicholi* (*Central*) dialect in Sindhi. Sindhi is formally taught from the elementary to high secondary level, and formal text is also documented in this dialect of learning-ability and teach-ability for the students and the teachers. This dialect is spoken by educated class of people living in or out of central region of Sindh. The second dialect, *Thareli*, is spoken in Therparker (desert) region of Sindh. This dialect contains fewer sounds overall and several consonantal sounds are modified in their speech by the native speakers. *Kachchi*, the third dialect, is spoken in Cutch, India, after the partition Sindhi-speaking Hindi community left for India. The fourth dialect, *Lari*, is spoken in the Lar region of Sindh. *Lasi,* the fifth dialect, is spoken in the southwest of the Central region of Baluchistan, and sixth dialect *Utradi (Northern)* which is spoken in upper Sindh as reported by the phoneticians and historians of Sindh (Allana, 1996).

Prior work on syllable structure

This section reviews most of the prior work carried out in phonetics and phonology. The work looks at all related research that has been explored in this field and the main arguments about these important aspects of phonetics and phonology. Ladefoged and Maddieson (1996) note that syllable is very important phonological component which illustrates vague phonetic correlates. Even segmental sonority, a central concept in explaining the organization of the syllable, is highly phonologized (Parker, 2002). The syllable is an aspect of stressed and unstressed prominence of a sound at word level. Ashby and Maidment (2008) state the 'shortest stretch of speech is not the single sound, but rather the syllable; a syllable is like a one pulse of speech'. Syllable has a structure and is observed through phonological features. The syllables may be explained as occupying the center that has little or no obstruction to airflow and which phones relatively loud; there would be greater resistance to airflow before and after the center (Roach, 2004).

Crystal (2008) defines the term of stress as to be the degree of energy used in the production of a syllable. Common description of lexical stress is taken for granted e.g., the alteration between stressed vocalic sound and unstressed vocalic sound on the word level. The syllable prominence is basically based on the factors i.e., loudness of the syllable coupled with wideness of length in duration, in this way, overall pitch supports and is associated with length and higher intensity of

the syllable. The key role of stress in Phonology is to distinguish between emphasis and contrastive stress.

A syllable contains the structure, in other words, a few phonemes of a language in a sequence. The syllable structure in the English word *Tom* consists of the phonemes /t/, /ɒ/, and /m/, in that order; the words *ant* and *pen* have the same three phonemes but in different order. Kenstowicz (1994) describes the syllable as a crucial idea to understand phonological factors. The body of the syllable consists of a binding nucleus which involves an optional consonantal onset and follows a consonant coda. The nucleus forms a strong bond with coda and onset plus nucleus, whereas the rhyme is juxtaposed by the nucleus and the coda. Kenstowicz (personal communication, March 2012) argues that loanwords can sometimes reveal restrictions on syllabification, e.g., CC clusters that cannot be fitted by the language, then the syllable structure may be altered by a consonant deletion or vowel epenthesis; which may be a possible source of evidence. The same observation may be interpreted that epenthesis is often employed to aid syllabification (Itô, 1989).

Additionally, the syllable is often described in terms of linguistic as well as phonological theory. This debate is still in vogue for variety of views. As Haugen (1956) argues about syllable all try to research and talk about syllable but no one defines syllable. There were so many attempts to come closer to any solid agreement. However, the aspects of syllable i.e., onset, rhyme, nucleus, and coda are the basic constitutes of syllable, yet nothing can be pointed to invariant acoustic or articulatory evidence. In addition, the syllables do exist, which can be assumed that when language speakers produce them individually. This is an evidence which is often pointed out as to be the syllable with structure. Feinstein (1979) argues about the distinction of speaker's syllable and the phonological syllable. The speaker's syllable is simple and automatic in calculated speech or through experimental studies by looking at external evidences i.e., languages games and through behavioral data. Whereas, the phonological syllable can be defined through empirical data. This sort of question was explored to know the nature of syllable through experiments by eliciting responses and through acoustic properties to syllabification tasks. So far, most of the studies have been carried out to investigate syllable boundaries by looking at syllables placing in an intervocalic consonantal environment (Bosch, 2011).

Principles of syllabification

Native speakers of various languages, including English, have a strong intuition regarding syllables of English words, and most of them will agree on the numbers of syllables in a word and which syllable is stressed and which one unstressed. Native speakers of Hindi, Urdu, and Sindhi, differ in which syllable is stressed and which is unstressed. They also do not have sound-strong intuition of syllables in

the words. Unlike syllabification of a language, is the nativity of the native speaker to break down words into syllables with an implicit intuition in agreement with other native speakers of the same language. In addition to this phenomenon, this study also focuses at the two major principles of syllabification: Sonority Sequencing Principle (SSP) and Maximal Onset Principle (MOP). Most languages follow these principles. However, some languages can violate MOP by breaking CC-clusters. Kenstowicz (1994) contends that the SSP demands onset syllable to ascend in sonority towards nucleus and coda syllables to break down in sonority from nucleus. In the MOP onset is prolonged with consonants if possible, and in this way a legal coda is formed (Gussenhoven & Jacob, 2003). This principle prefers consonants to be on the onset, licensing no coda consonants except for the final word. Evidence of syllables is the restrictions of sounds on onset, medial, and final positions of words, which stays in the minds of native speakers of a language. As noted by Hawkins (1992) that phonotactics is to be the combination of sounds in order. The present study has explored what phonotactic constraints are preferred in Sindhi and which CC clusters and at what syllable positions of the word are licensed; this was also done by Jatoi (1996). This kind of study is known as *phonotactics* (Giegerich, 1998).

Additionally, Hussain (2005) contends that syllabification is done through the application of syllable CV templates and fixing them from either right to left or left to right direction, or by the projection of nuclei through applying SSP and MOP to incorporate some other factors of phonology. MOP prioritizes maximum onset consonants and others to fall on coda. According to Carr (2008), the MOP principal explains that phonotactic restrictions are language-bound. If a consonant may make up a well-formed coda then another consonant can be syllabified as an onset of a word. English word *Appraise* is syllabified as follows: *əp.reiz;* is an English word which fulfils the phototactic constraints of the language since on the first syllable coda /p/ is authentic, as in *cup*; an onset consisting only /r/ is also legitimate, as in *run*; and /pr/ CC is also legitimate, as in *pray.* Therefore, the syllabification of the English word *ə.preiz* is permissible in terms of the phonotactics of English.

Sonority hierarchy

Parker (2011) argues that it has remained very problematic issue in phonological theory which has brought it to more contending offers than the interior construction of the sonority hierarchy, e.g., natural classes and hierarchical ranks. Parker (2002) claims to have more than 100 distinct sonority ranks in the literature.

Epenthesis phenomenon

Many of the languages in the world do not have CC consonant clusters. If native speakers of these languages encounter CC as loanwords in their languages then these CC clusters are broken through epenthesis phenomenon. This is called the phonotactics of the language, because native speakers follow the pattern of their own language. This kind of phonological phenomenon is involved in several languages, particularly when the CC cluster is terminated through the insertion of a vocalic sound, or sometimes insertion occurs at the syllable onset position. Crystal (1997) explains this phenomenon as *epenthesis*, a phonological attribute in which 'an extra vocalic sound is infixed into a word, often categorized as either prothesis (an extra sound is inserted initially in a word) or anaptyxis (an extra sound is inserted between two consonants)' (Crystal, 1997). This is further illustrated by Fleischhacker (2000) as follows: Bharati (1994) argues Hindi native speakers have similar pattern when they produce English words. For Hindi native speakers, syllable onset CC [sm] clusters, like CC st clusters, are resolved through prothesis: e.g., [ɪsmaaiːl] 'smile'; whereas, for onset CC [sn] and [sl] clusters, prothesis and anaptyxis are in free variation: [sɪnek] ~[1] [ɪsnek] 'snake', [sɪlo] ~ [ɪslo] 'slow'. Singh (1985) and Broselow (1992) contend that native speakers of Hindi break up CC clusters either by inserting a vowel or by placing a vowel initially, for instance, in *ɪskul* 'school' and in *pɪliːz* 'please' English words.

Syllable weight
Quantity sensitive and quantity insensitive stress

Hayes (1981) notes that there are two alternative stress rules: quantity sensitive and quantity insensitive. Quantity insensitive rules assign stress to the syllable irrespective of phonological aspect, whereas quantity sensitive rules assign stress to the syllable based on its weight. Syllable weight refers to syllables with long vowels or with consonant clusters, as compared to those with short vowels and one consonant (Hayes, 1985). This study is also designed to investigate whether Sindhi is a quantity sensitive or insensitive language, and how and where primary stress is assigned because of weight (versus some other aspect of syllables).

Gussenhoven and Jacobs (2003) state that the terms *heavy syllable* or *light syllable* do not carry any impression of the construction of the feet. That is why this group of languages is known to be quantity insensitive, while in another group syllable internal structure is considered. In addition, a weak node may not dominate a heavy syllable in quantity sensitive languages. This has long been

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[1][~] 'A swung dash means a relation between alternative forms of the same word, i.e., boy ~ boys (Leech, 2007)'.

noted by phonologists that many languages differentiate between heavy and light syllables by certain phonological processes (Allen 1973; Hayes 1989, cited in Gordon, 2002a; Hyman 1977, 1985, 1992; Jakobson 1931; McCarthy 1979; Trubetzkoy 1939, Zec 1988). Recent theories focused on syllable weight and broadened its prosodic phenomenal factors by encompassing aspects of syllable weight as weight-sensitive to stress. In languages which carry a weight-sensitive stress, where the heavy syllables are stress attractor; whereas, light syllables do not attract stress (Hayes 1995, cited in Gordon; Hyman 1985; Levin 1985; Zec 1988).

Lexical stress

In fact, this entire study revolves around lexical stress. Therefore, before various researches in this field are discussed, it is important to explain both lexical stress in general and how the current study deals with the research query of lexical stress. Lexical stress has the same meaning as the word stress. For example, stress here means a relatively prominent syllable in a word or different words. Many languages differ in terms of the stress occurring on various positions of words, and the prominence may be a function of loudness, pitch, and duration, as noted by many researchers. However, the change in pitch, along with other aspects, is most important and this prominence of syllables is referred to as stress (Harrington & Cox, 1984b). Most languages behave in one of two ways: They have fixed stress at pen-initial (second from the left), initial, final, penultimate (second from the right), or ante-penultimate (third from the right) position of words, or have variable stress location (i.e., stress falls sometimes on the rightmost/ leftmost, or sometimes heavy syllables attract stress in words). In addition, this literature review looks at important works which have been carried out on lexical stress in other languages to inform the present research and incorporate aspects of these works.

Languages vary in two degrees of stress, i.e., stressed and unstressed. A difference can be made between primary and secondary stress regarding stressed syllables, which is very common. Alternatively, some languages differentiate between primary, secondary, and tertiary stress levels (De Lacy, 2007). Stress is the most phonetically elusive phonological factor and is realized through the offices of other phonetic features. The analysis of stress has been carried out from the beginning of generative grammar (Chomsky, Halle & Lukoff, 1959) and has really played a vital role in theory (Kenstowicz, 1994).

Reetz and Jongman (2009) argue that the stress is a property of a syllable, which makes it relatively prominent. Generally, there are three levels of stress which vary from strongest to weakest, e.g., primary stress (the strongest), secondary stress, and unstressed. Gordon (2004) investigated the phonetic study of stress in Chickasaw through acoustic data from eight speakers of Chickasaw.

The study examined duration, fundamental frequency, intensity, and vowel quality as evidence for lexical level stress to determine how primary stress, secondary, and stressed syllables are phonetically distinguished from each other and from unstressed syllables.

Typology of lexical stress

Languages differ in their stress system of locating primary stress at lexical level. Some languages have predictable and some have unpredictable lexical stress systems. This section will look at the typology of fixed and variable lexical stress systems in different languages. For example, in bounded languages, primary stress is assigned at a fixed distance from the boundary of a word, whereas in unbounded stress languages stresses cannot be identified at a fixed distance. Proto-Indo-European languages have stress patterns as follows: The finest proof for the exact location of stress in Proto-Indo-European (PIE) originates from Vedic (Classical Sanskrit established its own stress system, like that of Latin). The position of pitch accent in Classical Greek (especially in Greek noun paradigms) also reflects the PIE stress pattern. In the Germanic languages the original location of stress is sometimes re-constructible Germanic spectacularly bears out the testimony of Vedic and Classical Greek. Finally, the evolution of pitch-accent systems in Balto-Slavic makes most sense if we adopt the stress system reassembled based on Vedic, Greek and Germanic as its starting-point (PIE, 2000). Proto-Indo-European (PIE) stress was free – it does not mean that no one cared where it fell, but because it was determined neither by phonological factors, nor by counting syllables from the beginning or the end of a word. Its location depended on the inflectional type to which a given word belonged. PIE patterns may be classified as static or mobile. In a static paradigm the stress of each inflected form was fixed on the same syllable of the stem, while in a mobile pattern the stress fell on the stem in some forms, and on the inflectional ending in others (PIE, 2000).

Fixed stress

Ashby and Maidment (2008) state some languages have a fixed stress pattern, which means that most of the words in a language bear stress on the same syllable. Typically, the syllables, i.e., the first syllable, last syllable, or penultimate syllables, are stressed in fixed stressed languages. Hyman (1977) illustrates that there are 306 fixed lexical stress languages, including 114 first syllable stress languages, 12 second syllable stress languages, 77 ante-penultimate syllable stress languages, and 97 final syllable stress languages. There are several languages with variable stress patterns, like Catalan and many others, which have fixed stress patterns. Ashby and Maidment (2008) illustrate stress fixed languages as follows: First syllable of a word in Czech, final syllable of a word in Turkish; penultimate syllable of a word in Welsh; Variable syllable of a word in Catalan. Turkish is known to have

a simple stress assignment rule that places primary stress on the final syllable of a word irrespective of the length of the word and weight of the syllables (Lees, 1961; Lewis, 1967; Sezer, 1983, as cited in Kabak & Vogel, 2001). Sapir and Swadesh (1960) illustrate that stress falls in Yana on the first syllable in a word that is either closed or contains a long vowel or diphthong. If there are no such syllables in the word, stress falls on the first syllable.

Languages differ in terms of which syllables are heavy. In contrast Yana, considers both CVV and CVC as heavy syllables. For example, the word [si'búmk'ai] 'stone' the stress falls on the rightmost heavy syllable in a word; where heavy syllables include those containing a long vowel (CVV) or a coda consonant (CVC). In words lacking any heavy syllables, stress falls on the initial syllable (Gordon, Carmen J, Carlos N, & Nobutaka T., 2008). Gordon (1999) argues that the leftmost syllable attracts stress with a long vowel or closed syllable (Sapir & Swadesh, 1960). Gordon contends that the syllable with no long vowels and closed syllables attract stress on the first syllable in words. Thus, the syllables with long vowels (CVV) and closed syllables (CVC) are heavier than open syllables with short vowels (CV).

In addition, another example of bounded quantity sensitive pattern is found in Yidiny, as noted by Dixon (1977). Stress falls on all odd-numbered syllables and on even numbered syllables without long vowels in words. When a long vowel occurs in an even-numbered syllable, stress falls on even-numbered syllables. Whereas, in the case where an odd number of syllables occurs, the second to last syllable is lengthened and stress falls on even-numbered syllables. In other words, quantity-sensitivity manifests an agreement between quantitative structure (patterns of light and heavy syllables) and metrical structure (groupings into weak and strong syllables) (Kager, 1992a; Alber, 1997).

Variable stress

Free stress languages are those which do not have fixed stress pattern. This means stress is not predictable at one place, but rather different words have different stress places in different words. Word stress is lexically contrastive in free stress languages, resulting in minimal stress pairs that differ in terms of stress alone (e.g., Russian *'bagrit^j* 'to spear fish' and *ba'grit^j* 'to paint crimson'). Stress is phonologically predictable in fixed stress languages; however, a morphological structure of a word may affect the location of stress or suffixes may attract stress (Kager, 1989b).

English stress

Jones (1972) contends that 'there are no rules that determine which syllable of English words bears the stress'. In contrast, Hayes (1982) argues significant output with reference to the treatment of English stress is to have two stress rules

rather than one. First, the English Stress Rule is sensitive to rime structure and determines the placement of primary stress. Second, Strong Retraction is not sensitive to rime structure and determines the placement of subsidiary stresses: completely in non-derived words, and partially in derived stresses. Hayes observes that 'the English Stress Rule must precede Strong Retraction' (Halle & Vergnaud, 1990).

Stress patterns

The term stress pattern is repeated in this study, so it should be defined in terms of both current research and how the term is treated here. The present study looks at stress patterns in terms of how native speakers perceive primary stress in words differently. For example, in a three-syllable word, some native speakers of Sindhi can differ from other native speakers in stressing the first, second or third syllable in a word. This means that three syllable words have three different stress patterns, as perceived by native speakers of the language.

Duanmu et al. (2005) argues that that lexical stress is assigned on the first syllable in *Canada* (CVCVCV) and second in *banana* (CVCVCV). This English stress assignment offers no any explanation why on first in *Canada* and why second stressed syllable in *banana,* nor is there any reason why stress in such words cannot be all on the first, or all on the second syllable. English utilizes both ways to assign English words e.g., an English word can be a VC, such as *Ann*; CVC, such as *sit*; or CCCVC, such as *strike.*

Ladefoged (2001) contends that the stressed syllables are produced with relatively more muscular energy and more airstream is driven out of lungs. In contrast, pitch accents are viewed in the first instance as building blocks of pitch contours, and stress is treated as a distinct aspect of the phonological utterances (Ladd, 1996). English is a stress accent language where the accent is expressed by a combination of pitch, duration, intensity, and vowel quality (Fry, 1955; Gay, 1978; Kochanski et al., 2005), whereas Japanese is a pitch accent language where the accent is dominantly realized by a fall in the fundamental frequency (F0) from an accented high-pitched mora to the following mora (Fujisaki & Hirose, 1984).

Phonetic correlates of stress

Phonetic correlates of stress means that there are some phonetic factors which are the features of stress, or that the stress is realized through these factors-for example, loudness of syllable or greater duration of sound and these can be analyzed by their frequency of sounds, i.e., F0, F1 and F2. While this study has also analyzed phonological tasks for syllable structure and stress (a subjective approach), this chapter will focus on acoustic manifestations of stress in Sindhi, that is, a totally objective approach. Moreover, stress is explained in detail in terms

of prior works on this aspect and considering how other researchers have treated the aspects of stress.

Fry (1955, 1958) was a pioneering figure to research the acoustic correlates of stress in English on the acoustic factors of duration, intensity, and fundamental frequency. Fry selected the vowels in noun-verb minimal stress pairs as follows: *con*vert (noun) *vs.* con*vert* (verb) and *im*port (noun) *vs.* im*port* (verb). Fry figured out that the stressed vowels were correlated with greater duration and higher intensity and fundamental frequency as compared to unstressed tokens, with these acoustic factors as the most reliable cues to stress (Gordon, 2011).

Fry (1955, 1958) found that loudness had the least effect on stress perception, despite its intuitive status as the most natural correlate of stress. Duration changes had a greater effect, with longer syllables more likely to be perceived as stressed. The strongest effects on stress perception were achieved by altering the pitch contours, as shown. Thus, pitch and duration, rather than loudness, seem to be the principal perceptual cues for stress.

There are three significant aspects signaling the main stress: (a) Stressed syllables are produced with higher F0; this causes vocal folds to vibrate rapidly, and sounds as higher pitch; (b) The duration of stressed syllables is greater and its perception is longer as well; and (c) The production of stressed syllables causes greater intensity which makes them louder than the unstressed. (McMahon, 2002).

Gordon (2004) states that stress is a more prominent syllable, as compared to other syllables in a word. These syllables have heightened fundamental frequency, longer duration, amplified loudness, and more outlying vowel qualities, i.e., English and other languages have different stress realizations acoustically (Beckman, 1986; Fry, 1955), Polish (Jassem et al., 1968), Tagalog (Gonzalez, 1970), Russian (Bondarko et al., 1973), Mari (Baitschura, 1976), Indonesian (Adisasmito-Smith & Cohn, 1996), Dutch (Sluijter & Heuven, 1996), and Pirahã (Everett, 1998). Hussain (2010) contends that stress may be verified by examining F0 pattern of a word. Almost certainly there is higher or lower pitch or abnormal behavior of fundamental frequency, where stress can be located.

Gordon (2004) argues that Chickasaw has a stress system which is normally bigger the level of stress, the longer the duration, the higher the intensity of vowels and F0. Most consistent factor of vowels is the duration of stressed syllable in comparison to intensity. In addition, De Lacy (2007) argues: Stress has no specific phonetic factor; however, it is very generic cross-linguistically speaking for the unstressed to have lower pitch, short duration, and lower intensity than stressed syllables. Tones are more inclined to be attracted to the syllables, which are stressed.

Reetz and Jongman, (2009) state that English assigns stress in disyllabic words as follows: English disyllable verbs are stressed on the second whereas, nouns in English is often assigned stress on the first, e.g., the minimal stress pairs: (n) record

ɹɛ.kɚd and (v) record ɹə.kɔɹd. When the stressed syllables are compared to the unstressed syllables, it causes an increase in fundamental frequency, longer duration, and increase in intensity, and a change of formant frequency pattern in English. This indicates that there is a clear difference in phonetic quality. In addition, F0 fundamental frequency change in any direction is a correlate of stress. Which means the stressed syllable can have either a higher or lower fundamental frequency than its unstressed syllable. Thus, the perceptual experiments indicate that the fundamental frequency and duration may be stronger cues to stress than intensity (Reetz & Jongman, 2009).

Gordon (2011) argues that stressed syllable or unstressed syllable is linked with supra-segmental and segmental aspects. Stress typically activates lengthening, higher F0, and greater intensity, however, the syllable features of several languages do not come together at one syllable but it rather spread out on several syllables.

Stress in several languages spread over many neighboring syllables, and does not meet on any syllable. For instance, in Welsh an unstressed penultimate syllable has lower F0 and short vowel duration than an unstressed final syllable. In such situations, the stressed vowels become the most authentic correlate of stress, which are preceded by lengthening of the consonants (Williams 1985, as cited in Gordon, 2011).

Duration

Lexical stress leaves an influence on speech production as an acoustic signal. Researchers argue that most consistently trustworthy examination of lexical stress is duration as the acoustic correlates of stress. Dogil (1995) and Jessen, Marasek, Schneider, & Claßen (1995) and Dogil and Williams (1999), consider the acoustic property i.e., duration as the most important correlate of word stress, since this factor of syllable was found in stressed syllables to be greater in duration than the unstressed. Thus, the present analysis includes the duration as the most important property of lexical stress by measuring duration the stressed and unstressed syllables acoustically.

Gordon (2004) states that phonetic dimensions for investigation of stress in several languages are closely linked with duration, loudness, and weight. Phonetic factor the duration or intensity are the acoustic correlates of stress between longer duration or intensity, which has been analyzed experimentally for the languages as noted by Beckman (1986) and Fry (1955) as follows: French (Rigault, 1962), Tagalog (Gonzalez, 1970), Russian (Bondarko et al., 1973), Polish (Jassem et al., 1968), Mari (Baitschura, 1976), Indonesian (Adisasmito-Smith & Cohn, 1996), and Dutch (Sluijter & Heuven, 1996). The work delivers more evidence for a correlation between the phonetic aspects of duration and weight as noted by

Maddieson (1993), Hubbard (1994, 1995), and Broselow, Chen, and Huffman, (1997).

Quality of vowels (F1 and F2)

Perceptual difficulty and articulatory complexity may cause intensity to be an ineffective cue to stress, as reported by Sluijter and Heuven (1996) for Dutch. The work of various researchers, including Jones, Raphael, and Rosner, indicate that the form of the vocal tract, it is open and closed end, shape the articulation and the vowel quality of vocalic sounds (Keerio, 2010). Basic articulatory characteristics of the first two formants are: the tongue body displacement in mouth (the height and back-ness) and the lip rounding (Ladefoged, 1993; Pfitzinger, 2003). The first and second formants frequencies are regarded as enough for acoustic-phonetic analysis, although for speech recognition and synthesis F3, F4, and F5 are needed (Parsons, 1987). For male adult speakers, the formants can be described in terms of their 'range of frequencies, for example, F1 ranges between 200-800 Hz, F2 ranges between 600-2800 Hz, and F3 ranges between 1300-3400 Hz' (Parsons, 1987). The phoneticians argue the vowel quality can be quantified acoustically by examining F1 and F2 of the vocal tract.

The articulatory aspects that correspond to F1 and F2 are as follows: the tongue body displacement in mouth (the height and back-ness) and the lip rounding (Ladefoged, 1993; Pfitzinger, 2003). The higher the tongue position and the lower the value of F1, it narrowly correlates of the height of vowel (Raphael, Gloria, & Katherine, 2006). The more backward is the body of tongue, the lower the value of F2 which manifests that value of F2 are closely linked with back-ness of the tongue body and the lip rounding. Whereas, the more forward the tongue body in mouth, the higher value of F2, and the lips remain either in spread or in neutral position.

German language regards vowel quality as an acoustic correlate of lexical stress (e.g., Dogil, 1995 & Jessen et al., 1995). The space of the vowel inventories of German and other languages is assumed to extend under stress, i.e., F1 and F2 either increase or decrease under stress depending on their position in the vowel quadrilateral (e.g., Crosswhite, 2001a; Lindblom, 1963; Flemming, 2002). However, Jessen (1993) found only vowel quantity to be a reliable correlate of word stress in German.

Wang and Heuven (2006) argue that the quality of vowel can be measured by analyzing sound frequencies with accuracy. First formant is calculated through the central frequency of the lowermost resonance of the vocal tract; connecting narrowly to the perceptual measurement of vowel height or articulatory (close vs. open vowels or high vs. low vowels). First formant values range for male between 200 Hz for a high vowel /i/ to some 800 Hz for a low vowel /ɑ/. Second formant exposes the place of utmost constriction while the vowel is produced, e.g., the front vs. back dimension, such that the Second formant values range from roughly 2200

Hz for front /i/ down to some 600 Hz for back /u/. Whereas, the formant frequencies of female are 10 to 15 percentage higher, because the small size of female vocal track than a male speaker relatively.

In Chickasaw long vowels and closed syllables with final syllables (as heavy syllables) are assigned stress. Final syllable is marked as primary stress if it is a long vowel. Even non-final position can be stressed for the existence of long vowel as primary stress. In addition, the words with two long vowels can assign primary stress with free variation either on one or on both in (Weijer & Los, 2006, cited in Gordon, 2004).

Fundamental frequency (F0)

The complete number of cycles made by the vocal folds in one second is fundamental frequency (F0); this is measured in Hertz (Ogden, 2009). Fundamental frequency is primarily used to differentiate primary stressed vowels from other vowels (Gordon, 2004). The average F0 values are 120 Hz for men, 220 Hz for women, and 336 Hz for children when they are about ten years old. This resonance frequency varies because of the vocal tract of each person is different from every other human being. The vocal tract is approximately 17 cm in length for male adults (Parsons, 1987).

Isačenko and Schädlich (1970) argue that fundamental frequency is an essential aspect of lexical stress. The studies on correlates related to sentence and word stress, has shown that fundamental frequency is an important correlate of sentence stress rather than word stress (cf. e.g., Dogil 1995, 1999; Möhler & Dogil 1995). However, Jessen et al. (1995) argues that fundamental frequency is correlate of stress, and with the durational aspect is the most dominant correlate. De Jong, K. Beckman, M. and Edwards, J. (1993) put forward that the properties of co-articulatory in English are substantial correlate of word stress: There is less tendency for the segments bearing main stress are affected by co-articulatory aspects. These effects are usually measured through articulatory analyses (e.g., Jong et al., 1993). Vowel quality was detailed in terms of co-articulation based formant target undershoot theory which also included co-articulatory effects (Lindblom, 1963).

The words containing long vowels are encompassed in the analysis, then F0 surfaces as an important factor of stress (Gordon, 2004). For the determination of vowel quality as a role of stress level in Chickasaw, the first two formants frequencies were also analyzed for a subset of the speakers. Languages have tendency cross-linguistically to centralize the vowels which are unstressed, e.g., Maithili (Jha, 1940-44, 1958), English (Bolinger, 1958, Fry, 1965), Tauya (MacDonald, 1990), and Delaware (Goddard, 1979, 1982; cited in Gordon, 2004).

Fundamental frequency is a very robust correlate of word stress on account of F0 prominence in stressed syllables as noted by Claßen, K., Dogil, G., Jessen, M.,

Marasek, K. and Wokurek, W. (1998). Average fundamental frequency manifests inclinations to vary from secondary stress and syllable location in a word. Vowel durational factor and fundamental frequency substantiated consistent correlates of word stress in terms of control comparison (as cited in Kleber & Klipphahn, n.d.).

Stress is defined as a prominence of syllables relative to other syllables in the metrical structure, which arranges segments into larger prosodic units like feet and words (Pierrehumbert, 1980). Different languages use different acoustic cues for stress; speakers may lengthen segments to indicate stress in English, but may shorten the segments to indicate stress in Estonian (Lehiste, 1970). As noted in the literature survey, lexical stress can be defined as the prominence of stressed relative to other syllables in the same word string. The prominence of a stressed syllable over an unstressed may be because many factors, i.e., loudness, duration, and pitch. In other words, the vowel quality (F1 and F2), F0, and duration are the most important acoustic cues for examining lexical stress in any language. All these aspects correlate of phonetic properties. The current research investigates stressed and unstressed syllables in Sindhi to look at how lexical stress influences other acoustic properties of the syllables. This variable aspect is investigated in, to document the acoustic properties of stress patterns in Sindhi.

Abbasi (2015a) argues the evidence for higher frequencies of stressed vowels and lower for unstressed vowels in Sindhi. Statistically significant acoustic differences between short and long vowel values of stressed and unstressed syllables were discovered. The duration and stop closure of stressed vowels were greater than the unstressed, while F1-F2 and F0 values were higher in stressed and lower in unstressed vowels which is a quite evident that phonetic correlates of lexical stress in Sindhi. Thus, the phonetic exponents of stress were discovered through its strong evidence of modification of acoustic aspects which explicitly supports the theory developed by Abbasi (2015a) that Sindhi is a stress accent language.

Pitch accent-languages

This section begins with the discussion of stress accent and non-stress accent languages and will be followed by the discussion of Hindi and Urdu because their generic proximity to Sindhi, which might lead to predictions about properties expected in Sindhi.

Lexical pitch accent

Beckman (1986) distinguishes between stress accent and non-stress accent or in other words pitch-accent languages. Languages with stress accent are those which show accentual prominence in terms of phonetic factors, e.g., pitch,

intensity, and duration, versus the phonetic cue, i.e., pitch correlates of accent, in non-stress accent languages.

Hualde (1991, 1999) states that the typology of Beckman can be tested with a language like Northern Bizkaian (NB) Basque. This language shares some features with the Tokyo, a dialect of Japanese language, which lacks durational contrasts. An important feature NB Basque dialect has in common with Tokyo is a lexical distinction between accented and unaccented words, and most words are related to the unaccented class. In addition to that, in both languages often surface lexically accented words, with the H*+L pitch-accent on a syllable. The third aspect is that accentual phrases are marked by the initial rising boundary % LH, with the high target loosely related to the second syllable.

Gordon (2012) argues in terms of the pitch accents in Chickasaw, if such syllables are acoustically noticeable in words where syllables lack a pitch accent, then how can acoustic properties of prominently be manifested. There may be two possibilities one Chickasaw has less prominent stress in words which lack pitch accents, and as many words lack a pitch accent in Japanese language. This may be possible that along with pitch accent system, the stress system also exists.

The role of different acoustic dimensions in exhibiting stress must be described, if this possibility exists. It may be possible that Chickasaw copies other in terms of function more 'prototypical' pitch accent languages like Japanese in its acoustic reliance on F0 over duration and intensity to signal prominence (Beckman, 1986).

Hayes (1995) argues that function words and morphemes are often decreased in speech. Therefore, it would be very difficult to argue that the verb stems in Navajo have metrical prominence. If so, then there will be at least to extricate the aspects for stress from the attributes of morphemes and content words. However, if the verb stem contains similar attributes, which does not mean to have the existence of stress system. Though most of the verb stems are prominent morphemes semantically, they are also inclined to have more phonetic contrast, longer duration and a wider pitch range, yet these are content morphemes. In addition, the phonetic data which illustrate their properties make them more distinct for prominence, but these seem not to be so uniform to claim that the stress falls on the final syllable.

Gordon (2012) argues it needs to be differentiating between properties of phrasal pitch and word-level stress since both are closely related to each other. Pitch accents are characteristically allotted to bottom-up fashion depending on word-level stress patterns. In this context, the languages have stressed syllables and unstressed syllables at word level may have a pitch accent. The sentence i.e., *Rabbits like giraffes,* in which first syllable is stressed in *Rabbits*, while, the final syllable of giraffes may consist of a pitch accent. Languages can differ, in terms of compactness of their pitch accents. One case of this kind exists in Egyptian Arabic

(Hellmuth 2006, 2007, as cited in Gordon, 2012), in Egyptian Arabic most words are linked to a pitch accent that tails the second mora of the foot with primary stress.

Intonational pitch accent

Intonation aspect of speech is closely related to pitch and duration, these aspects of speech play significant parts in intonation. Intonation is defined in terms of being alike to tone, however, is only realized in the domain of the utterance rather than on the level of word or syllable. These aspects i.e., stress or accent play a major role in intonation of speech, since peaks and valleys in contours are often expected to go together with the stressed syllables on a word level (Beckman and Pierrehumbert, 1986). Kidder (2008) argues about intonation as it is basically linked to its internal structure in the construction of discourse chunks and the understanding of pragmatics of human speech. This topic has remained as a subject matter of interest for researchers to have insights of syntactic and pragmatic meanings for human speech.

The system of the Tones and Breaks Indices (ToBI) is involved in the analysis of Intonation. The ToBI is basically a system of transcription which was developed by Beckman, M., and G. Ayers Elam (1993). This system is based on the work by Pierrhumbert (1980), which provides a basic tool for transcription of intonation contours through breaking up phrases into discrete units of high and low pitch accents and these are systematically constructed. Through this model a computer can analyze physical speech signal for the pitch track to have intonation analysis, and similarly this may be of F0 over the utterances in intonation pattern.

Tashlhiyt carries phrase-final syllables which are linked with greater fundamental frequency. On the other hand, their counterparts occurring in other syllables which indicate a phonological pitch accent placing on the final syllable of a large intonational unit (Pierrehumbert 1980, as cited in Gordon, 2012). The pitch accent is associated to voiced obstruent nuclei, which is almost present in phrase-final sonorant nuclei. This pitch accent is most consistently present in phrase-final sonorant nuclei and is variably associated with voiced obstruent nuclei. A virtue of assuming a phrase-final pitch accent in Tashlhiyt is that it is consistent with hypothesis for Intonational Phrase carrying one metrically prominent syllable.

Stress in Indo-Aryan languages

This section will conflate first Hindi-Urdu generic discussion in view of different researchers, and then separate sub-section for each variety followed by Sindhi. Basically, Hindi-Urdu is an Indo-Aryan, a major sub-branch of Indo-European. National language of India is Hindi whereas, the national language of Pakistan is Urdu. Hindi differs from Urdu in terms of literary styles and linguistic aspects as noted by Masica (as cited in Nayyar, 2000-2001). Hindi-Urdu can be

described as two sides of the same coin in terms of quite similar behavior about phonetic and phonological aspects.

In addition, Urdu words are not differentiated with reference to stress alone since stress is not distinct in Hindi-Urdu. Stressed syllables are related to syllable weight, such as in the word, *kəla* 'art'; whether stressed as *kə'la* or unstressed as *kəla'*, it has the same meaning. The phonetically long syllables are basically the stressed syllables and their length is retained without any position in a word as argued by Nayyar (2000-2001).

Dyrud (1997) argues that stress is a relatively prominent syllable than the neighboring syllables at word level. The location of stress is marked in some Hindi and Urdu dictionaries i.e., Fallon (1879) and Qureshi (1992). Stress pattern in Hindi-Urdu verse was noted by Fairbanks (1981, as cited in Dyrud, 1997) which shows that the word stress is predictable on syllable weight. In addition, Hussain (1997, as cited in Dyrud, 1997) argues that when there are light syllables in a word string then the penultimate syllable is stressed and if final syllable is heavy, then the stress is assigned on final heavy. Assuming extrametricality phenomena, where the final mora carries no weight and is not counted in assigning the stress location. Furthermore, Dyrud (1997) states that Mohanan (1979) was the first person who utilized extrametricality nation for defining stress patterns in Hindi. Dyrud continued saying that the correlates of stress are durational factor, intensity and fundamental frequency. F0 was analyzed as a reliable cue for stress assignment in several languages. However, some languages can differ in terms of acoustic realizations.

According to the analysis of Moore (1965, as cited in Dyrud, 1997) that every foot in Hindi word is described by a tendency of rising pitch through its durational aspect and further it is argued that the neutral division of the foot is a single foot on single word. In addition, few words which are compounds or derivatives may be divided into two feet or a single foot may be divided into two words. Moore (1965) further argues in terms of intonational factor 'where utterances are distinguished from one another about prosodic realizations of pitch, intensity and quantity' in Hindi. In Hindi intonation pitch is not the only cue for associated aspects which may transfer meaning, but some other important aspects are involved depending on intensity alone or on quantity alone.

Hindi syllable structure

Hindi contains eleven vowels: /ɪ, e, ɛ, æ, ə, a, u, ʊ o, ɔ/, along with nasalized counterparts. Hindi has three short vowels, /ə/, /ɪ/, /ʊ/, and seven long vowels, /a, i, u, e, o, ɛ, ɔ/. The ash vowel /æ/ occurs only in English loanwords of Hindi. The short vowels do not occur word finally (Ohala, 1992, as cited in Puri, 2013). Pierrehumbert & Nair (1996) argue that Hindi with prosodic structures has complex elements. Hindi may have three moras. Syllable onsets can be minimized

to a single consonant. Hindi licenses a nuclear on glide and an extra consonant at word boundary.

Hindi syllables can have three moras; the third mora can be used to parse segments. Secondly, stress provides a test for how medial consonantal clusters are syllabified, for example, the word *muɗra* 'position'. Two syllabification alternatives, *mu.dra* and *muɗ.ra*, would rise to the foot and word structures as shown in Figure 1.
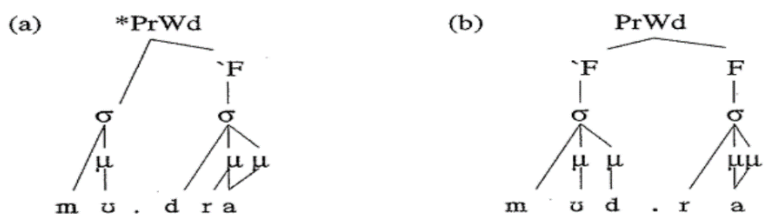

Fig. 1: Illustrates two different syllable patterns of Hindi word

Hindi lexical stress

Nair (1999) argues that lengthened syllable and relative extreme (F1 and F2) vowel formants are strong acoustic correlates of stress in Hindi (as cited in Dyrud, 1997). About formant variations, these variations are not reliable acoustic cues in comparison to durational factor (Nair, 1999). Nair (1999) states the unstressed syllables are more schwa-like vocalic than stressed syllables. In addition, she argues despite of Hindi stress as being non-contrastive, vowel/syllable durational variations and variations in formant values specify Hindi language has lexical stress, and therefore, this can conclude that as also reported by other authors, Hindi carries lexical stress which consists of acoustic aspects as follows: Extreme vowel formants which is, however, less significant and syllable lengthening (Nair, 1999).

Nair (1999) states that several linguists argue about the existence of stress in Hindi but they describe the rules of stress in Hindi (e.g., Hays 1991, 1995; Pandey 1989; Mehrotra 1970; Kelkar 1968) (as cited in Nair, 1999). However, Ohala established basic work on Hindi words to determine some of its acoustic analysis, while the few other phonologists studying the language mainly relied on intuition (as cited in Nair, 1999). Ohala (1977, 1986 & 1991) made two strong claims in favor of lexical stress in Hindi as follows: Stress may be a favored location in a word for the placement of pitch contour. Interpretation of some words where the wrong syllable is stressed, are judged by the native speakers of Hindi as

unacceptable and these judgments vary depending on whether the word is inserted in a sentence or in state of separation.

Kachru (2006) argues that stress in Hindi is not distinctive but is related to the syllable weight. The syllables are classified as light, medium, and heavy. Stress is assigned through vowel quality and duration of sound (weight of syllable) (Kachru, 2006). Nair (2001) found a less consistent amount of supporting results of Hindi stress, which made her believe that Hindi has pragmatic stress rather than lexical stress. In addition, Nair argues that there is substantial acoustic evidence to have lexical stress in Hindi, as also noted by Ohala (1977, 1986, & 1991 as cited in Puri, 2013). Kelkar (1968) argues that Hindi has syllable weight, e.g., light, medium and heavy. Lexical stress is assigned in a bi-syllabic word to the heavy syllable, if there is a single heavy syllable. In cases where both syllables are light or both heavy, the penultimate syllable is stressed. In tri-syllabic words, primary stress is marked on heavy syllable the penultimate, when there are two heavy syllables in a word. Dehli Hindi has initial stress where Kelkar's Hindi has it elsewhere.

Urdu lexical stress

In addition, 10 syllable structures were reported and as in other languages, Urdu contains only a single stress in a word. However, in some places multiple stresses were also reported. Syllables are classified as follows: heavy medium and light. The greater the weight of syllable, the stronger the possibility of primary stress on lexical level (Nyyar, 2000-2001). Much work has been conducted on Urdu in terms of phonetics and phonology. An acoustic work was done with reference to lexical stress in Urdu by Hussain (2010), who investigated the acoustic realizations of phonetic correlates of lexical stress in Urdu. As a result, the study found that the lexical stress alters the phonetic properties of both vowels and consonants in Urdu. This was the first such acoustic study of lexical stress in Urdu. Other research on the phonology of Urdu has included Phonemic Inventory, Urdu templates, and the Urdu sound system.

Hussain (2010) conducted an acoustic analysis of Urdu stress using recordings of Urdu native speakers as its measurement for determining the lexical stress in Urdu. He applied acoustic realizations of vowel duration, their fundamental frequency, relative intensity, and first two formant frequencies of six long and three short vowels of Urdu. Hussain argues that Urdu has lexical stress, which is often marked on a final heavy syllable. However, the final heavy syllable does not contribute to the weight of a final syllable because extramatricality. Urdu is a fixed stress language since syllable weight determines the primary stress in a word. Phonetic analysis shows that the quality of vowels is not only affected by stress, but also that phonetic properties of stop closures are modified by the stress. Masica (1991) regards Urdu and Hindi as the same language whereas, Hussain's,

(1997), the analysis in terms of vowel quality he measured for Urdu is different from Hindi.

Sindhi phonetics

Much work has been done about descriptive phonetics and phonology in Sindhi by Nihalani (1995), Jatoi (1996), Bughio (2001), Cole (2001) and Allana (2009). Allana (2009) described Sindhi articulary phonetics and phonology, while Jatoi has also contributed a great deal in phonetics and phonology of Sindhi. Bughio (2001) worked on the sociolinguistic aspects of Sindhi, while Cole (2001-2002) has written encyclopedic research papers on Sindhi phonetics and phonology, as has Nihalani (1995).

Sindhi vocal system

The division of the Sindhi vocal system according to Bughio (2001) is as follows: long vowels, short vowels, and diphthongs. The long vowels are /ɑ:, i:, u:/. The short vowels are / e, o, ɪ, ʊ, ʌ/, coupled with two diphthongs /ʌo, ʌe/. Whereas, Allana (2009) illustrates ten vocalic sounds: /ʌ, ɑ:, ɪ, i:, ʊ, u:, e, o, ʌo, ʌe/. Nihalani (1995) and Allana (2009) contend that each oral vowel has a nasalized counterpart and areshown with some examples as follows: *əsi:* 'eighty', *əsĩ* 'we'; *adʰi* 'half rupee', *ãdʰi* 'storm'; *dəhi* 'yogurt', *dəhĩ* 'tenth'. Nihalani (1995) argues that vowels /ɛ/ and /ɔ/ have a tendency of being diphthongized, as follows: [ɛə] and [əʊ]. He further explains that closed vowels tend to be shorter than the vowels in an open syllable and most of the vowels are longer than these short vowels e.g., /ə, ɪ, ʊ /.

In addition, Keerio (2010) claims to have ten vowels as follows: /i/ /ɪ/ /e/ /ɛ/ /ə/ /ɑ/ /ɔ/ /o/ /ʊ/ /u/, whereas, Bughio (2001) and Allana (2009) contend only eight mono-thongs along with two diphthongs. Sindhi diphthongs were in a bit of a controversial position, which has been solved through the acoustic study of diphthongs in Sindhi by Keerio (2010). The eight diphthongs [ɪi:, əʊ, eɪ, əe, əo, ʊu, ʊu:, əi:] in Sindhi were predicted by Jatoi (1996) and the acoustic study was carried out and examined by Keerio (2010) as follows: [əy, ɪə, oɪ, ɑɪ, əw, uə, ɑʊ, iʊ].

Sindhi consonantal system

Jatoi (1996), Allana (2009), and Keerio (2010) illustrate Sindhi consonants as follows: /p, pʰ[2], b, bʰ[3], t, tʰ, d, dʰ , ʈ, ʈʰ, ɖ, ɖʰ, tʃ, tʃʰ, dʒ, dʒʰ, ɓ, ɗ, ʄ, ɠ, [ɖr, ɖʰr, ʈr ʈʰr][4], m, [mʰ], n, [nʰ], ɳ, [ɳʰ], ɲ, ŋ, f, v, s, z, ʃ, q, x, ɣ, ħ, h, r, rʰ, ɽ, [ɽʰ], w, j, l, [lʰ]. While Cole, (2001) contends stops, affricates, nasals, and liquids have aspirated or breathy voiced counterparts and has a full series of stop consonants, showing

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[2] [ʰ] Superscript diacritic for voiceless aspiration.
[3] [ʰ] Superscript diacritic for voiced aspiration.
[4] [ɖr, ɖʰr, ʈr ʈʰr] are allophonic sounds pronounced instead of /ɖ, ɖʰ, ʈ, ʈʰ/ in Sindhi *Utradi (Northern)* dialect, also noted by Prem (1995).

contrasts between voicing and un-voicing, aspirating and non-aspiration, and plosives and implosive articulations in Sindhi. It has five places of articulation: labial, dental, retroflex, palatal, and velar, and the prominent aspects of Sindhi are implosive stops (Cole, 2001).

Considering prior work, this study will help to break new ground in the study of Sindhi syllable structure and stress patterns by applying objective methods. To explore the stress patterns of any language, the study needs to investigate lexical items carrying all targeted sounds in minimal stress pairs occurring at the same positions of lexemes without being affected by neighboring sounds acoustically. If the sounds are influenced by the neighboring sounds then these may be controlled by such words, preventing them from affecting the token sounds.

Sindhi syllable structure

Languages can have different numbers of syllabic templates; Sindhi language contains eight syllable templates as reported by Jatoi (1996).

Gordon (2014)[5] states that Sindhi syllable structure is interesting that CCVCC is unattested given that onsets and codas are in most theories assumed to function independently of each other, i.e., complexity in the onset should not impact complexity in the coda (or vice versa). But the absence of CCVCC syllable structure in Sindhi seems to suggest a relationship between the two margins.

Cole (2001) states about Sindhi syllable as follows: 'Syllable structure in Sindhi is maximally CCVC in word-medial position and CCV word finally. The onset consonant is optional, words may begin in vowel hiatus within words is frequently resolved through glide insertion or glide formation. Word-medial -CC- clusters may consist of any combination of obstruent and/or sonorant consonants. In -CC- clusters with an initial obstruent, there is typically an alternative pronunciation with a vowel inserted between the two consonants i.e., the word *hikɽo* 'one' and *jʰupɽi* 'shack' can be alternatively pronounced as *hikəɽo* and *jʰupɪɽi* by inserting intrusive short vowels /ə /, and /ɪ/ respectively'.

CC clusters can occur at any three positions of words i.e., at syllable onset, medial and coda; syllables are closed with vowels-semi-vowels in Sindhi (Jatoi, 1983). Sindhi words can have syllables from one to six in a word (Jatoi, 1996),

Consonant clusters at onset

Jatoi (1996) contends that CC consonant clusters can occupy initial position when the trill, rolled or flapped /j, r, or ɽ/ consonants or glide follow any initial consonant, for example, kya 'did', *pri:təm* 'love', *pɽi:*' cattle market'. While Cole

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(2006) argues that word-initial consonant clusters carry the consonant+ glide (y, w), as do CC of retroflex stop + ɽ (flapped).

Sindhi may be characterized by its free variation features as follows: Onset CC-clusters (*prem* and *pro.li*) are sometimes broken as alternatively *pɪrem* and *pɪroli* by insertion of an intrusive short vowel. There are compound consonantal sounds occurring on onset words medially like *po.ɽho*, *sən.nho*, and *mã.ŋhũ.* They are compound individual phonemes and are not part of the Sindhi alphabet (Allana, 2009; Keerio, 2010). This was also noted in the current study, that no participant inserted a vowel between the sounds, i.e., [ɽh], [lh], [nh], [ŋh], and [mh].

Both Bughio (2001) and Cole (2006) attribute this variation to the social background of the person. In addition, Cole (2006) argues that the deletion of word-final vowel as follows: Frequent deletion or loss of final word vowel may be distinguished by old and new varieties in Sindhi. Bughio (2001) further notes that the tendency of vowel deletion and insertion on the word-final environment is perceptibly noticed, particularly in *Lari,* as in *Kachchi* or *Lasi* (dialects of Sindhi); this illustrates the impact of Urdu-English on Sindhi, with especial reference to vowel variable occurrences in English loanwords.

Catford (1988) argues that lexical stress is an aspect of syllable, so is treated as to be a prosodic rather than a segmental phenomenon. Nihalani (1995) contends that lexical stress is not distinctive and the first syllable is assigned a stress of the morpheme. If special emphasis is given then the contrastive stress may be utilized for pointing any contrast idea in Sindhi. Jatoi (1983) argues lexical stress in Sindhi, has no phonemic role, whereas, English plays phonemic role by stressing different syllables in words. This specifies that the word meaning is modified in English by stressing first or second syllable of English words, whereas, this phonological modification in meaning does not occur in Sindhi.

Conclusion

This study explored the research works carried out on the experimental phonetics of speech science of lexical stress patterns in Indo-Aryan and European languages through empirical evidence from the native speakers. Sindhi language which is less-studied language in terms of its phonetic and phonological aspects has also been explored through this review that Sindhi word stress in comparison to English, is a weakly quantity sensitive, in which the lexical stress is assigned on the so-called heavy syllable (Abbasi & Hussain, 2015; Abbasi, 2017; Abbasi et al. (2017). Additionally, Abbasi (2015a) reports logistic mixed effects regression models on the perceptual judgments of stress assignments show that syllable (light *vs.* heavy) is a small but significant predictor of stress perception in Sindhi. Whereas, Abbasi (2017) further reports that acoustic realizations of the exponents of lexical stress is much less in Sindhi relative to English language. Lexical stress in Sindhi is phonological distinct from English in terms of word stress and, is

phonetically distinct from English in the acoustic correlates of stress. Abbasi (2015b) argues on Sindhi as a language in which intonation contours appear to be independent of stress. It suggests that stress is completely orthogonal to F0 contours unlike in most stress languages in which pitch accents dock on stressed syllables. Sindhi pitch accent rises from the first syllable string in disyllable words, regardless of syllable heaviness, and the rise is trailed by a fall at end of the word. Thus, the study suggests that Sindhi seems to behave like a stress accent language.

Acknowledgement

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Extracurricular Education Diversity in Czech Nursery Schools

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Abstract

This empirical study contributes towards a better understanding of the educational reality in kindergartens. It explores the after-school activities and interests of Czech nursery schools (NS) children. The topic focuses on the disharmony and subsequent fine-tuning of interests of both the family and the kindergarten, set against the background of parents' requirements and the kindergarten's reaction to them. The goal is to shed light on how kindergartens reflect parents' requirements pertaining to their children's extracurricular activities, the kindergarten's perception and interpretation of this situation, and what sort of approach is used for implementation. The research and survey method used is content analysis. Fifteen kindergarten teacher thematic reports, 3,000-5,000 words each, and forty inspection reports, the results of Czech kindergarten inspections, were analyzed. The analytical techniques of Grounded Theory - open and axial coding - were used in the processing of the source materials. The results of the analysis set in a paradigm model depict the state of administration and relationships between variables, which determine after-school activities in kindergartens. It was demonstrated that kindergartens select various approaches when negotiating a solution to extracurricular activities. The educational reality then includes kindergartens that do organize after-school activities as well as those that do not. Kindergartens which do offer after-school activities, however, differ in the degree of acceptance of such programs in terms of need for child development and how they perceive the benefits of such an above-standard approach towards their customers.

Key words: after-school activities, pre-school child, parents, interest activities, research, problem, kindergarten

Introduction

Organized extracurricular activities for preschoolers are currently an integral part of the daily program at many kindergartens. The organizational framework of extracurricular activities eventually settled on a format of periodic activities used

and tested at lower grades of grammar schools.[1] Kindergartens also organize occasional extracurricular activities, educational or recreational.

Extracurricular activities as part of preschool education are often a controversial topic, among specialists as well as parents. The issue generally stems from excessive demands in terms of extracurricular activities on the side of parents of preschoolers and awkward reactions of kindergarten administrators, trying to solve this issue. After-school programs, as part of the framework "educational program for preschool education" (RVP PV, 2018), are defined as above-standard kindergarten activities and should be considered as a service to children and their parents. On the one hand, this definition sets clear parameters for extracurricular activities within the educational school program.[2] On the other hand, it creates a disbalance among kindergarten administrators and parents' expectations, resulting in a divergent approach taken by each individual Czech nursery schools (NS) in dealing with the opinions and demands of parents as subscribers to this service, as they see fit.

This study presents research results with the intent of providing insight into the issues of extracurricular activities organized by nursery schools, using the opinions and experiences of NS teachers as sources. Further data sources, aside from the thematic writings of NS teachers, included NS inspection reports published on the Czech school inspection website (CSI). As CSI is an authority on observations, assessment and also control of the conditions, processes and results of pre-school education, it is logical that during the implementation of these processes this authority must also express its opinions on extracurricular activities in kindergartens. In doing so, CSI is providing public feedback on NS operations within this context, which is why these reports were used as support materials for this study.[3]

Nursery schools extracurricular activities – background

Extracurricular activities may be defined as a part of after-school education. This type of education is also supported by the Czech School Act (§111), and though it does not have the parameters of compulsory education, its potential to fulfill educational goals, i.e., to develop and cultivate the personality of the pupil, is indisputable. Its concept is appealing mainly because it is built on the principle of voluntarism and based on the interests, needs, preferences and personality of each

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[1] According to Decree 74/2005 Coll., on extracurricular education, it is defined as an organized, periodic after-school activity as part of a group, club, course or team.

[2] Unless otherwise noted, the term school and nursery schools (NS) are used in the text as synonyms.

[3] Czech School Inspection (CSI) performs evaluations in schools that are included in the school register. Only the situation in these kindergartens has been the subject of our research.

individual. Most often it takes place during the pupil's free time and is focused on various areas of interest.

The interest intensity and focus in a child, which could lead to maximizing the effects of extracurricular activities in NS, is debatable, rather illusory and often stemming from the ambitions of the child's parents. Preschoolers' interests are, at this developmental stage, rather short-term, lacking form and precise definition (Pávková, 2008; Hofbauer, 2004). Koťátková (2014) discusses the spontaneous formation of interest just before the start of elementary education, and of certain differences among children, which, as can be derived from her subsequent description, can be perceived as an inclination, a thematic preference within a child's activities formed during play or as part of the daily NS curriculum. Moreover, she notes that this specialization starts the "ordeal" of various after-school activities (Koťátková, 2014), which is a process that can carry a negative connotation. As will be demonstrated in the research part of this study, a response to this statement was even reflected in the activities and operations of surveyed kindergartens.

According to the Czech Education Act (§111) and Decree 74/2005., Coll. extracurricular education is provided in school facilities for after-school education, especially in school clubs and after-school care facilities. It therefore focuses mainly on primary education, although even preschool children may attend activities at these facilities. Apparently, kindergartens are not considered in this legislation framework. However, the RVP PV (2018) does reflect the potential demands of parties interested in pre-school education. Nursery schools offer the option for above-standard services to parents as part of the institutionalized preschool education, within its standard operations.

In the context of subsequent educational levels, the terms extra-class or out-of-school activities are used. These concern any school activities taking place outside of mandatory lessons, in other words, outside of the obligatory curriculum. Even NSs organize activities, which fall within the scope of this concept, by selecting extra-curricular activities outside of the SEP framework and mandatory preschool education. They may have a spontaneous, occasional or regular character (Hofbauer, 2004). It is a child's free play, based on individual interests; in case of occasional activities, it is most often sporting events, theater performances, excursions and trips organized according to the possibilities, within the interest and focus of the kindergarten. In case of activities organized regularly, after-school programs can accommodate various interest groups year-round.

As part of its daily activities, the kindergarten curriculum cultivates not only the personality of a child, but also various newfound interests in children. However, certain interests should be strengthened and developed in the form of after-school programs, managed directly by the kindergarten teacher or, depending on the interest of the parents and the means of the school, by an

external instructor or other school staff. Such activities are usually subject to an extra charge and are not included in the monthly tuition fee. As mentioned, according to the basic curriculum document for pre-school education (RVP PV, 2018), extracurricular activities are of an above-standard nature.[4]

There are few empirical data from realistic situations on the number and focus of extracurricular activities in Czech kindergartens. Key findings were provided by the CLoSE research survey (Greger et al., 2016), in which a representative sample of nursery schools was analyzed and the following was found:

- three-fourths of nursery schools offer parents extracurricular activities or other developmental activities for their children just before joining elementary school (group with focus on stimulating education, the "dobrý start" method, etc.), 20% of schools offer these activities free of charge;
- nursery schools offers 3.5 activities on average, while some nursery schools offer up to 12 various extracurricular activities
- the occurrence of extracurricular activities is more likely in a larger nursery school;
- the most common extracurricular activities are English, flute lessons, sports, dance, music or motion activities, while less often are ceramics, swimming, painting or crafts, singing, speech therapy and other developmental activities intended for preschoolers.

Extracurricular activities are presently a commodity that is largely complementary to compulsory education and therefore have potential for further development beyond the classroom. Children's parents are well aware of this fact. For example, Simonová's research (2017) confirms this notion and reveals that when parents are choosing a school for their children, they clearly favor those providing extracurricular activities and other after-school programs. Further evidence comes from the degree of parents' expectations related to a child's school performance, applying the following formula - the more extracurricular activities, the higher the expectations of better results (Zpráva, 2013). Extracurricular activities and after-school programs, being the result of the school and teachers' offers as a reaction to the natural demand of parents, are an integral part of the work of elementary schools, as documented by a multi-case study on the changes in five primary schools in the Czech Republic (Dvořák, Starý, & Urbánek, 2010).

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[4] RVP PV (2018, s. 42) states: "In case a kindergarten is offering to children or their parents further services, which take place outside of the regular hours of facility operation, outside of the teacher's working hours and which are *subject to extra charge* (for ex. extracurricular activities for children, occasional evening or weekend child care, occasional older children care – i.e. siblings, separate programs for parents, etc.), these activities (services) are *'above-standard',* and are not part of the School educational program (SEP) and cannot be organized at the expense of its quality and extent."

Hands-on experience from pre-school education has shown that parents of children in kindergartens are thinking in a similar way. Their behavior signals that they too are subjected to the social pressures to individualize their children and that they are using socialization based on personalization (Lipovetsky, 2008), transferring this pressure to the kindergarten itself. We perceive this as an effort by parents to extend to their children a rich spectrum of stimuli for their personal development in order to best start their educational careers. As noted by Kašparová (2014), some young mothers work on their children's institutionalized education:

"I think that especially English is really important. Ríša has been taking lessons of English since he was six months old, and when he starts school, he will be fluent. We would like to send him to an English school. That way he will have a bigger chance of studying abroad."[5]

It also shows that parents have different educational aspirations in relation to their children before they can be influenced by their learning outcomes (Reed, 2012), i.e., prior to entering primary education. Today's parents often rate a kindergarten according to just how many extracurricular activities they offer (Ťethalová, 2010). We know, however, that the real interests of parents are usually diverse, because they are purposeful and utilitarian in nature. Further, they are also uneducated and therefore often non-constructive and counterproductive to the school's progress (Dvořák, Starý, & Urbánek, 2010).

The establishment of extracurricular activities has its roots at a time when there was a shortage of children in kindergarten, and the supply of such activities was meant to attract potential clients of pre-school education. Nursery schools responded according to their means and opinions, and the situation became unbearable in some cases, since extracurricular activities started to significantly interfere with the obligatory educational activities of the schools. In 2016, the CSI, apparently also due to experiences from kindergarten inspections, issued a "Statement on providing or organizing paid extracurricular activities in kindergartens," which unambiguously established the basic organizational framework for these operations, referring to the relevant legislation. As a result, after-school activities cannot be part of a school's SEP, and they also cannot interfere with obligatory education, especially not at the expense of the extent, quality or ratio of the structured versus unstructured activities of a child, and they cannot be obligatory for parents, because the nursery school provides each child with a well-rounded and broad educational program (Stanovisko, 2016). Also, these kindergarten services are currently dealing with some regulations, and

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[5] From the author's field notes (Kašparová, 2014) – the mother is talking about her 16-month-old son.

according to Opravilová (2016), this direction towards a reduction of extracurricular activities in the nursery school is a consequence of its increasing financial demands. It is indeed realistic, because according to Gregera et al. (2016), the cheapest activities are arts and crafts (294 CZK on average) and speech therapy (312 CZK on average), while the most expensive are swimming (1,037 CZK on average), ceramics (1,113 CZK on average) and of course the much-favored English (1,415 CZK on average). The financial aspect of these extracurricular activities can actually become a source of disadvantage for children, as parents who have insufficient financial means are unable to meet the financial criteria. Thus, the roots of inequalities in education are formed, evolving at a later educational stage into an important variable correlating with a child's success at school (e.g., Matějů, Straková et al., 2006).

In order to gain more insight into the issue of extracurricular pre-school education, we researched how the teachers themselves perceive this situation and how CSI comments on it.

Research - objectives, methods, samples and limits

This study's ambition is to scientifically support the understanding of extracurricular activities of children in nursery schools, which are organized as part of after-school programs. The objective of the research was to explore and uncover the educational reality in preschool education with an emphasis on the implementation of extracurricular activities and to offer empirical data for further discussion on this issue. As means, the statements and experiences of kindergarten teachers were to be used, as well as the outcomes of NS inspections carried out by CSI, documented in their inspection reports. In both groups of source documents, but mainly in the CSI reports, passages, which in any context commented on the operations of the above-standard and extracurricular activities in NS, were analyzed. Thus, a basic question arose during the research: *How are extracurricular activities in a kindergarten reflected in the educational reality of pre-school education?*

This generally formulated intention was divided into specific research problems within the survey:

What approach and strategy are selected by the NS for extracurricular activities and why? How does the NS organize extracurricular activities? What are, according to the teachers, the interests of the school, parents and children, in terms of extracurricular activities?

The data from the teachers was gathered by a method of thematic writing (according to Wiegerová & Gavora, 2014). In the survey, we capitalized on the potential of free writing on an assigned topic, when the given "testimony" originates in time according to the tempo, interest, opportunities and other dispositions of the author, while also offering the option to reflect and fine-tune

already stated ideas. For research, free writing is advantageous because it provides an opportunity to gain insights into the discourses and the perspectives of the participants, giving them a chance to think about their subjective approach without fear of someone else's reactions, and also without external interruptions to the data collection process in an attempt to verify their understanding (Elizabeth, 2008).

For the assigned topic, "extracurricular activities in nursery schools - my experiences and opinions," there were only two writing conditions. The intent was to reveal not only the experiences of the teachers with extracurricular activities as a reflection of the educational reality, but also their opinions on this subject. Aside from the assignment of the topic, the participants were not instructed in any way on the extent, format and content of the writing. Based on our experience, it was assumed that the topic of extracurricular activities in nursery schools is sufficiently "strong" to ensure adequately extensive and spontaneous testimonies from the teachers, without further external support. Participating teachers were selected for their daily professional experience with a given topic, but also for their willingness to share the reality on a given issue. This task yielded 15 texts, spanning 3,000 to 5,000 words, received in printed or electronic formats (email).

As noted, another research method used was a content analysis of documents – CSI reports. These inspection reports are accessible to the public in a CSI database posted on their webpage. 40 NS reports were selected, dated sometime during 2017 (and possibly the last 2 months of 2016) and which represented NSs that organized their activities as standalone subjects, i.e., not connected with a elementary school (ES). The reason for the first criteria was that the CSI statement on extracurricular activities in NS was issued in 2016, and our research was interested in official statements issued later. The decision to select only standalone NSs was made due to the fact that the organizational, operational and staff requirements in connection with extracurricular activities are greater than for NSs connected with an elementary school.

Content analysis was applied to the presented research. It can be used as a tool or process and also as a technique or a method (Dvořáková, 2010), and such similar diversification took place during this research as well. Content analysis was conducted as a research method and as a technique of data processing.

To process the data, analytical techniques of anchored theory - open and axial coding - were used. The paradigm model has proven to be the most appropriate tool for sorting and arranging the obtained data. As is well known, the paradigm model is a result of axial coding and identifies a phenomenon, its causal conditions, the context and intervening variables, strategies of action and consequences (Švaříček & Šeďová, 2007).

The **research sample** was made up of teachers presently working for a NS. Intentional selection was used. We searched our neighborhood, looking for

teachers willing to convey their approaches and reflections of their own experiences, without reservations towards writing.

We approached 17 teachers with whom we had a professional connection – they acted as faculty teachers, previously collaborated with us on projects, or were faculty students in a part-time study program – 15 of which shared with us their statements. The length of pedagogical practice of the teachers ranged from 2 to 20 years. The teachers represented both smaller and larger NSs (from single class to six classroom NSs), and all NSs were located in Moravia. All but one of the teachers were from public NSs.

There are also **limits** in our research, pertaining mainly to the research sample size and its selection. Qualitative design allows a selection of a few cases, as was the case in this study, but its relatively narrow and local focus offered a depiction of the situation in the selected national region especially. That said, there was an effort to compensate for this deficit by analyzing inspection reports also covering NSs from most regions of the Czech Republic. In this context, there are also disadvantages to free writing as a research method. On the one hand, participants are experiencing relative comfort, but on the other hand there is little space to fine-tune our understanding of the presented ideas and their opinions.

Results

The research survey offered an insight into what phenomena illustrate the educational reality of kindergartens in relation to the extracurricular activities they organize. The strongest connection in this part of the NS agenda was clearly shown in relation to the parents of children currently attending NS, and also those applying for NS.

Interpretation framework of the research

In the first phase, the product of the open encoding was the processing of the key phase data. These were embedded into the paradigm model. Subsequently, the following scheme was created:

Phenomena	Causal conditions	Context	Intervening conditions	Strategies of conduct, interactions	Consequences
Extracurricular activities in NS	Ambitions and expectations of parents	Specifics of NS (staff, its opinions, conditions of NS)	Statements and inspections of CSI	approach selection as a reaction to "extracurricular" demands of parents	Extracurricular activities as burden for NS

Tab. 1. Extracurricular activities in NS – paradigm model

Table 1 shows the basic interpretative framework of the research survey. It centers on the extracurricular phenomena as identified in today's kindergartens. It has shown that extracurricular activities are organized as a result of a pressure or, at a minimum, an intense parental demand. For parents, extracurricular activities are an important parameter for assessing the quality of the school, and they demonstrate the customer service approach of the school. According to teachers, many parents clearly select a school based on the availability of extracurricular activities, with English lessons being in the highest demand.

"Parents often feel that if a kindergarten does not offer sufficient extracurricular activities and after-school programs outside of the SEP framework, they deem it inadequate and continue searching for a different school. Parents are mostly interested in languages, mainly English and then PE." U8

How teachers deal with parents' expectations and what approaches they adopt depend on their views on how to develop interests in pre-school children. A determining factor is their ability to communicate these views to parents and to effectively negotiate conclusions on extracurricular activities. Other determiners of this process are operational or organizational conditions at the school. Lastly, one important factor contributing to the solution regarding extracurricular activities is the CSI statement on the given issue from 2016. According to our analysis, extracurricular activities in NS, in general, are rather a strategically accepted but often also tolerated activity. The careful response of schools is mainly a result of unclear benefits in relation to the development of the interests or overall prosperity of a pre-school child. This approach is illustrated by the questioning of the character and quality of parenthood and the attitude of today's parents towards their children. In this respect, one of the teachers came to an extremely critical position in her statement, saying,

"It is a service to parents. I was forced to think about the word 'service'. Providing a service to someone is respectable and, to some degree, uplifting. The teaching profession is certainly a service in the best sense of the word. Service to the country, to the generations, to the world. As an extracurricular activity lecturer, I am very happy to provide a child with a service, which enriches them, contributes to their development, entertains and delights them. I am very happy to provide a service to a parent who believes in my abilities and allows me to pass on my knowledge and skills to their child. But I do not want to confuse the word service with serfdom. It is not service when it is for parents, who are too lazy to take their child out of kindergarten earlier and teach them how to swim, who would rather pay for the ski course and are happy to get rid of them for a while." U2

Status of extracurricular activities in kindergartens

A key research category is that of extracurricular activities in kindergartens. Through coding, we identified three ways in which schools dealt with

extracurricular activities, and we refer to them as the status of extracurricular activities in kindergartens. For the characterization, explanation and declaration of the relationships between categories, we extended the key category to causal conditions stemming from parental influences on extracurricular activities in kindergartens and the contexts in which kindergartens work. These contexts are diversified mainly through the approach of kindergartens to extracurricular activities and with respect to the other conditions in kindergartens (table 2).

Tab. 2. Three approaches of NSs towards extracurricular activities

Status of extracurricular activities (EA) in NS	„We have them and want them …"	"We have them, but do not want them ..."	"We do not have them and do not want them …"
Teachers' opinions on EA	*positive, accepting EA*	*negative, rejecting EA*	*negative, rejecting EA*
Reactions to the parental demands for EA	*accommodated*	*accommodated*	*not accommodated*
Parental expectations regarding EA	*heard and fulfilled*	*heard and fulfilled*	*heard and fulfilled except for EA (in SEP)*
Whose interest is a priority?	*parent's interest and NS's interest*	*parent's interest*	*parent's interest and NS's interest*
EA availability	*EA are for all children at NS*	*if at all – EA should be for all children at NS, not just according to NS possibilities and the abilities of children*	*EA is a tool for the financial bullying of parents – not all parents can afford them*
EA in relation to SEP	*effective "above-standard", addition to SEP*	*addition to SEP*	*Interest in EA "dissolved" in SEP*
Unstructured, spontaneous child play as a counterweight to EA	*offered according to the options of the day*	*offered according to the options of the day*	*offered at the expense of activities of the day*
Child in EA	*develops better*	*some children in EA may benefit*	*is overworked*
EA as an indicator of NS quality as perceived by parents	*NS is competitive thanks to them*	*NS is competitive thanks to them*	*NS is competitive even without them*
EA are …	*the opportunity for children to develop*	*a parental requirement that*	*an expression of parents' mistrust*

	acts as a means of maintaining good relations with parents	*needs to be fulfilled in order to maintain an optimal relationship with them*	*towards NS, a manifestation of parents' ignorance of NS operations*

Let us now examine in more detail the character and the three positions of NSs, which they adopt and which then set the status of extracurricular activities in the NSs.

An extracurricular activity as a positive educational element of a kindergarten

The first approach of the schools represents those who organize and accept extracurricular activities or declare faith in their benefits to children and the school; we call it "we have them and we want them." This is common ground for kindergartens, which positively fulfill the expectations of parents, where their voice is of value to them, and where extracurricular activities pose a surmountable challenge. Parents' demands are an important element in the mosaic of school operations, the results of which are to be judged as successful and competitive, providing above-standard services to parents and their children.

"I cannot imagine that we would work entirely without extracurricular activities. Parents select a school based on these. And they can be beneficial to the child. And when the teachers do what they enjoy doing, like dancing or arts, it is very useful." U1

Representatives of these schools present the opinion and conviction that extracurricular activities have the potential to support the well-rounded development of preschoolers regardless of age, if these activities are well prepared and professionally managed.

"Thanks to extracurricular activities, children have a chance to fully immerse themselves into an activity, which makes them happy, fulfills them and not only that. If a child attends a club or an activity regularly, by doing so, they build a positive approach towards spending their free time in an active and meaningful way." U5

These schools are especially trying to manage these activities in a professional way, usually using their own staff and teachers. Though they do admit it is not always successful. According to the participants, the problem is that the hired and paid specialists do not always reflect the psycho-social characteristics of a preschooler in their approach, and they lack an understanding of the nature and rules of the life and operations in kindergarten.

Extracurricular activities as a strategic activity in kindergarten

The most powerful data, according to the teachers, is the kindergarten approach, in which schools reflect the demand of parents for extracurricular activities somewhat positively, but at the same time perceive them as a burden

they need to cope with in order to maintain stability and good relations with parents. We called it "we have them, but we do not want them." These kindergartens, to a certain extent, tolerate parents' demands, while cautiously "fine-tuning" their mutual differences regarding extracurricular activities in NS.

These schools either share with parents their negative opinions (rejections), often without prior agreement, or ignore them altogether, because they perceive it as a starting point for a potential conflict or a discussion, which might commence as a result and which they do not consider effective or useful.

> *"Teachers should work with the natural curiosities of children and create a sufficiently stimulating environment, so that they are naturally eager to learn and to discover on their own. This is, I believe, successfully happening in most schools. The problem is, that this activity is often invisible. Parents frequently do not see what activities take place at school during the day. When a parent does not pay attention, does not read and does not comply with the rule that a child should be present at school by 8AM, then it is really difficult to explain that it interferes with the schedule and that the child does not have enough play time. How is it possible that my child does not have enough time to play, they ask? And then we schedule extra activities instead of nap time. It is exhausting and impossible. It is difficult to reason with a parent." U9*

According to the participants, these schools work under the premise that extracurricular activities are suitable for a few advanced children with specific interests, however the competitiveness and good reputation of the school is the key aspect.

> *"Which headmaster wants their school to be trashed by parents on social media? To be competitive means to be able to respond to the demands of parents and accommodate them." U8*

This is why they offer extracurricular activities, especially to older children, who are easier to handle, even though it would be proper to offer it to all children. They do this for the children as well as for the parents who demand it.

After its "intervention" in 2016, when the CSI, as an authority for external evaluation of school activities, quite unequivocally declared its stance and the necessity to organize extracurricular activities according to the recommended format, the inspection only exceptionally reproaches schools for incorrectly scheduling extracurricular activities in the most productive school time. It also states that extracurricular activities are offered to parents and should cultivate and further develop a child's potential, which is a criterion being evaluated in monitored NSs.

Educational reality in kindergartens without extracurricular activities

The data uncovered another, least popular group of NSs (in this area) with a specific approach towards extracurricular activities, and we named it "we do not

have them and do not want them." As can be assumed from the title, these NSs neither organize extracurricular activities nor have the intent to do so. That said, these schools do attempt to listen to the demands of parents on this topic.

> *"In kindergarten, a child receives everything necessary for healthy and well-rounded personal development, which is what we communicate to the parents. If parents feel that more should be done, they can do more in extracurricular activities outside of the school. A child will be happier on a playground with a parent than doing an after-school activity which does not interest them." U7*

According to this teacher's report, it is a matter of an argumentative discussion based on explaining to and persuading parents that extracurricular activities are useless in a normal kindergarten setting, and all parental incentives can be incorporated into the School Education Program (SEP). These NSs perceive extracurricular activities in preschool education as an ambition of parents, resulting in overloading the child and restricting their unstructured play time.

> *"Children want to have fun, play freely, spend time on what they like, what makes them happy, without interruptions, for extended periods of time. They want to choose themselves what they are going to do and for how long. They also want other children to do what they like. From a grownup, they want to be either "left alone," to play with them, to watch them play or possibly to help resolve a potential issue. Without even knowing this, children learn so much in an unstructured, spontaneous play. That said, I am convinced that without leadership, without an example, and without overcoming challenges (with a teacher's help), a child will not develop properly, will not reach their potential and become a person who is fun to be with... But there is no way to ensure spontaneity ('you can paint always on Wednesdays from three to four') and a length of time that will suffice. There is no flexibility in extracurricular activities." U2*

Further, according to the participants, extracurricular activities seem to be the *"cause of economic bullying"* of some parents. Not all of them can afford to pay for extracurricular activities, yet they are forced, if it is at all possible, to pay and together with the child to conform to the norm.

As a solution to alleviating the pressures of parental demands on organizing extracurricular activities, the teachers suggest that parents' trust is strengthened by open communication, by increasing the parents' awareness and informing them about NS events, for example explaining the basics of SEP.

> *"It seems that the parents do not know much about the school educational program (SEP). It is unintelligible to them or, according to their opinions, does not seem to be sufficient for the wellbeing of a child. It is also possible that parents consider it rather a formality or an administrative document, like the*

school or dining room rules of conduct, which no one reads as long as they do not need to resolve a specific issue or a problem with the school." U2

"Of big help is open communication with the parent, a meeting with parents to properly introduce and explain it (SEP). Many parents do not even know that there is an educational program that governs all activities at school, and that children are actually being educated. That might be the reason why such a high percentage of parents find extracurricular activities so important, and why they think it is the only place for them to learn something." U4

According to the inspection reports from CSI, there are, indeed, kindergartens, which do not offer any extracurricular activities, as there is no mention of them in the reports. One possible explanation of this could lie in the above-mentioned approaches of schools.

Discussion

Beck (2004) stated that childhood is perceived as a project for adults, who are responsible for its proper development and for whom children gain importance only as a "remainder." Children then become subjects of parental efforts to not neglect anything in supporting them and to direct them towards success. Even as part of research results, parents are depicted as vigorously enforcing their own ideas on paths leading to the dynamic development of their children.

Research data provides an image of how schools deal with parental demands in relation to extracurricular activities. It has been shown, that the strategies used by schools reflect mainly the demands of parents rather than their children, even though parents are using the interests and the wellbeing of their children as leverage. In this context, Opravilová (2016) states that the time and space allotted for child's play are being used mainly by parents to tend to their noble intentions, often subjective aspirations, presentations and self-presentations. According to the participating teachers, extracurricular activities satisfy mainly parental ambitions, and their fulfillment occurs at the expense of opportunities for the child to get to know the world in their own way. The opinion that NS teachers consider this situation as a problem leading to limitations in children's lives is also noted in a representative survey among NS directors in the Czech Republic. They also consider kindergarten children overloaded, thanks to school or after school extracurricular activities. (Simonová, Potužníková and Straková, 2017).

According to repeated surveys among preschool educators (Opravilová, 2013), an activity, as a natural need of a child, has, under the influence of permanent, externally stimulated pressure, changed from a spontaneous activity to a mandatory action, with all educational space being controlled by a carefully crafted offer, approaching individual and social manipulation. The research participants also perceive the expanding, above-standard NS activities as the cause for the decrease of time and space for spontaneous free play.

A strong voice, frequently resonating through today's media, for example in parental discussions over social media,[6] which is useful to listen to, are especially opinions approving of and demanding above-standard activities in kindergartens. This research has confirmed that extracurricular activities in NSs are one of the criteria recommended to examine prior to attending a school. Aside from this, there other parameters as well, for example the type of NS, distance from home or work, opening hours, etc. (*Jak správně vybrat*, 2014). For example, England seems to have a more sophisticated approach focused on specialized areas of education, and where authors talk about the so-called "parental philosophy." It is being recommended to parents to find out whether the school provides a space for individualized education and uses an individual approach, whether it accommodates parents as volunteers, builds on rigorous assessments and results in children, or uses integration for topics and strategies in class with the objective of the holistic development of the child's nature. (Pena, 2015). The selection of a school that matches the desires and demands of parents echoes not only in the above-mentioned research (Simonová, 2017). Even Picková (2017) notably confirmed in her research a clear parental emphasis towards the rigorous fulfillment of the personal and educational needs of their children, bordering on overly protective procedures, with the goal of ensuring the best possible future for their children, thanks to a good kindergarten or grammar school.

According to the study participants, there are also parents who do not initiate extracurricular activities at school, most likely due to financial reasons. This is also confirmed by the inspection results in NS (Ťethalová, 2010). An interesting comparison might be with a study by Lareau (2003), which revealed that American blue-collar parents, who could struggle with payments for above-standard activities at school, follow a parenting style enabling children to grow up in a less organized way, more often relying on school. To the contrary, middle-class parents apply the so-called "concentrated cultivation," based on organizing school and after-school programs for their children, in particular, initiating their presence in organized leisure activities, engaging parents in the life of the school and in communication with the school as well as with the children (Lareau, 2003).

Research has confirmed that the life and the atmosphere in NS reflects not only personal attitudes, but also public opinions, interpreted from the point of view of various priorities (needs and abilities of a child, success, prestige, market demands, etc.) and communicated through the opinions of parents, teachers or representatives from the educational administration. (Opravilová, 2013). The leitmotif of educational politics, when looking at the issue of after-school education in NS as an above-standard service, is the equality and diversity of the educational

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[6] For example, www.rodina.cz, www.modrykonik.cz, https://zpravy.idnes.cz/diskuse, www.emimino.cz, etc.

programs without the need for extracurricular activities. The recently noted diversity of an average NS program should ensure accessibility for all children (Ťethalová, 2010) and reduce their overload. Research has shown that in the educational reality of today's kindergartens, this requirement is hardly fulfilled. It is assumed that argumentative discussions with parents and the safeguarding of their pedagogical autonomy must be the most demanding tasks of NS teachers. Again, this corresponds with the results of the already mentioned research study involving NS directors (Simonová, Potužníková and Straková, 2017), who consider working with parents as the fourth most frequent source of issues in their workload. The teachers' constant maneuverings between various demands of parents as preschool clients and their own pedagogical stance, which does not favor extracurricular activities, fairly sums up the situation in which today's parents may find themselves. The fact that, in the end, parental demands are met, as signaled by the acceptance of their role as client, is clearly considered by the schools. This is not only a Czech issue, as kindergartens in the USA, Finland and Russia are confronted with this as one of the characteristic changes of their educational systems (Vlasov & Hujala, 2016).

The participation of parents in the development of a sound educational career for their offspring begins, without a doubt, with a preschool education. We can see a strong interest of parents in ensuring the best possible support for their children, starting from the lowest level of institutionalized education. Its result should be an education, which can be exchanged in a labor market for a profession or a vocation, which will become the source of an adequate quality of life.

Conclusion

This study concluded that extracurricular activities in NS do not serve, according to participating teachers, as a primary platform for developing a child's interest or as a meaningful pastime, during which a child would have the choice to select their own activity, and this despite the fact that teachers, when engaged in organizing these activities, try to fulfill their purpose and meaningfulness. The lack of free choice and voluntariness of the child therefore contradict one the main principles of leisure activities. Further, it was revealed that parents are the instigators, who push for extracurricular activities in NS to be organized. Kindergartens perceive this as an issue as well as a challenge, and they try to address it. Data from three different approaches were analyzed, showing how NSs reflect the demands of parents in relation to their extracurricular activities. All results are generated with respect to the CSI statement, because they meet the conditions required by the state, that is, extracurricular activities are being offered in an appropriate time and with correct focus, or they do not have these activities in their programs at all. The first two NS approaches are built on a positive response to the parental demands for extracurricular activities, although they

differ mainly in the way schools believe in the merit and effectiveness of these activities in pre-school education. The last group of schools is trying to dissipate parents' demands through their daily educational program, by negotiating with them and by reasonably explaining to them their arguments and intentions.

A school's success or failure is often decided by the ability to effectively interconnect personal visions – mainly among school staff, but also those of other involved parties (Kaldestad, 2009). It turns out that in kindergarten, it is difficult for teachers to work with parents, who are generally quite involved but whose interests are often highly individual and, in relation to the school's operation, even counterproductive. When pondering the reasons for these approaches, we are currently considering mainly the economic and cultural interests of parents, who are pursuing their children's successful development and futures.

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Classroom Participation as a Performative Act of Language Learners' Identity Construction

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Abstract

In the first part of this study, we briefly present different approaches used to define the concept of second language learners' identity. Then we introduce Butler's theory of performativity (1988) and we attempt to apply its main concepts as tools for describing L2 learners' identity. In the second part of the study, we try to answer the following question: What are typical performative acts of a good and a poor language learner in the language learning classroom? Our research suggests that performing a good language learner identity refers to the learner's frequent and repetitive participation in utterances whose content is related to the language classroom, regardless of the chosen communicative resources. As for performing a poor language learner identity, it appeared that it refers to the learner's repetitive and frequent participation in utterances whose content is not related to the language classroom, regardless of the chosen communicative resources.

Key words: theory of performativity; L2 learners' identity; good language learner identity; poor language learner identity

Introduction

In the field of second language acquisition (SLA) various labels are used to describe language learners: basic / independent / proficient users, non-native speakers, multi- competent speakers, emergent bilinguals, good and poor language learners, successful and less successful language learners, powerful and not powerful enough language learners, autonomous learners, etc. All these terms depict researchers' positions on the process or the 13 aim of SLA, as well as the applied theoretical framework. However, it should be taken into consideration that researchers' and practitioners' positions are always reflected in their practices despite the fact that these positions are always partial, subjective, and context dependent. Therefore, one of our responsibilities as researchers is to try to

deconstruct the constructs of extralinguistic reality which influence the ways we conceptualize and conceive their meanings.

In what follows, we will first present a traditional dichotomy of a good vs. a poor language learner (LL) that is concerned with their psychological characteristics and their language learning behaviors. Then, we will briefly describe the new line of investigation in SLA that deals with LLs' identities as multiple and dynamic processes enhanced or restrained by the learning context. Next, we will introduce the theory of performativity, a framework Butler (1988) has proposed to describe the construction of gender identity, which will then be used as a tool to describe the performativity of LLs' identity.

The language learner: the good, the poor and the active

The interest in LLs' labels, and in the meaning conveyed by these labels, has a long history in SLA. During the period of the psychological and socio-psychological approaches to research, which were in SLA typical for the late 70s, 80s and early 90s, the authors were mostly concerned with individual differences between learners that predisposed them to be good or poor(er) LLs. All the studies (see Rubin, 1975; Naiman et al., 1978; Rubin & Thompson, 1982; MacIntyre & Charos, 1996; MacIntyre & Noels, 1996; Lightbown & Spada, 1997) have found individual differences to be consistent predictors of success in language learning. A good LL seemed to be endued with a particular constellation of stable personality traits such as motivation, extraversion, a willingness to take risks, a lack of inhibition, tolerance of ambiguity, field independence, creativity, self-esteem and certain learners' beliefs. The authors were also interested in good LLs' practices and behaviors that lead to better results in language learning and use. The correlation between success in language learning and the use of a language learning strategy, such as guessing, monitoring, taking and creating opportunities to practice and to use language, has also been confirmed by the aforementioned studies. The representation of the personality of a good LL was also shared and supported by language teachers' common beliefs (see Lalonde, Lee, & Gardner, 1987).

The new line of investigation in SLA, typical for the late 90s and 21st century, was either concerned with psychological characteristics of LLs, but compatible with the process-oriented approach to SLA (see Dörnyei, 2005), or with the socio-cultural context of L2 learning and its dynamic relation to learners' active participation in these contexts (see Norton & Toohey, 2001). The authors researching language learning from the socio-cultural methodological approach (see Lantolf & Thorne, 2006), mostly inspired by the work of Vygotsky (1978), examine how "learning and development occur as people participate in the sociocultural activities of their community" (Rogoff, 1994, p. 209) and how they learn through „repeated engagement in and experience with these activities with more competent members of a group" (Hall, 1993, p. 148). SLA researchers

positioning themselves as poststructuralist, just as the authors researching language learning from the socio-cultural stance, conceptualize L2 learning less as an individual and cognitive process, and more as a social activity. However, they take into consideration the LL's socio-historically constructed relationship with the language and the community that can provide more or less favorable conditions for his or her engagement. The attention was shifted away from a learner as an object with a stable identity to a learner as an active subject, with multiple and dynamic identities who can accept, resist or negotiate his identity positions[1] in language learning contexts. Unlike the traditional understanding of a learner's identity in terms of one's connection or identification with a particular social group, a LL's identity with regard to the poststructuralist approach is seen as „his or her relationship to the world, how that relationship is constructed across time and space, and how the person understands possibilities for the future" (Norton, 2000, p. 5).

Along with this conceptualization of identity, two notions new to SLA were introduced in the field: learners' agency and learners' investment. Within the poststructuralist framework, the authors often refer to agency as to a learner's capacity or inner power to act, engage, participate and position in those contexts, to resist imposed positions if needed, and to change their habitus despite the fact that their choices are always partially constrained by the context (i.e. interlocutors, school curriculum, classmates, teachers, etc.). Duff (2012) defines agency as „people's ability to make choices, take control, self-regulate, and thereby pursue their goals as individuals" (p. 417). This notion reflects the view that learners are not passive LLs but actors capable of making deliberate choices with regard to language learning, despite partially being constrained by social circumstances. Another notion, investment, was introduced by Peirce (1995) to put forward the idea that one of the reasons for LLs' sometimes ambivalent desire to learn and practice the language could be related to the learners' socially and historically constructed relationship to the target language. Norton-Peirce argued that the proficiency of the good LL is not bound up only by his or her motivation, but both by the possibilities that the communities they are engaged in offer, and their personal cost-benefit analysis of learning a new language. Norton's work was largely influenced by the work of Bourdieu (1977), and Weedon (1997), a representative of poststructural feminism, a branch of feminist theory which engages in insights from poststructuralist thought. Another theory that fits that branch of feminism, Butler's theory of performativity, still has not been examined as a possible tool to describe LLs' identity.

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[1] The terms subjectivity or positioning are sometimes used instead of the term identity as they describe the new conceptualization of identity better.

In the following paragraph, we will present a brief review of the theory, and we will try to relate it to LLs' identity.

The theory of performativity and its possible use in the field of SLA

The theory of performativity (see Butler, 1988) was proposed to describe the role of society in the construction of gender identity. Its central concept is performativity and its relation to gender. According to Butler (1988), gender is „a stylized repetition of acts" (p. 97), a repetitive preformation, done "invariably, under constraint, daily and incessantly, with anxiety and pleasure" (p. 109). It is performed and constructed through repetitive discourse. More precisely, it refers to one's own repetitive performance of gender-like behaviors, both verbal and non-verbal, which have been previously set up by society. The premise that can be read out from the aforementioned explanation is "I perform, therefore I am". What emerges from her theoretical approach is Austin's (1970) theory of performative utterances, uses of language which do more than merely inform or describe – utterances that are themselves a kind of action and that bring about some result through the very process of their enunciation. However, while uttering a performative sentence for Austin is not just saying something, but doing something as well, for Butler, uttering any sentence is a performative act per se. However, any performative accomplishment is performed within a highly rigid regulatory frame and compelled by social sanctions. Only performing in accordance with all, or a sufficiently large subset of these rules, counts as being a good representative of a particular gender, or, in our case, of a particular type of LL. Her concern with the influence of the external rules on speech acts is similar to Searle's (1969) approach to speech acts defined as a use of language as a social operation which is characteristically performed by uttering expressions in accordance with certain rules, regulative rules, that regulate antecedently existing forms of behavior, or constitutive rules that create or define new forms of behavior. Therefore, according to Butler, in order to be a woman a person has to imitate the dominant social conventions of that particular gender: to dress as a woman, to put on make-up as a woman, to sit as a woman, to laugh as a woman, etc. The acts that one performs are, in fact, expected acts because they are embedded in the culture of the respective country or region in which the person lives, or is raised, and implicitly regulated so that the actors themselves believe in their performances and rarely question the existing confines. That brings us to the following conclusion: each performative act is in its nature both free and individual, social and constrained. It is individual because it is performed by an individual; it is social because it is performed in the social context and because the acceptability of the particular act for the particular identity is embedded in society; it is constrained because the person is expected to act in a particular way without questioning his or her behavior; and it is free because of agency, every individual's

ability that allows him or her to resist socially acceptable behavior. In other words, every human is free to engage in a series of individual acts and practices, in being or becoming, but while doing so he or she supports rules that have been previously set up by the society and actually enacts and reproduces socio-cultural structures. As Butler (1988) puts it "My acts, individual as they are, nevertheless reproduce the culture", despite "an agency which is understood as the process of rendering such possibilities determinate (...) these possibilities are necessarily constrained by available historical conventions" (p. 99). Thus, a person is both a social subject of constitutive acts, as he or she shapes social reality through language, and a social object of constitutive acts, as he or she is shaped through language. According to this view, the identity can be defined as a dynamic relation between a person and a culture, the active process of embodying a set of possibilities conditioned by cultural conventions or resisting them.

In that view, the formation of the LL's identity can be seen as a dynamic performative process conditioned by social norms typical for the culture of schooling that they are embedded in and that are imposed by the school curriculum in its largest sense. LLs are not seen as social agents completely free to choose their identity, rather as social agents having at their disposal to put on, on their way to being and becoming LLs, just a limited number of performative acts that have been previously invented by society. If we take into consideration the previous body of work in SLA, what we argue here is that the selection of possible acts performed by a LL can be attributed to two categories: a good language learner and a poor language learner. Therefore, these two identities are only two possible identities that the LL can perform. Simone de Beauvoir's famous quote, "One is not born, but, rather, becomes a woman," can easily be transformed to fit the language learning context: one is not born a good or a poor language learner, but, rather, becomes one. And the LL becomes one in the language learning classroom, or in other language learning contexts, through the repetition of culturally enforced performative acts or behaviors that are cultivated, policed and enforced mainly through the school curriculum and classroom practices. However, the behaviors that constitute that selection of performative acts, in Butler's sense of the term, which can be related to those two identities have never been described before. Taking into consideration that the school curriculum reflects the values of the wider social context, it should be noted that the selection of acts related to one of these two identities could vary from culture to culture. Our intention in this article is to describe the acts that could be relevant for the western educational systems only.

Case study

In this study we have analyzed the data collected for another survey that was conducted from October to April with eight 5th grade students studying French as

an L3, at an international school. For the purposes of this study we have chosen two of eight case studies, the ones that were considered to be the best representatives of two researched identities. The analyzed data consisted of two semi-structured interviews, one with the students and one with their French teacher, along with twelve video recordings of French lessons of a total length of approximately 480 minutes. With reference to the dichotomy of a good vs. a poor language learner, we have drawn on Butlers' theory to approach the following question: What are the performative acts of a good and a poor LL in the language learning classroom?

Learners' participation has been chosen as the unit of act and the unit of analysis because we have conceptualized language learning as learners' participation. Three criteria that we have chosen to operationalize learners' participation were: the chosen communicative resources (i.e. the target language – French, non-target languages – English and Croatian, translingual utterances), the origin of the incentive (i.e. self-initiated, initiated by another classroom member), and its content relatedness to the language classroom (i.e. related to the L3 lesson, non-related to the L3 lesson). Twelve different forms of participation were expected to appear:

(a) in a non-target language, related to the L3 lesson, initiated by another classroom member,
(b) in a non-target language, related to the L3 lesson, self-initiated,
(c) in the target language, related to the L3 lesson, initiated by another classroom member,
(d) in the target language, related to the L3 lesson, self-initiated,
(e) in the target language, non-related to the L3 lesson, initiated by another classroom member,
(f) in the target language, non-related to the L3 lesson, self-initiated,
(g) in a non-target language, non-related to the L3 lesson, initiated by another classroom member,
(h) in a non-target language, non-related to the L3 lesson, self-initiated,
(i) in a translingual utterance, related to the L3 lesson, initiated by another classroom member,
(j) in a translingual utterance, related to the L3 lesson, self-initiated,
(k) in a translingual utterance, non-related to the L3 lesson, initiated by another classroom member, and
(l) in a translingual utterance, non-related to the L3 lesson, self-initiated.

Only ten of the expected twelve forms of participation have appeared. We assume that forms (b) and (c) did not appear because of the level of the learners' communicative competence in the target language.

Sophie: a good language learner

We can use different labels to describe Sophie as a language learner: she is a multi-competent speaker-hearer, a native Croatian speaker, a proficient English user, a powerful French language student, etc. According to her teacher, she is the most successful student in that language learning group:

Sofia is an example of an excellent student. She is aware of her knowledge, an A student and a talented one, too. She is always ready to help others and positively influences other students. She does everything she is expected to do on time. She shows respect to me and to her fellow classmates.

This statement describes this teacher's meaning of a good language learner. Sophie, on the other hand, labeled herself as a good French student, and supported it by the following statement and evidence:

I think I'm a good French student, I'm learning a lot and I'm a fast learner.

According to her, the teacher would describe her as a really good student:

I think she thinks I'm really a good student ... she would probably describe me as someone who is learning a lot.

If we compare the meanings of the label "a good language learner" conveyed by the teacher and by the student, we notice some differences. For this student, to be labeled "a good language learner", what matters is the talent, an individual characteristic, and the behavior - learning. A representation of "a good language learner" for this teacher refers to the learner's talent, and some personal qualities translated in behaviors.

The quantitative analysis of Sophie's participation in the L3 classroom (see Table 1) has revealed the forms of performative acts through which "a good language learner" identity is being constructed.

Table 1 shows us that in the L3 classroom, Sophie most frequently participated in the target language, French, with utterances that were related to the language learning classroom[2]. The qualitative analysis has shown that she participated in French in order to:

- give feedback to other students on the (in)accuracy of their utterances,
- translate the teacher's words or utterances to the rest of the group,
- answer the teacher's questions for the group or for her personally, and
- answer other students' questions that were asked to the teacher.

She less frequently, but still frequently, participated in non-target languages, in her case in English, which is the official language at the school. What is obvious from the table is that she mostly participated on her own initiative in English:

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[2] The numbers presented in both tables show the mean value of the student's participation during one language lesson.

Tab. 1: Sophie's forms of participation in the language learning classroom

Target language		Non-target languages		Translingual utterances		Non-target languages
related to language learning lesson						non-related to language learning lesson
initiated by others	self-initiative	initiated by others	self-initiative	initiated by others	self-initiative	initiated by others
8.54	20.83	0.875	13.54	0.208	1.208	0.75
29.37		14.415		1.416		0.75
45.201						0.75
45.951						

- to translate or explain words, expressions or questions to the rest of the group or to an individual,
- to answer questions raised by the teacher to the whole class in French,
- to confirm her understanding of an assignment, and
- to point out her speed in solving tasks.

She rarely participated by using translingual utterances, but she did it mostly to clarify her understanding of the teacher's utterances. As it is clear from Table 1, her participation was almost always related to the L3 classroom. It appears to be that in the L3 classroom, verbal performative acts that constitute a "good language learner" identity refer to students' participation in language learning activities with utterances that are related to the lesson, regardless of the chosen communicative resources. A student frequently positioning himself as a teacher, when giving feedback to other students or answering their questions, actually engages them in a series of individual performative acts that seem to be representative of "a good language learner" identity.

Peter: a poor language learner

As we did for Sophie, we can also use different labels to describe Peter as a language learner: he is a multi-competent speaker-hearer, a native Croatian speaker, a proficient English user and a basic French learner. We used almost the same labels as we did to describe Sophie. However, there are some major differences when it comes to their language identity that is performed in the L3 classroom. According to his teacher, he is the least successful student in the group:

> *Hum…his results are not…the best. Mostly because he is just trying to have*
> *fun during lessons and to amuse others. And he never does his homework,*
> *often forgets his book… I am not even sure why he attends French language*
> *classes. Probably because his parents make him go.*

When he was asked to describe himself, he found that task particularly difficult and hesitated a lot:

> *R: What do you think of yourself as of French language student?*
> *P: …*
> *R: Do you think you are good student, successful…?*
> *P: … hum…okay.*
> *R: Just okay?*
> *P: … yes. I have some good grades… But teacher would probably want me to*
> *talk less during lessons.*

What can be concluded from this short exchange with Peter is that he clearly understands what can influence LLs' labels: the results of the LL's work – school grades, and behavior, in other words, performative acts. In his case, repeatedly chatting with other students, seen as undesirable behavior in the L3 classroom that is not in line with classroom rules, is a way of performing his identity and performing that particular role in the L3 community. For the teacher, the label "not the best student" (and we can assume that she meant "a poor student"), implies behaving against classroom rules: being disrespectful to others and neglecting his learner's duties.

The quantitative analysis of his participation (see Table 2) has revealed the forms of performative acts through which a "poor language learner" identity is performed in the L3 classroom.

Instead of presenting his individual scores, we found it particularly interesting to compare Sophie's and Peter's participation. When we compared Peter's overall results presented in Table 2 to Sophie's, the difference was more than obvious: while he participated on average 25.072 times per lesson, she participated almost twice as much as he did, 45.951 times on average per lesson. These differences appeared to be the greatest when we compared their participation in the target language, French: she participated three times more than he did. A closer look has also revealed that in French she mostly participated on her own initiative (M=20.83), while he participated more often when prompted by the teacher (M=9.33), and very rarely on his own initiative (M=2.25). She participated more frequently than he did even in non-target languages with content related to the language lesson. On the other hand, as it was expected, he outperformed her, if we can put it that way, in frequency of participation non-related to the language classroom. However, what has to be noted here is one particular category of participation that, unfortunately, due to the technical limitations of the study,

could not be analyzed, and thus could not be included in the results – it is whispering. Despite the aforementioned technical limitations, for the researcher it was easy to notice that Sophie did not whisper almost at all, and when she did, the whispering was initiated by another student and in these situations she seemed to be distressed. Peter, on the other hand, whispered very often on his own initiative, and the researcher had the impression that his comments were not related to the language lessons because his comments would make other students laugh.

Tab. 2: Peter's forms of participation in the language learning classroom

Target language		Non-target languages		Translingual utterances		Non- target languages	Translingual utterances
related to language learning lesson						non-related to language learning lesson	
initiated by others	self-initiative	initiated by others	self-initiative	initiated by others	self-initiative	self-initiative	self- initiative
7.083	2.25	2.33	7.581	0.166	2	3.1665	0.5
9.33		9.911		2.166		3.1665	0.5
21.407						3.6665	
25.072							

Some major differences between Peter's and Sophie's participation were revealed by the qualitative analysis. In French, he participated almost exclusively to answer the teacher's questions. Participating in English and by using translingual utterances, apart from asking questions in order to clarify assignment requirements or the meaning of some word or expression, he was often showing his disinterest in the French lessons. Once, he took a plush toy from the teacher's table, hid it under his table and then asked the teacher:

P: Teacher, where is the Schtroumpf?

He participated in English also to resist some imposed positions, which is illustrated by the following example:

> *T: Peter, calme-toi! / Peter, calm down !*
> *P: But teacher, I am just handing over a paper...*

Conclusion

In this paper, we have argued that the LL's identity is not something one is, rather something one does, an act, or more precisely, a sequence of acts. Learners' participation has been chosen as the unit of act and the unit of analysis because we have conceptualized language learning as learners' participation. Our study has shown that performing as a good language learner refers to a learner's frequent and repetitive participation in utterances whose content is related to the language classroom, regardless of the chosen communicative resources (i.e. target language, non-target language). However, performing in the target language seemed to be a more important feature of the good language learner identity than performing in non-target languages. In other words, performing a good language learner identity means to behave according to certain rules that have been previously established through the language curriculum and policed by the teacher or student himself. It is important to note that these rules do not necessarily have to be explicit because they are embedded in culture, the general school curriculum and in the students' schooling experience. For instance, Sophie was repetitively participating on her own initiative, without being asked to participate. Obviously, in this cultural context, this repetitive behavior represents a positive one. Maybe, in some other culture, it would have been seen as negative behavior. As for performing a poor language learner identity, it appeared that it refers to the learner's repetitive and frequent behavior which goes against certain established rules, such as participation in utterances whose content is not related to the language classroom, regardless of the chosen communicative resources. Our participants' representation of a good or a poor language learner seems to be partially consistent with our stance. For the teacher, it refers to a certain combination of personal qualities, like kindness or respectfulness that is acted out through specific behavior – helping others and completing tasks within the deadline. For the students, it also refers to some behavioral indices, such as learning or respecting classroom rules, but also to the language learning results (i.e. a good grade). This view of the LL's identity does not pose a comprehensive theory about what the LL's identity is or about its construction and reproduction. Still, it offers an image, somehow deconstructed, of two well-known constructs and it gives insight into LLs' behaviors that are, in western society, related to those two constructs. We believe that these insights could be very valuable to both language learners and their teachers. They can reveal teachers' personal expectations of students' desired behavior and how their behavior is related to socially constructed

expectations and allow them to question these, and adjust them, if necessary. As for the students, these insights can reveal to them the teachers' expectations that can thus allow them to easier fit in desired identity, or resist it. In this study, we have chosen to analyze a good language learner's performativity and a poor language learner's performativity as they are the two most distant points on a language learner's performativity continuum. However, other LLs, as they represent the majority of the population, should not be left out of sight. In the future, it would be interesting to examine "how much" of a desired behavior is needed to be performed in order to be ascribed to a good LL or a poor LL and what do categories such as good or poor, being relative, mean in different language learning contexts.

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A study on the type and frequency of unacceptable collocations in the English- Persian translations of Hemingway's Masterpiece: *For Whom the Bell Tolls*

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Abstract

Collocations are clusters of words that are acquired together and are subject to constraints in co-occurrence with their adjacent words. The inadequate acquaintance with collocations emerges into the formation of unacceptable collocations from the viewpoint of native speakers. The present study is a descriptive quantitative study of the translation of collocations in literary texts from English into Persin. The study sought to identify the most frequent types of unacceptable collocations in the Persian translated versions. For the purpose of the study, the four Persian translated versions of Hemingway's "For Whom the Bell Tolls" were investigated precisely and all the unacceptable collocations were compiled and clustered into English patterns based on Benson's theory, in an aim to decode the groups of patterns which are most frequently leading to bearing of unacceptable collocations in translation of English texts to Persian. A detailed SPSS analysis was conducted and the findings including frequency and percentage of each type of the unacceptable collocations were recorded. The most frequent types of unacceptable collocations spotted in the translated versions of the novel were as follows: 1. Adjective + Noun 23.3%, 2. Subject + Verb 11%, 3. Verb + Object 10.3% patterns.

Key words: acceptability, collocations, translation, unacceptable collocations

1   Introduction

The issue of collocations has always been a matter of concern for translators.

Considerable research in recent years has focused on collocations. However, the issue has sporadically been investigated in the translation of texts. The current study was an endeavour to detect the most frequent types of unacceptable collocations in the Persian translated versions to determine which English patterns are more frequently leading to unacceptable collocations in Persian translations.

Firth who is believed to be the 'father' of the term "collocation" describes collocations as a lexical phenomenon autonomous of grammar. Firth (1968) defines collocations of a given word as "statements of habitual or customary places of that word in collocational order but not in any other contextual order and emphatically not in any grammatical order" (Firth, 1968, p. 181). From the new linguists, McCarten (2007, p. 5) describes the collocation as the method in which two or more words are commonly used typically is called collocation.

Chang (2018) suggests that 'Acceptable' means the combinations were existing collocations and used in appropriate contexts.

Beekman and Callow (1974) put forward the idea that if a sentence presents a combination of words which does not sound accurate to the addressee (audiences), this may perhaps be due to an unacceptable colocation.

On the other hand, Larson (1984) claims that arrangement of words will habitually vary from one language to another language and concludes that what is flawlessly correct in one language may bring about collocational clashes or unacceptable collocations in another language.

In this regard, Zughoul and Abdul-Fattah (2003, p. 79) claims that Translation of collocations can pose complications since diverse languages have diverse patterns of collocation. As a result, some collocations may sound weird and be misinterpreted when translated.

Hoey (2005), proposes that in comparison to native speakers, non-native speakers exhibit different attitudes towards collocations.

In the light of the aforementioned statements, it is surmised that collocations are difficult for non-native speakers to translate, predominantly owing to their opaque nature and implausibility of being translated literally.

Benson et al. (2010) have discussed collocations and organized different types of collocations. According to Bensons' dictionary:

In any language, certain words regularly combine with certain other words or grammatical constructions. These regular, semi-fixed combinations, or collocations, are dividable into two groups: grammatical collocations and lexical collocations. Grammatical collocations are defined as the knowledge of the rules including, vocabulary and word-formation, pronunciation/spelling and sentence structure. Grammatical collocations consist of a dominant word — noun, adjective/participle, verb — and a preposition or a grammatical construction. Lexical collocations, on the other hand, do not have a dominant word; they have structures such as the following: verb + noun, adjective + noun, noun + verb, noun + noun, adverb + adjective, adverb + verb (Benson, 2010, p. xiii).

Amongst the variety of classification theories, Benson's theory is the most popular and outstanding one. The theoretical framework of the current study is based on Benson's theory, therefore, this theory will be elaborated clearly.

Benson et al. (2010) pointed out some steps that they believe should be taken to identify lexical collocations. These steps are as follows:

If there is a noun in the collocation, look under the noun; if there are two nouns, look under the second; if there is no noun, look under the adjective; if there is no noun or adjective, and look under the verb (Benson, 2010, p. xiv).

They designated eight types of grammatical collocations. They mentioned the first groups as collocations consist of 'noun + preposition' combinations. We do not normally include 'noun + of' combinations. Several English nouns can be accompanied with of, particularly to signify the concepts of 'direct object', 'subject', or 'possession'.

The second group of collocations consist of nouns followed by to + infinitive. They point out five syntactic patterns in which this construction is most frequently encounter; these patterns are:
1. It was a pleasure (a problem, a struggle) to do it.
2. They had the foresight (instructions, an obligation, permission, and the right) to do it.
3. They felt a compulsion (an impulse, a need) to do it.
4. They attempted (an effort, a promise, and a vow) to do it.
5. He was a fool (a genius, an idiot) to do it (Benson, 2010, p. xx).

The third type is explained as follows: "We include here nouns that can be followed by that clause. The Dictionary does not include nouns followed by relative clauses introduced by that, i.e. when that can be replaced by which ...Nor does it include nouns that can be followed by a clause only when they are objects of a preposition" (Benson, 2010, p. xxi).

The fourth group of collocations consists of "preposition + noun combinations. Examples are: by accident, in advance, to somebody's advantage, on somebody's advice, under somebody's aegis, in agony, on (the) alert, at anchor, etc." (Benson, 2010, p. xxi).

The fifth group of collocations is "adjective + preposition combinations that occur in the predicate or as set-off attributives (verb fewer clauses): they were angry at everyone — angry at everyone, they stayed home — my friends, angry at everyone, stayed home" (Benson, 2010, p. xxi).

The sixth group of collocations consists of established adjectives and a succeeding to + infinitive. Adjectives divide into two main constructions with infinitives.

The seventh group is explained as follows: "The seventh group adjectives (many of which are also in Group six) can be followed by 'that clause'. For instance, she was doubtful that she could pass the test; it was wonderful that they were able to play the piano. The current subjunctive follows a number of adjectives in formal English: It was vital that the doctor was there at that time; it is necessary that he is

fast in his job. Finally, the last group of collocations "consists of nineteen English verb patterns" (Benson, 2010, p. xxiii).

Benson et al. (2010) have listed nineteen English verb patterns for the last group of collocations that has been acknowledged by them. In the current study, a taxonomy based on Benson's theory was implemented to classify and represent types of collocations.

A few previous studies have dealt with the unacceptable collocations issue in translation. Shen (2009) attempted to identify collocational errors and their sources, along with the relationship between collocation and coherence in writing by Chinese students. Thirty non-English majors and 30 English majors participated in this study. The findings revealed that both groups made more errors in lexical collocations than grammatical collocations. Moreover, non-English majors tend to make "Preposition + Noun" type errors, whereas English majors' made more errors in "Verb + Noun" type.

Dastmard and Gouhary (2016), investigating patterns of common English Persian translation of collocations by Iranian EFL learners, focused on the EFL learners' difficulties in applying collocations. Researcher-made questionnaires involved 60 items including 10 collocation types translated into Persian were distributed among 20 intermediate and advanced level students to complete. The results indicated that there were meaningful differences between the two translations in 'verb + noun'; 'prepositions of time, place and manner; 'verb + adverb'; and 'adjective + preposition' correlations. In addition, the most frequently used strategy for translation of collocations in English-Persian and in Persian-English translations was literal translation. Findings showed that collocational differences between Persian and English are the main sources of errors in translations of Iranian EFL learners. Additionally, it was revealed that a considerable number of errors in translations were produced due to interfering of learners' mother tongue.

Hassan Abadi (2003), recommended that learning lexical collocations is easier than grammatical collocations; the performance of the participants is different in diverse subcategories of lexical collocations, and it is slightly in favor of Verb + Noun collocations. The order of diverse sub-categories of grammatical collocations are Participle + Adjective +Preposition, Verb + Preposition, Noun+ Preposition, and Preposition + Noun; similarity or difference of L1-L2 influences in learning of certain types of collocations (positive and negative transfer); and exposure or lack of exposure to a certain type of collocation influences the learning of that kind of collocation. A multiple-choice test of collocations was distributed among 55 English language learners to assess the awareness of Iranian EFL learners with lexical and grammatical collocations. Findings approved that there was a significant difference between the participant's awareness about different subcategories of lexical collocations. Among grammatical collocations, Participle +

Adjective + Preposition was very easy to learn, and Preposition + Noun was the most challenging (56%).

Karimkhanlui (2008), considering collocational clashes in English-Persian translations, focused on the importance of linguistic issues in translation. She sought to find how and to what extent Source Language collocations affect Target Language collocations; in what areas of translation clashes between two languages of English and Persian occur; how SL affects the selection of collocations in TL; and whether non-native speakers of English language are aware of the collocations in their language. In order to answer these questions, six Persian translations of two English novels were investigated. The unacceptable collocations were compiled and applied as a groundwork in two multiple-choice tests and distributed among the 40 students of non-English language majors, and 40 students of English language. The results were analysed, and findings indicated that some sources of collocational clashes were more common compared to other sources. The most common clashes were as follows: non- observance of collocational possibilities in TL, mistranslation, and typesetting errors.

Mollanazar (1990) carried out a study on the problem of 'unacceptable collocations' in the Persian translations of English texts, to find their sources, and to suggest useful solutions to prevent the repetition of this problem. Seven Persian translations of two English novels were investigated, and 371 cases of unacceptable collocations were found. Questionnaires containing collocations out of these translations were distributed among 150 students. Findings showed that the rate of recurrence of unacceptable collocations depends on three factors:
1) the translator's knowledge of the SL and the TL,
2) the volume and amount of the text, and
3) the degree of difficulty of the text.

In addition, it was concluded from the study that although the word-for-word method of translation is the main source of creating unacceptable collocations, there are other less important reasons including; morpheme-for-morpheme translation, transliterating, and the importation of foreign words.

Previous studies have generally approved the significance of collocation knowledge, and its great impact on reading comprehension, speaking, and writing skills of the second language learners, in particular on the quality of translated texts. The applied methods were almost the same: providing questionnaires based on different types of collocations, distributing among second language learners, and finally analysing the achieved data. Findings generally indicated that on one hand, there is a correlation between a satisfactory collocation knowledge and improved reading, speaking, and writing skills among students, or vice versa. On the other hand, the knowledge of second language learners and translators, in particular, novice translators in collocations is not generally sufficient. Respecting to all of the studies have ever been done on the collocations, few researchers have

investigated the impact of collocational differences on the issue of translation. Among the mentioned studies, the present study is consistent with those of Karimkhanluie (2008) and Mollanazar (1990). However, there are some differences too, firstly, the overall number of participants in this study were 184 students, which compared to Mollanazar's thesis with 150 participants and Karimkhanlui's thesis with 80 participants benefits more participants. The second difference was about the corpus of the study; the selected books to investigate were different.

2   Methodology

2.1 Corpus

The corpus of this study consisted of Hemingway's For Whom the Bell Tolls and its four corresponding Persian translations:

1. Ali Salimi, (1350 ,سلیمی), Sekeh Publication.
2. Reza Marashi, (1352 ,مرعشی), Javid Publication
3. Rahim Namvar, (1386 ,نامور), Neagh Publication
4. Kiomars Parsai, (1394 ,پارسای), Kaj Publication

The criteria behind the selection of this book were; It is a literal masterpiece and a praiseworthy work; it has been originally written in English; it has numerous Persian translations toward the objective of comparison; it has not been assessed in previous translation studies. Accordingly, Hemingway is one of the most famous American writers and For Whom the Bell Tolls is one of the author's renowned and award winner novels.

2.2 Data Collection

At the start, the four translated versions were read precisely to detect and compile all the collocationally unacceptable sentences. Then, the elicited sentences were compared with their alternative translations in other versions as well as the original English equivalent. Afterward, the unacceptable collocations were categorized according to Benson's theory.

2.3. Instrument

A list composed of 233 elicited sentences and phrases containing unacceptable collocations was organized. Then, they were reviewed by ten English and Persian language experts and the necessary modifications were made. The logic behind this point was that according to Lawsh Formula:

$$CVR = \frac{n_E - \frac{N}{\Upsilon}}{\frac{N}{\Upsilon}}$$

item CVR must not be lower than 0.99 unless it is known not to be valid.

2.4 Data Analysis

The unacceptable collocations congregated from the translated versions were grouped and classified according to Benson's classification theory. Data management and analysis were performed using SPSS software version 21, for descriptive data analysis, including frequency, relative frequency, and the percentage of occurrence of each type were achieved. As a final point, the most common types were acknowledged, and the results were tabulated and presented in tables and charts

3 Results

Table 2 displays the frequency and percentage of patterns which were most frequently leading to unacceptable collocations in order to take steps toward answering the research question.

Types of collocations	Total (n)	Percent
Adjective + Adverb	2	1.4
Adjective + Noun	34	23.3
Adjective + Noun phrase	3	2.1
Adjective + Prepositional phrases	2	1.4
Determiner + Noun phrase	5	3.4
Noun + Noun	11	7.5
Noun + of + Noun	13	8.9
Noun phrase	4	2.7
Preposition + Noun	3	2.1
Preposition + Noun phrase	5	3.4
Subject + Verb	16	11.0
Verb + Adjective	2	1.4
Verb + Adverb	8	5.5
Verb + Indirect object	7	4.8
Verb + Noun	5	3.4
Verb + Object	15	10.3
Verb phrase	2	1.4
Verb + Prepositional phrase	4	2.7

Types of collocations	Total (n)	Percent
Grammatical	5	3.4
Total	**146**	**100**

Tab. 2: Frequency and percentage of unacceptable collocations found in the four Persian translated versions of "For Whom the Bell Tolls" by four Iranian translators
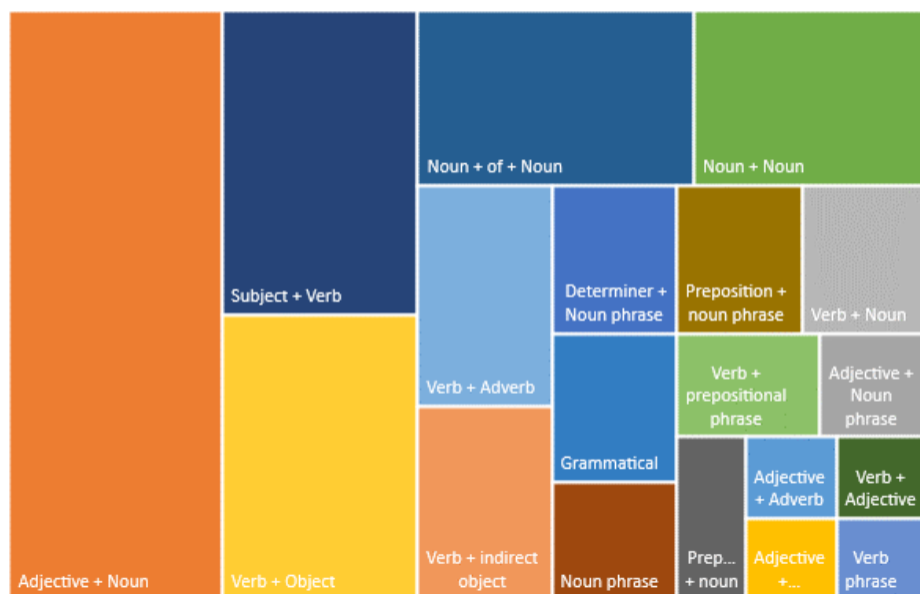

Fig. 1: Hierarchy chart of distribution of unacceptable collocation types found in the Persian translated versions of "For Whom the Bell Tolls" by Four translators
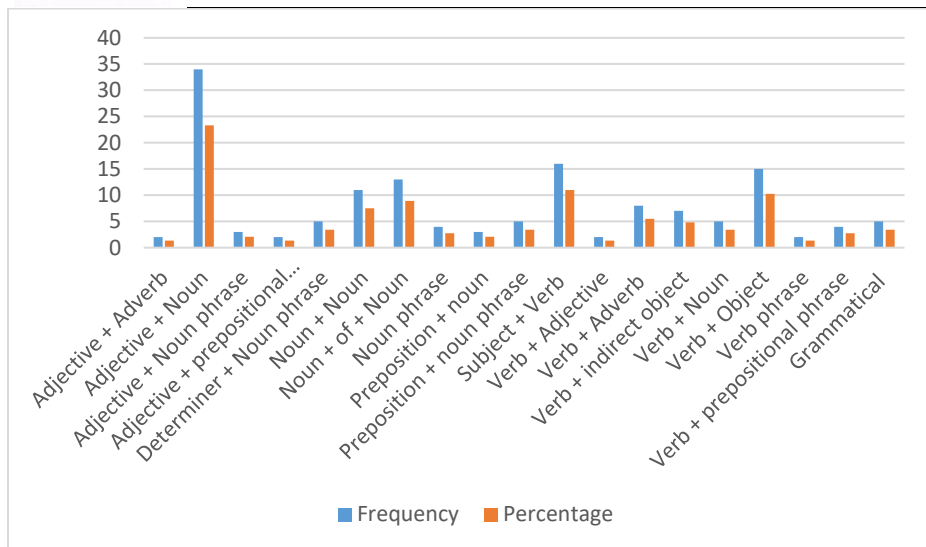
Fig. 2: Bar chart of distribution of unacceptable collocation types found in the Persian translated versions of "For Whom the Bell Tolls" by Four translators

Regarding the collocation-types, the most common unacceptable collocations found in the current study, as shown in Table 2, were as follows:

Adjective + Noun (34) 23.3%
Subject + Verb (16) 11%
Verb + Object (15) 10.3%
Noun + of + Noun (13) 8.9%
Noun + Noun (11) 7.5%

These collocation-types constitute more than 50 percent of all the unacceptable collocations found in this study. Taking the collocation-types into account, the most common unacceptable collocations found in the study of Mollanazr (1990) were as follows:

1. Adjective + Noun (90) 24.2%
2. Subject + Verb (61) 16.4%
3. Noun + of/'s + Noun (38) 10.2%

In the same vein, the most common unacceptable collocations found in the study of Karimkhanlui (2008) were as follows:

1. Adjective + Noun (32) 14.48%
2. Verb + Adverb (30) 13.57%
3. Verb+ Preposition (38) 17.19%

These collocation-types constituted more than 50 percent of all unacceptable collocations found in this study.

1. Some Examples of the Most Common Unacceptable Collocations

1) Adjective + Noun

Impossible situation (p. 174)   مواقع باریک (Salimi, p. 211)

Irregular fighting (p. 383)   نبرد غیربرابر (Namvar, p. 225)

2) Noun +of +Noun

The patches of snow (p. 38)   پاره های برف (Salimi, p. 50)

3) Noun + Noun

Pounding roar (p. 79)   (غرش ضربان) هواپیماها (Salimi, p. 98)

A time waster (p. 22)   وجود من باعث هدر شدن زمان است (Namvar, p. 24)

Half a dozen cigarettes (p. 22)   شش هفت دانه سیگار (Marashi, p. 22)

4) Subject + Verb

The dusk was coming (p. 31)   کم کم تاریکی داشت میگرفتشون (Salimi, p. 41)

As far as I can think (p. 489)   فکر من جلوتر از این نمی تواند برود (Namvar, p. 358)

The voice hung there (p. 62)   صدا در هوا آویخت (Salimi, p.78)

5) Verb + Object

You all make yourselves a heroism (p. 309)   خودتون را قهرمان گرفته ین (Salimi, p. 372)

It should be possible to unite fifty rifles (p. 36)
پنجاه نفر تفنگدارتهیه کنیم(Namvar, p.31)

From their seed comes more with greater hatred. (p. 45)
تخم کینه را سرسبز کند (Namvar, p. 36)

6) Verb + Adverb

Dew had fallen heavily (p. 62)   شبنم فراوان درآمده بود (Salimi, p. 78)

He spread his scorn so widely (p. 386)
تحقیرش را چنان پردامنه بکار برده بود (Salimi, p. 459)

A properly organized possibility(p. 178)
امکانی که صحیحا پیش بینی شد(Salimi, p. 216)

7) Adjective + Noun phrase

The problem was all clear and hard and sharp (p. 168)
همه چیز واضح، جامد و تیز بود (Salimi, p. 204)

In the head you are very cold (p. 96)   سرت خیلی سرده (Salimi, p. 118)

He was not cynical when he talked (p. 245)
بدون کوچک بینی صحبت میکرد (Salimi, p. 295)

8)**Preposition + Noun phrase**

I have been waiting for the snow (p. 186)

در انتظار فرود آمدن برف بوده ام (Namvar, p. 110)

Since the planes there is much fear (p. 84)

از وقتیکه هواپیماها درست شده اند ترس زیاد هم پیدا شده (Marashi, p. 43)

9)**Determiner + Noun phrase**

His brown face was grinning (p. 84)   خنده ای بر پیشانی خرماییش نشسته بود(Salimi, p. 342)

The way she is (p. 284)   این مسلسل با موقعی که دارد (Salimi, p.341)

10)**Verb + Noun**

The bullbaiting in the square would be cancelled (p. 380)

برنامه گاوبازی در میدان عمومی ده حذف شده(Namvar, p. 224)

She was mimicking a visit to a bedside (p. 58)

ادای عیادت کردن بیمار را گرفت(Salimi, p.73)

The posts must be exterminated(p. 157)   تمام دیدگاه ها باید ویران شود (Marashi, p. 53)

11)**Verb + Preposition phrase**

Going into unreality (p. 355)   لذت گریختن از واقع (Salimi, p. 424)

We swim within the idiocy (p. 99)   تو این حماقت شنا می کنیم (Salimi, p. 122)

4 Discussion

Despite that the concept of colocations has vastly been addressed in the second language acquisition, few studies have, however, endeavored to ponder upon the crucial role of collocations in translation. The earliest study of the role of collocations in translation in Iran was carried out by Mollanazar (1990), which is more in line with this study compared to other previously undertaken studies.

Mollanazar (1990) enunciated the issue of 'unacceptable collocations' in the Persian translations of English texts, to find their sources, and to put useful solutions forward with critical eye on preventing the repetition of this problem. Seven Persian translations of two English novels were investigated, and 371 cases of unacceptable collocations were found. Questionnaires containing collocations out of these translations were distributed among 150 students. Findings showed that the rate of recurrence of unacceptable collocations depends on three factors (1) the translator's knowledge (of the SL and the TL, the subject), (2) the volume and amount of the text, and (3) the degree of difficulty of the text. In addition, it was concluded from the study that although the word-for-word translation is the main source of creating unacceptable collocations, there are other; though, less important   reasons   including;   morpheme-for-morpheme   translation,

transliterating, and the importation of foreign words. The most frequent types of unacceptable collocations found in the study of Mollanazar were as follows:
1. Adjective + Noun
2. Subject + Verb
3. Noun + of/'s + Noun

On the other hand, Beekman and Callow (1974) in Translating the word of God assert the following collocations as the most common types:
 1. Adjective + Noun
2. Subject + Verb
3. Verb + Object

The findings of the present study are consistent with those of Mollanazar (1990), and Beekman and Callow (1974) who found the English patterns of Adjective + Noun as the most frequently leading pattern to unacceptable collocations. Karimkhanlui (2008) reviewed the matter of collocational clashes in translation. The concentration of the research was on how and to what extent source language collocations have an impact on target language collocations and in what areas of translation, clashes between the two languages of English and Persian are traceable. Along with these points were how the selection of collocations in target language can be affected by source language and whether natives and non-natives are cognizant of the collocations in their language. To answer these questions six Persian translations of two English novels were assessed, and the clashes of collocations were detected. The gathered data were employed in two multiple-choice tests that were prepared to show the essential causes which result in unacceptable collocations. The tests were distributed among the students of Persian literature and students of English language. The results were analyzed. In the course of this study, it was revealed that some sources for collocational clashes were more frequent as compared to other sources. The most frequent sources were: type-setting errors, mistranslation, and non-observance of collocational possibilities in target language. Besides, turning to the results, the most frequent types of unacceptable collocations found in the study of Karimkhanlui were as follows:
1. Adjective + Noun
2. Verb + Adjective
6. Subject + Verb + Adverb

Shahbaikiand Yousefi (2013), accomplished a comparative study of adjective-noun collocations in the famous novel Jane Eyre by Charlotte Bronte, and its two Persian translations in order to find the differences between English and Persian languages in translating collocations and to investigate different strategies applied

in translating collocations according to Vinay and Darbelnet's model of translation. The achieved results implied that: a) there are many differences between English and Persian in translating collocations. b) employed procedures in this study were equivalence, literal translation, modulation, and transposition. Equivalence appeared as the most employed procedure in translating collocations in Afshar's translation with the frequency of (52.5%). The literal translation was the most frequent one in Bahrami's translation with the frequency of (45%). In addition, the analysis and contrasting the achieved data of the two Persian versions revealed that Afshar's translation is a more appropriate and natural translation. Above all, findings showed that the practice of equivalence could be operative in the translation of collocations, and could produce the same context as the original in the target language; In contrast, the literal translation is not a proper procedure and fails to produce a natural translation. Besides, it has been concluded that occasionally, translators confront some problems in translating collocations; for instance, from time to time, they cannot make a distinction between collocations and ordinary words and translate them by the word-for-word method. Besides, in the translation of collocations, as a consequence of nature of any languages, which is totally different from other languages, sometimes a translator has to move away from the source text and change the form. Hence, a collocation of one type is translated into a collocation of another type or to a statement that is not a collocation.

Dastmard, and Gouhary (2016), investigating patterns of reciprocal English Persian translation of collocations by Iranian EFL learners, investigated the EFL learners' difficulties in applying collocations. Researcher-made tests involved 60 items including 10 collocation types translated into Persian, which were handed out among 20 intermediate and advanced level students to be filled out. The results pointed out that there were significant differences between the two translations in 'verb + noun'; 'prepositions of time, place and manner; 'verb + adverb'; and 'adjective + preposition' correlations. In addition, the achieved results demonstrated that the most employed strategy for translation of collocations in English-Persian and in Persian-English translations was the literal translation. Furthermore, collocational differences between Persian and English were found to be the main sources of errors in translations of Iranian EFL learners; moreover, a considerable number of errors in translations were stemmed from the interference of learners' first language.

Fanaee (2014) investigated the effect of task-based instruction on acquiring collocations. The participants were 25 students of a private language school in Isfahan, Iran, whose mother language was Persian. All the participants were17-30 year- old females. In this study at the outset, a placement test was run to confirm participants' homogeneity in terms of language proficiency. Then, the pre-test was run before going through the instruction. The collocation test was prepared in the

form of cloze tests. The pre-tests examined the participant's collocational knowledge. At the end of the semester, a multiple choice and error correction post-test examined the participants' knowledge and overall achievement concerning collocations learned in the course of instruction. Findings showed that applying different kinds of the task was effective in increasing students' awareness of collocations, and learners' acquisition of collocations was enhanced by aforementioned task-based activities in EFL classrooms; in other words, task-based teaching was better and more effective than traditional methods of learning collocations.

5 Conclusion

Concerning English patterns that more frequently led to unacceptable collocations in English-Persian translations, the results of this study indicated that the most frequent English patterns leading to unacceptable collocations were as follows: Adjective + Noun, Subject + Verb, Verb + Object. Reviewing the results of some previous studies, the researcher found that these results match those observed in earlier studies. In other words, the 'Adjective + Noun' pattern of collocations, nearly, is one of the most frequent collocation patterns in most of studies concerned with unacceptable collocations. A possible explanation for this unexpected finding might be that the pattern 'Adjective + Noun' compared to other collocational patterns is more frequently employed in texts.

6 Pedagogical implications of findings

The findings of this study can undoubtedly be helpful for translators or translation studies students who are interested in learning more about the concept of collocation and its paramount role in translation. Via analysing the collocations of English language relying on the distinct categories presented in this study, the translators will get into the concern of collocations that can consequently help them to avoid unacceptable collocations. In keeping with findings, this study emphasizes the restrictions concerning words that can go with other words and therefore is a resource enlightening how to avoid unacceptable collocations.

 Taken together, the results can be helpful for novice translators or translation studies students who intend to learn the most frequent types of collocations and their correct translation.

An Implication of this study is that English language learners are prompted to get familiar with the notion of collocations and consequently, improve their overall language skills. In the meantime, translation teachers can devote part of class time to compare the collocations of words compiled throughout this work and teach the translation students how to deal with this issue in the translation process.

For material designers and developers, this research recommends that there is a tangible need to lay more emphasis on teaching collocations and devoting parts

of textbooks to this important issue. This issue has generally been overlooked in our textbooks.

The evidence from this research is helpful in choosing the masterful-quality translation for those who are intending to read Hemingway's masterpiece in literature, For Whom the Bell Tolls.

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Opportunities to Develop Intercultural Communicative Competence in Czech lower-secondary schools: Findings of the IRSE Video Study of German

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Abstract

The empirical study deals with the topic of teaching *intercultural communicative competence* (ICC) in Czech lower-secondary German classes. The aim of the study is to investigate the quantity and quality of the opportunities to develop ICC, the proportion of activities aimed at developing the cognitive, affective, and behavioural component of ICC, the proportion of activities focused on Big-C Culture and small-c culture and culture-general and culture-specific topics. The introductory part and the following part of the study introduce its theoretical background, and terminology is then followed by the methodological part describing the sample (28 German lessons of 7 teachers videotaped in the 8th and 9th grades of Czech lower-secondary classes at seven schools in Jihomoravský region within the *IRSE Video Study of German*[1] project), the way of processing the data (recording, transcription, coding), the research questions and a system of categories (a system for assessing teaching ICC), that was used for analyses of the videotaped lessons. The findings show that emphasis is put on the cognitive component of ICC, while the other components (behavioural and affective) stay at the background. These results are consistent with the results of the *IRSE Video Study of English* project (Zerzová, 2012), which has the potential of initiating discussion for both English and German language teaching methodologies.

Key words: German, foreign language, ICC, intercultural competence, intercultural communicative competence, opportunities to learn, system of categories, video study

Introduction

The study focuses on the development of intercultural communicative competence (ICC) in foreign language teaching (FLT), more specifically in German language teaching (GLT). It builds upon a previously conducted research that focused on the development of ICC in English classes that was published under the

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[1] The *IRSE Video Study of German* is a research project of the *IRSE Video Study* carried out in the Institute for Research in School Education at the Faculty of Education of Masaryk University in Brno.

IRSE Video Study of English project (Zerzová, 2012), and draws from previously published studies on this topic (Zerzová, 2012; Zerzová & Šebestová, 2014), since its aim is to present parallel research of GLT with focus on ICC development.

Acquiring ICC, whose outer demonstration is the ability to communicate effectively across cultures in a socially and culturally sensitive way, is considered essential in the 21st century to avoid conflicts rooted primarily in cultural difference (Huntington, 1996).

FLT offers specific opportunities to develop ICC, although curricular documents do not reflect this reality sufficiently (see Zerzová, 2012), yet they do cover the need to gain knowledge about foreign cultures, develop pupils' skills and attitudes towards their own and foreign cultures and their interaction to some extent.

The study presented in this paper therefore aims to examine how the development of ICC is realized in GLT. It investigates the quantity and quality of the opportunities to develop ICC, the proportion of activities aimed at developing the cognitive, affective, and behavioral component of ICC, the proportion of activities focused on Big-C Culture and small-c culture and culture-general and culture-specific topics

1 Theoretical background
1.1 Opportunities to learn

The aim of the *IRSE Video Study of English* was to conduct explorative analyses of the teaching processes and document, describe and analyze the ELT process at lower-secondary schools in the Czech Republic. The *IRSE Video Study of German* has the same aims and therefore the same theoretical foundation.

The *IRSE Video Study* project as a whole follows the concept of *opportunities to learn (Lerngelegenheiten)* that was designed as a theoretical foundation that would enable examination of the process of teaching in its complexity (McDonnell, 1995). *Opportunities to learn* enable researchers to examine the potential of teaching from the perspective of support for pupils' learning, namely from two standpoints: (a) opportunities to learn offered by the teaching and (b) opportunities to learn utilized by pupils. From the methodological perspective, there are two ways that can be applied to examine opportunities to learn: (a) quantitative: opportunities to learn as the amount of time (Carroll, 1963); (b) qualitative: what the pupils learn is dependent on the quality of what is offered to them in the teaching process (Doyle, 1983; Hiebert & Wearne, 1993).

According to Najvar et al. (2011, p. 90, author's translation), „school education should primarily focus on creating opportunities, in which the pupils would not only acquire subject matter, but would be able to draw on it and use it in particular situational contexts". Opportunities to learn are then understood as the interaction process between the teacher and the pupils and the pupils among themselves, that

creates the potential for co-creation of opportunities to learn. The research presented in this study then focuses on the observable activity of the pupils in the teaching process, in which the pupils' ICC may be developed.

1.2 Intercultural Communicative Competence

Competence is understood as a holistic (cf. e.g. Píšová, 2005), complex umbrella term composed of skills, knowledge, and comprising attitudes and values of an individual (cf. Kubeš et al., 2004; Maňák, 2007; Skalková, 2007, etc.).

Byram's *intercultural communicative competence* (1997) is preferred to other terms so that the complexity of this term is stressed and connection to FLT made clear. The aim in developing ICC is using the target language, or secondarily the mother tongue, actively in a socially sensitive way in intercultural interaction, not mere development of ICC in the mother tongue. The development of ICC should primarily be conducted in the target language (cf. Fantini, 2006).

An analysis of ICC models with the purpose of didactization of ICC in the context of assessment of ICC development was published by Kostková (2012); numerous models were introduced by Zerzová (2012) with the same purpose in the context of realized curriculum and analysis of the process of ICC development based on lesson observations.

For analyses focusing on the intercultural component of ICC that preceded this study (Zerzová, 2012), a model that illustrates didactic aspects of ICC was constructed (Figure 1) that might be used in the context of teaching and research of teaching.

The model that was constructed and used in this research defines target areas of ICC development which a system of categories for observation and analysis of the teaching process builds upon. The model is set in the context of FLT and stresses the *intercultural* component above the communication component, although they cannot be strictly separated.[2]

When the model was being constructed, we took existing ICC models into account, many of which define cognitive, behavioural, and affective component of ICC and formulate specific aims in each of these areas in form of knowledge, skills, attitudes and values (see Zerzová, 2012; Kostková, 2012). Further, the difference between culture-general and culture-specific goals was reflected (cf. Paige et al., 1999 as cited in Göbel, 2007, p. 46; Bennett, Bennett, & Allen 2003) as well as the

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[2] Knowledge of a foreign language is understood to be an influential factor in the development of ICC of an individual (cf. Fantini, 2006). However, in our opinion, it cannot be stated that lessons led in the mother tongue aiming at the development of one of the ICC components cannot contribute to the development of the communication component in any way. Research that would cover this area is absent.

difference between *Big-C Culture* and *small-c culture*[3]*.* As a result, eight target areas of ICC development came into being (Figure 1).
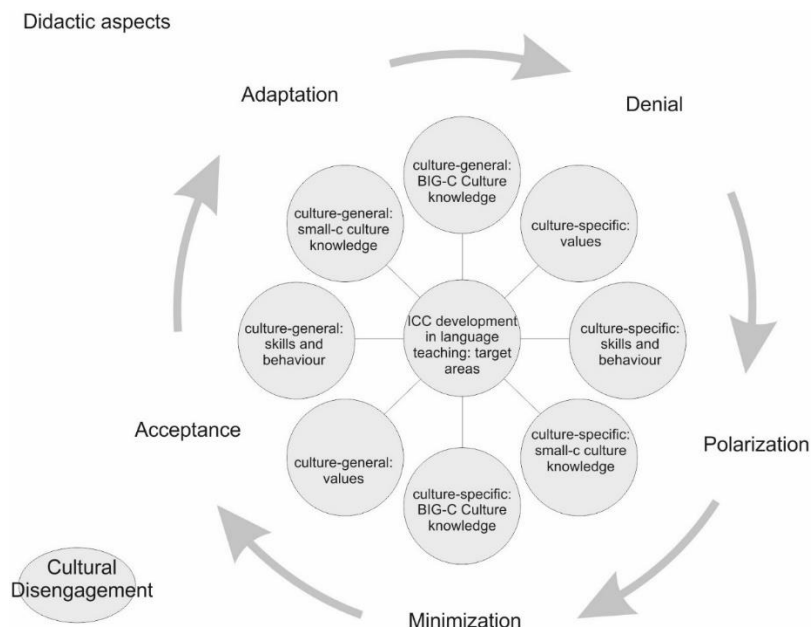

Figure 1: Didactic Aspects of ICC development (Zerzová, 2012, author's translation)

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[3] *Big-C Culture* is often referred to as *Upper-Case Culture*, *achievement culture*, *Culture 1* or *objective culture*, whereas *small-c culture* as *lower-case culture*, *behavioral culture, Culture 2* or *subjective culture* (cf. Triandis, 1989; Stern, 1992; Tomalin & Stempleski, 1993; Bennett, 1998; Bennett, Bennett, & Allen, 2003; Hofstede & Hofstede, 2005). *Big-C Culture* includes primarily knowledge from the fields of history, geography, literature, arts, institutions, politics, etc. *Small-c culture* according to Bennett (1998) includes psychological traits that define a certain group of people – their everyday thinking patterns and actions – rather than institutions they created. However, it does not only include knowledge about aspects of everyday life of people of a certain culture, but also development of a wide range of skills and attitudes – i. e. the affective and behavioural component of ICC. Although these two terms are usually presented in a dichotomous relationship, it is obvious that they need to be understood as a continuum and that it is done for the simplification and explanation of these two concepts.

The tendency to leave ethnocentrism and the traditional concept of teaching culture is a common tendency in FLT. Not only the English language that functions as the modern lingua franca, but also other languages (e.g. German, Russian, and French) represent various cultures and play the role of an international communication tool. Therefore, there is a visible tendency in the Anglophone, Germanophone, and Francophone areas to change the teaching aims from mere knowledge transmission to communication development, and finally development of intercultural awareness and ICC. Focus on the target language countries only is perceived as insufficient for ICC development (cf. Langner et al., 1990; Kramsch, 1993; Buttjes, 1995; Seletzky, 1996; Byram, 1997; Timm, 1998; Nünning & Nünning, 2000).

We find parallels in the Germanophone area to the Anglophone area. The so called intercultural approach (*interkultureller Ansatz*) became a leading concept over the cognitive approach (*kognitiver Ansatz*) and communicative approach (*kommunikativer Ansatz*) with focus on higher aims in form of understanding a foreign culture instead of mere knowledge transmission about a particular country (as in *kognitiver Ansatz*) or its everyday culture (as in *kommunikativer Ansatz*). However, focus on the target language countries was still prevalent in this approach (cf. Weimann & Hosch, 1991, as cited in Pauldrach, 1992, p. 6) and started being abandoned with the emission of the so called ABCD theses (ABCD-Thesen, 1990) that stated goals for intercultural German language teaching with the aim of leaving simplified culture interpretations, eliminating prejudice and developing understanding across nations (cf. Langner et al., 1990). Obviously, the cognitive approach (*kognitiver Ansatz*) and the communicative approach (*kommunikativer Ansatz*) can be partially viewed as parallel to the *Big-C Culture* and *small-c culture* dichotomy.

Developing intercultural awareness may be perceived as central do ICC development[4], however, it is not set aside as a separate target area in our ICC model, but stays 'hidden' (especially in the form of one's own culture awareness and awareness of other cultures) in five development phases of ICC represented in the model by arrows (*Denial, Polarization, Minimization, Acceptance, Adaptation*). Language teachers can focus on these phases and combine them with the eight target areas. These development phases are based on Bennett's *Developmental Intercultural Competence Model/Developmental Model of Intercultural Sensitivity: DMIS* (1986) and *Intercultural Development Inventory: IDI, v. 3* that was designed based on it (Hammer, 2009). It is a model that perceives IC holistically, focuses on definition of the individual IC development phases and views an individual on an

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[4] For more on *awareness* in ICC models see Kostková (2012) and her ICC model including attitudes, skills, awareness, and knowledge where foreign language competence forms a fifth important component of ICC, in which the other four dimensions are embed.

intercultural competence development continuum starting with ethnocentric phases (*Denial, Polarization*), containing a transitional phase of *Minimization* and ending with ethnorelative phases of *Acceptance, Adaptation* (cf. Bennett, 1986; Hammer, 2009).[5]

The system of categories designed for the purposes of the presented research and the research itself did not – considering the research design (i.e. observation of videotaped lessons, lessons of English and German videotaped as a whole) – focus on the analysis of teaching from the perspective of these development phases but only on the *opportunities to learn* from the perspective of the eight target areas.

Therefore, only part of our ICC model was used. Using the *Developmental Intercultural Competence Model* and *Intercultural Development Inventory: IDI* for educational and research purposes in the Czech Republic is open for discussion in future research projects. It is also possible, that the ICC model will have to be revised when used in future research with different research design.

1.3 Research of the quality of teaching ICC

The number of research projects realized in the area of ICC development is limited. The results of our previous analyses (Zerzová, 2012) showed that teachers of English prefer to focus primarily on the cognitive component of ICC and the development of their pupils' knowledge in their teaching and neglect developing their skills, attitudes and values. These findings are consistent with the traditional teaching of culture. It seems that skills needed in the context of intercultural interactions are only addressed in a very limited extent and pupils' attitudes towards foreign cultures and interactions are not worked with systematically. The findings of the *IRSE Video Study of German* are identical (see Chapter 3).

If we were to compare our findings with other research, we find the scope of similar research is limited. Most models and tools testing ICC were designed out of language teaching context, which is necessarily reflected in research as well.

However, there were complex research projects conducted (in the USA, as well as in 25 European countries), that bring our attention to the fact that education does not prepare future teachers sufficiently either for intercultural interactions, or for teaching ICC itself (Dunnett et al., 1986; Met, 1993; Kelly, 2002; Guilherme, 2002; Sockett & LePage, 2002; Lázár, 2003). Research conducted in the USA, Belgium, Great Britain, and Denmark shows that teachers lack a systematical plan of ICC development and covering pupils' prejudice in their lessons, as well as criteria that would help them differentiate their attitudes (Sercu, 2002b; Met, 1993). As a result, teachers are supposed to meet a number of educational goals

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[5] For a brief description of these development phases and a separate dimension of *cultural disengagement* see Zerzová, 2012.

that they do not feel competent to cover (Byram & Morgan, 1994; Sercu, 2002a). The research only indirectly suggests how these findings may be reflected in the teaching practice, however it cannot be compared with research findings presented in this article.

A German video study project DESI (*Deutsch Englisch Schülerleistungen International*) included a partial research project in which Göbel (2007) focused on the quality of intercultural ELT. There had been no such research conducted till that time (cf. Göbel, 2007). The research design was different from that of the *IRSE Video Study* (10 videotaped lessons with given topics and specific teaching materials assigned), which means there can be no comparison made with the research presented in this study, although the focus of the research was unique.

The number of foreign research projects focusing on the ICC development in FLT is thus limited, and this is valid for the situation in the Czech Republic as well.

Numerous foreign and Czech research projects in the area of multicultural education focusing on attitudes, stereotypes and prejudice, intercultural differences across nations and attempts at measuring national and ethnic identity were described in Průcha's publications (2001, 2006). Bočánková (2006) studied intercultural communication processes and attitudes of university students, Navrátil (2002) focused on research of interethnic relationships, Hladík (2010) focuses in his research on multicultural competence and its dimensions. Kostková worked with university students of ELT and studied whether they develop ICC during their studies and if so, in which dimensions (Brebera & Kostková, 2008; Kostková, 2010a, 2010b; Kostková, 2012). Pešková (2012) studied visuals for teaching culture in German language textbooks, Reid (2014) focused on intercultural aspects in teaching English at primary schools in the Slovak Republic, and Zerzová, Karpetová, and Šamalová (2017) examined cultural aspects of English as an international language in ELT textbooks. However, none of these represents empirical research of the quality of teaching ICC.

Czech School Inspectorate conducted an investigation in 2008/2009, in which they focused on presence of multicultural education and teaching culture in foreign language lessons (cf. *Souhrnné poznatky o podpoře a rozvoji výuky cizích jazyků v předškolním, základním a středním vzdělávání v období let 2006–2009*). 1,378 lessons at elementary schools and 671 lessons at secondary schools were observed and the findings show that aspects of multicultural education were present in 83% of lessons and teaching culture in 62% of lessons. The findings are not differentiated concerning the level of education or foreign language taught. The report does not state the criteria that were used to collect the data, which is very limiting, however the findings of both the *IRSE Video Study of English* and *IRSE Video Study of German* are in stark contrast to the findings of the Czech School Inspectorate.

2 Research – methodology

2.1 Methodology – research sample and data processing

Data collection in *IRSE Video Study of English* was described in earlier publications (cf. Najvar et al., 2008, 2011), as well as the data collection in *IRSE Video Study of German* (Zlatníček, 2014). Therefore, we will only briefly present the basic information about the research sample.

28 German lessons of 7 teachers (1 male and 6 female teachers) were videotaped in the 8th and 9th grades of Czech lower-secondary classes at seven schools in Jihomoravský region. The lessons were videotaped in a standardized way (Janík & Miková, 2006) using two video cameras – one focusing on the activity of the pupils, and one focusing on the activity of the teacher. Videograph ((Rimmele, 2002) was used to process the data.

The data presented in the findings are transcribed in a standardized way (Seidel et al., 2003; Janík & Miková, 2006), presenting utterances of the teacher (T), pupil (P), several pupils (PP), or the whole class (C), in 10-second intervals, including sequences in which audio recordings were used (CD). When there is an unintelligible sequence, the symbol () is used, in case of simultaneous speech, the symbol // is used.

2.2 Methodology – research questions

The main aim of both the *IRSE Video Study of English* (Zerzová, 2012) and *German* (presented in this article) was investigating the time dimension of ICC development, which is consistent with the overall concept and theoretical outcome of teaching as creating *opportunities to learn.*

Further, the analyses focused on the quality of teaching dimension – i.e. quality of the *opportunities to learn* from the perspective of the ICC development and its cognitive, behavioural, and affective component, *Big-C Culture* and *small-c culture*, and culture-general and culture-specific topics. A system of categories was constructed to code the gathered data (2.3.1).

The following research questions were derived from the main research aim:
1   Frequency of opportunities to develop ICC in German language teaching
1a)   What is the time dimension of activities aimed at developing ICC?
2   Quality of opportunities to develop ICC in German language teaching
2a)   What is the ratio of activities aimed at developing the cognitive, behavioural, and affective dimension of ICC?
2b)   What is the ratio of activities covering *BIG-C Culture* and *small-c culture*?
2c)   What is the ratio of activities covering culture-general and culture-specific topics?

2.3 Methodology – System of categories for Assessing Teaching ICC

For the purposes of the analyses a system of categories was designed that contains ten categories (see Table 1). These are divided into culture-general and culture-specific according to Paige et al. (1999, as cited in dle Göbel, 2007, p. 46 and Bennett, Bennett, & Allen, 2003). In both of these there are four parallel categories reflecting the cognitive, behavioural, and affective components of ICC. The *Big-C Culture* and *small-c culture* dichotomy is also reflected in the system.

Categories 1 and 5 (BIG-C Culture knowledge) reflect the cognitive component of ICC and the *Big-C Culture* concept. Categories 2, 3, 4, 6, 7, and 8 refer to the *small-c culture* concept, while categories 2 and 6 (small-c culture knowledge) only cover the cognitive component of *small-c culture*, whereas categories 3 and 7 (skills/behaviour) refer to the behavioural dimension of ICC and categories 4 and 8 (values) to the affective dimension of ICC.

Category 0 (none) refers to a phase before or after the lesson. The last category (9) is used for a phase of a lesson that is not relevant for developing the intercultural component of ICC. The individual categories are briefly described in Table 1 (for more see Zerzová, 2012).

No	Category	Domain	BIG-C CULTURE/ small-c culture	Brief description
0	**none**	-	-	Sequences before or after the lesson.
1	**culture-general: BIG-C CULTURE knowledge**	cognitive	BIG-C CULTURE	Teaching sequences aimed at knowledge from the fields of history, geography, literature, art, politics, industry, etc. that are not connected to only one country or e.g. Anglo-American culture but cover a more general level (e.g. European Union, global).
2	**culture-general: small-c culture knowledge**	cognitive	small-c culture	Teaching sequences aimed at knowledge of facts and information connected to everyday life, life style and differences and similarities across cultures on a more general level (aspects common for more cultures, not only one nation), as well as general concepts – e.g. culture shock.

3	**culture-general: skills/behaviour**	behavioural	small-c culture	Teaching sequences devoted to topics from the field of sociolinguistics covering a more general level, lifestyle and everyday life topics, acquiring intercultural learning strategies, acquiring strategies to reduce stress when in touch with foreign cultures, interpretation skills and finding connections, searching for information, etc.
4	**culture-general: values**	affective	small-c culture	Teaching sequences aimed at developing positive attitudes to foreign cultures, learning about foreign cultures, developing sympathy and tolerance, examining pupils' experience, developing willingness to interact in a foreign language, discussing stereotypes, bias and generalizations, etc.
5	**culture-specific: BIG-C CULTURE knowledge**	cognitive	BIG-C CULTURE	Teaching sequences aimed at knowledge from the fields of history, geography, literature, art, politics, industry, etc. that are connected to only one country or e.g. Anglo-American culture.
6	**culture-specific: small-c culture knowledge**	cognitive	small-c culture	Teaching sequences aimed at knowledge of facts and information connected to everyday life, life style, and customs of specific (not only target) countries and cultures, taboos of specific (not only target) cultures, ways of gaining information about e.g. target cultures, etc.
7	**culture-specific: skills/behaviour**	behavioural	small-c culture	Teaching sequences devoted to topics from the field of sociolinguistics dealt with in the form of practice in the target language or aimed at developing interpretation skills, finding

				similarities, searching for information, etc.
8	**culture-specific: values**	affective	small-c culture	Teaching sequences aimed at developing positive attitudes to a specific (e.g. target) culture and its customs, developing tolerance of specific aspects of other countries, comparisons with one's own culture.
9	**other**	-	-	Teaching sequences that cannot be classified as any of the above mentioned categories. E.g. sequences devoted to grammatical, lexical, spelling or pronunciation exercises, etc.

Tab. 1: System of Categories for Assessing Teaching ICC

3 Selected findings
3.1 Frequency of opportunities to develop ICC in German language teaching

The findings show that the amount of time devoted to developing ICC of the pupils was 10% of the total teaching time, i.e. 118 minutes and 50 seconds. This is identical with the results of the *IRSE Video Study of English* (Zerzová, 2012). In 50% of the lessons (14 out of 28) there were no categories present other than Category 9 (other). Graph 1 illustrates the representation of the categories with the individual teachers. The most frequently represented category was Category 5 (culture-specific: BIG-C CULTURE knowledge) with 64 minutes and 40 seconds, and Category 1 (culture-general: BIG-C CULTURE knowledge) with 48 minutes and 20 seconds. Category 6 (culture-specific: small-c culture knowledge) was represented with 5 minutes, and Category 7 (culture-specific: skills/behaviour) with 50 seconds. It is obvious, that the focus on the cognitive component of ICC is prevalent, which is consistent with the results of the *IRSE Video Study of English* (Zerzová, 2012).

3.2 Quality of opportunities to develop ICC in German language teaching

As mentioned above, the cognitive component of ICC was prevalent in the research sample (118 minutes). The behavioural component of ICC was represented with 50 seconds in two lessons (30 seconds in lesson A4 and 20 seconds in lesson B3) and the affective component of ICC was not represented at all. However, it is interesting that 57% of the teaching time devoted to developing ICC (48 minutes and 20 seconds) covered culture-general topics, which is in

discrepancy with the findings of the *IRSE Video Study of English* where 92% of the teaching time devoted to developing ICC was focused on culture-specific topics. *BIG-C Culture* was represented with 57% of the teaching time devoted to developing ICC (48 minutes and 20 seconds).
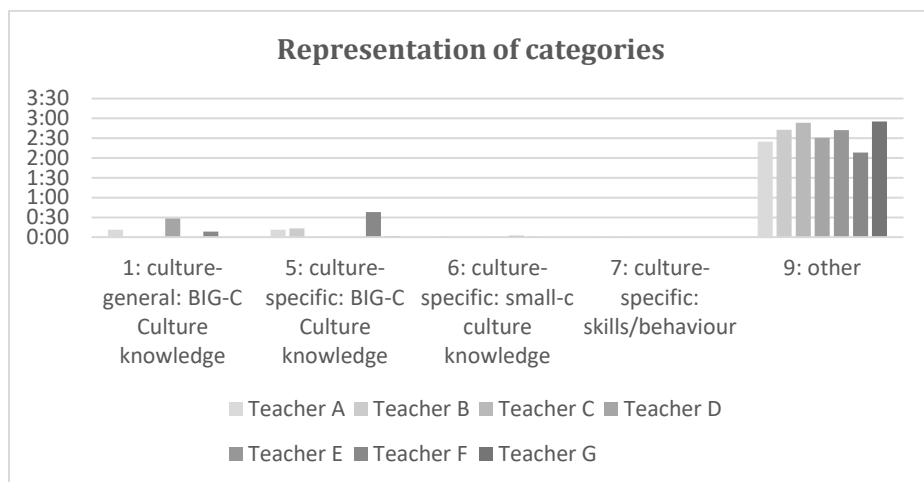
Graf 1*: Representation of the categories in half-hours in lessons of the individual teachers

Extracts of transcripts from the lessons follow to illustrate how the individual categories are represented in GLT. The study does not aspire to present only instances of good practice but rather attempts to illustrate the variety of teaching practice.

3.2.1 Category 1: culture-general: BIG-C Culture knowledge
This category was coded in 3 lessons. Lesson A1 covered famous people and facts about them having pupils match information about them to their photographs and present the information to their classmates (11 minutes 30 seconds), lesson D2 focused on matching countries with continents and listening to a recording of a letter from a friend describing his travel plans (28 minutes 30 seconds) and F1 also covered matching countries with the continents and a listening to check the answers (8 minutes 20 seconds).

Table 2 shows and extract from lesson F1 in which a student is supposed to match a country with the continent on the blackboard.

00:04:50 – 00:05:00
    T: Also, sie verbinden, eh, Iva, ein Land, eh, mit, eh, einem Kontinent, ja?
Takže tady máme nahoře
00:05:00 – 00:05:10
    T: Kontinenty a //
    P: // ( )
    T: dobře, hm [ano]. A říkejte to nahlas! Takže Ty jsi spojila //
    P: // Čína a Asie
    T: Čína, takže řekni Čína
00:05:10 – 00:05:20
    T: je v Asii.
    P: Čina ist
    T: China – China, jo? Se to čte. Ist
    P: China ist
Knocking on the door and a pupil entering the classroom.
    P: Dobrý den.
00:05:20 – 00:05:30
    P: China ist im Asien.
    T: Im Asien, hm [ano].

Table 2: Transcript from lesson F1 – Category 1: culture-general: BIG-C Culture knowledge

3.2.2 Category 5: culture-specific: BIG-C Culture knowledge

In lesson A1 the pupils were supposed to put pieces of a fairy tale (Little Red Riding Hood) together and then read it aloud (11 minutes 30 seconds), in C3 they covered where Holzkirchen is (20 seconds), in lesson F3 the teacher prepared a PowerPoint presentation about Vienna including pictures from the pupils' trip to Vienna, exercises using the interactive whiteboard and covered facts about Vienna, names of Vienna in different languages, the personality of Maria Theresa, famous places and memorials in Vienna, etc. (38 minutes 20 seconds). In G1 the pupils learned what Adlergebirge is (10 seconds) and in G3 what the capital of the Czech Republic is (1 minute 10 seconds). The extract is from lesson B4 (13 minutes 10 seconds) in which the pupils were listening to a recording of classical music and then working with the textbook and a map on the board, discussing Salzburg and its monuments and reading correspondence between friends from the textbook.

The pupils are listening to a recording of classical music.
00:31:10-00:31:20
    T: Was war das?
    PP: Mozart!//

> T: // Mozart. Wisst ihr was von Mozart?
> P: Figarova svatba.
> T: Ee [ne].
>
> 00:31:20-00:31:30
> PP: ( )
>
> 00:31:30-00:31:40
> T: Mozartova?
> P: Maryša!
> PP: Laughing. Magor! Ma ma ma ma (singing)
>
> 00:31:40-00:31:50
> T: V Čechách jsme, Ríšo! Malá//
> ZZ: //
> T: noční
>
> 00:31:50-00:32:00
> T: hudba. Eine kleine Nachtmusik, ja? Also, wir sollen heute ein wenig über Mozart sprechen.
>
> 00:32:00-00:32:10
> T: Eh, wo ist Mozart geboren? Kde se narodil? Víme?
> PP: Österreich.
> T: Im Salzburg//
> PP: //m Salzburg
> T: aber
>
> 00:32:10-00:32:20
> T: er lebte fast das ganze Leben im Wien. Narodil se v Salzburku, ale žil většinu života ve Vídni.

Table 3: Transcript from lesson B4 – Category 5: culture-specific: BIG-C Culture knowledge

3.2.3 Category 6: culture-specific: small-c culture knowledge

This category was represented in lesson E2 (1 minute 20 seconds) with the teacher's explanation of how to use the expression „Wie geht's dir?" and how to react to it. However, the pupils did not practice it. In E3 (1 minute) the topic was the same and the pupils were discussing with the teacher how to correctly respond to a test item and what kind of answers were acceptable in the test. They came up with possible reactions to „Wie geht's dir?" – "Sehr gut!", "Prima", "Nicht so gut", "Nicht so schlecht" but did not practice them.

In lesson F2 (40 seconds) the teacher covered the difference between the German and Austrian greeting ('Guten Tag' versus 'Grüss Got') but the pupils again did not put it into practice.

In lesson A2 (1 minute 30 seconds) the teacher discussed types of schools in Germany and in A1 (20 seconds) the difference between the word 'Dame' and 'Frau' was explained by the teacher.

00:36:10 – 00:36:30:
T: To je spíš takový, jako bych řekla, oficiální, Guten Tag, jo, třeba u nějakýho oslovení, Meine Damen und Herren, jo, Vážení pánové, vážené dámy a tak, ale takový ten běžný výraz paní je Frau.

Table 4: Transcript from lesson A1 – Category 6: culture-specific: small-c culture knowledge

3.2.4 Category 7: culture-specific: skills and behaviour

This category was represented in lesson B3 (20 seconds). The pupils were supposed to react to the teacher's question: „Wie geht´s dir?" and actually reacted to the question using "Danke, gut!".

In lesson A4 (30 seconds) the pupils were supposed to say what they would say to a friend on their birthday.

00:17:10 – 00:17:40
T: Hm, co mu popřála k narozeninám?
P: Hodně štěstí zdraví (singing).
T: Viel Glück und? To klasické, všechno nejlepší? Jak to vyjádříme?
P: ( )
T: To nevadí, jak řeknete všechno nejlepší k narozeninám?
P: Happy Birthday!
T: To všechno nejlepší! A.//
P: //Alles Gute!
T: //lles Gute!

Table 5: Transcript from lesson A4 – Category 7: culture-specific: skills and behaviour

3.2.5 Category 9: other

Category 9: other was represented in all of the lessons. The total teaching time for this category was 1,069 minutes and 51 seconds (90% of the total teaching time). The extract that follows is from lesson F3 in which the teacher prepared the PowerPoint presentation about Vienna (see 4.2.2). However, in this extract a photograph of the pupils from Vienna was used and the pupils were asked, what their friends were doing in the picture and were supposed to write a sentence into their notebooks. As the pupils were sitting under a tree in the picture, it was not

obvious, where the picture was taken and the pupils were supposed to describe it using general language, this category was coded as Category 9: other.

00:38:10-00:38:20
    T: Übersetzt, bitte, diese Frage – Přeložte otázku. Was machen unsere
00:38:20-00:38:30
    T: Freunde?
    PP: ( )
    T: Tak, řekni to! Co dělají naši
00:38:30-00:38:40
    T: kamarádi//
    PP: // kamarádi
    T: tak. Každý z vás napíšete jednu větu do sešitu, co dělají. Vymyslíte větu německy.

Table 6: Transcript from lesson F3 – Category 9: other

4 Conclusion

The findings show that teachers of German mainly focus on the cognitive dimension of ICC in their teaching (118 minutes as opposed to 50 seconds devoted to the behavioural dimension if ICC). While the *IRSE Video Study of English* (Zerzová, 2012) proved, that teachers of English tend to focus on culture-specific topics (92% of the teaching time devoted to ICC), the *IRSE Video Study of German* did not confirm this. However, the research sample was small (28 videotaped lessons) and in two lessons the teachers worked with the same topic (names of countries and continents), which explains the higher percentage of teaching time devoted to culture-general topics (57% of the teaching time devoted to developing ICC) as opposed to the findings from the *IRSE Video Study of English (*8%). The focus on the cognitive component of ICC was present in both video studies. The opportunities do develop ICC represent rather one-sided focus neglecting the behavioural and affective component of ICC.

The findings of the *IRSE Video Study of English* proved that there were primarily receptive skills (reading and listening) practiced in the lessons, which serve very well for developing the cognitive component of ICC and that the productive skills (speaking and writing) were mainly used for revision of the subject matter (Zerzová & Šebestová, 2014). It is probable that higher representation of the productive skills might bring better conditions for developing the behavioural and affective component of ICC together with higher representation of the target language in the lessons as skills needed for intercultural communication necessarily need to be practice in the target language. A parallel study in the *IRSE Video Study of German* of this kind has not been made, but it would be desirable if future research opted this way. However, although the language used in the

lessons was not coded and thus we do not know what the percentage of the use of mother tongue in the lessons is, mere look at the extracts from the transcripts suggest that the use of the mother tongue in the lessons is very common and the proportion is representative of the whole sample.

The reasons explaining the state of ICC development in Czech lower-secondary schools may be found in foreign research (Dunnett et al., 1986; Met, 1993; Byram & Morgan, 1994; Kelly, 2002; Guilherme, 2002; Sockett & LePage, 2002; Lázár, 2003; Sercu, 2002a; Sercu, 2002b; Met, 1993) which suggests that teachers do not feel competent to develop the pupils' ICC and although research in the Czech Republic is very limited, there are studies that confirm the need to address ICC development of both teachers and pupils in teacher education (Zerzová, 2012; Kostková, 2012; Zerzová, 2017).

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Spiritual Journey and Primordial Self: Requisite Actions for Individual and National Identity in Christopher Okigbo's Poetry

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Abstract

European nations colonized most of the African societies and as a result had political and economic power and control over these nations. With the western domination, the colonists ruled the African nations and every other person was to obey their command. The colonizers introduced hegemonic educational system to Africans in which they were taught the European ethos without their studying African culture. Due to this hegemony, the European colonial masters imposed their culture on Africans and it succeeded in reshaping the cultural and political lives of Africans. Many Africans abandoned African customs and beliefs when they gained western education. Therefore due to this hegemony Africans lost their authentic/real selves and became adulterated. Their main concern becomes to create and recreate themselves through going back to their culture and origin. Through poststructuralist analysis of 'Heavensgate' and 'Path Thunder' in *Labyrinths* (1971), this paper explores how Christopher Okigbo, an African poet, embarked on a spiritual journey in quest of his primordial self and became an asserted poet. The paper aims at imploring Africans all over the world to follow the footprints of Okigbo in identifying their true selves for them to have meaningful lives.

Key words: Western dominion, hegemony, cultural life, self-assertion, authentic and primordial self-identity

Introduction

The key tactic of colonization is usually that the colonialists portray the colonized culture as negative and irrelevant. Urama in her 'Self and identity in African and Caribbean Literatures' (2016, p. 1) stresses that the colonialist objective in Africa was primarily to have the indigenous people believe that there were little or no positive aspects within the indigenous culture. She further points out that the colonists succeeded in entrenching within the colonized that the indigenous people had no alternative but to assimilate and conform to the colonial paradigm. The cultural life of the indigenous society was therefore destroyed and African interests were made subordinate to the European interests. This made

many Africans to abandon their customs and beliefs when they gained western education and this destruction led to inferiority complex and identity crisis among other negative effects. The acculturation due to lack of self knowledge turned most of the black Africans into white look-alike. They thought that turning into 'white men' would make them be taken as real human beings by the whites yet Africans were not accepted to have equal rights with the Europeans. Africans were caught up between the historical concept of their traditional culture and their present reality and they began to rethink whether to continue living fragmented lives or search for their cultural identity.

This notion of the whites on the black Africans started during the transatlantic slave trade. In order to justify slavery and keep the blacks in perpetual bondage, the whites told the slaves that they were cursed because of the colour of their skin and they were created to serve the whites. The blacks were discriminated against and subjected to racist attitudes. The whites did everything possible to make the blacks seem inferior. The blacks were oppressed and tortured to make them really believe their inferiority. The blacks fought for their liberation and frustrated the desires of the whites to perpetually keep them in slavery. The 'frustrated desires' of the whites poured their aggression on the slaves to thwart their plans too. The response to the frustration was also to fight back. Most aggressive behavourial traits were destructive and momentary. Some of the blacks were lynched and imprisoned while suffered depression because they lived in fear. Nwoga in support of this posits in his *Literature and Modern West African Culture* (1978, p. 54) that "the African personality had long been depressed before even the arrival of colonialists on the continent". He opines that colonization adds much to the brutalization of the indigenous population as it is western conquest and domination. Slavery and colonization are destructive to the black people's sense of personal worth and dignity and Nwoga, in addition to this stresses that 'both are anchored in violence and have been made possible by the use of some kind of force and coercion against the blacks' (Nwoga, 1978, p. 55).

This acculturation and assimilation gave way to the loss of not only the individual but also the native self and the need for Africans to go back to their real selves therefore arose. Christopher Okigbo, an African poet, embarked on a spiritual journey in quest of his primordial self because of his abandonment of his native culture to go to Europe to study the white man's culture. The European culture made him feel alienated from his culture and he embarked on this spiritual journey to be initiated into the worship of *Idoto*, the goddess of his ancestors. Okigbo, in returning to his cultural roots after many years of alienation in the form of study and immersion in foreign cultures asserts his true self by identifying with his roots.

This study is done using post-structuralist approach to textual analysis. Post-structuralism is a variation of structuralism, often seen as a critique emphasizing

plurality of meaning and instability of concepts that structuralism used to define society, language etc. Gilles Deleuze (2004, p. 171) sees post-structuralism as an intellectual movement developed in Europe from the early mid twentieth century which argues that human culture may be understood by means of structure (modeled on language) that differs from concrete reality and from abstract ideas. In the post-structuralist approach to textual analysis, the reader replaces the author as the primary subject of inquiry. This displacement has its greatest effect on the text itself and is often referred to as 'destabilizing' or 'decentring' of the author. Barry (2002) points out that Roland Barthes and Jacques Derrida are the two figures most closely associated with the emergence of post-structuralism by their critiquing of structuralism and shifting from it to post-structuralism. Roland Barthes, originally a confirmed structuralist, published his essay, 'The Death of the Author' in 1968, in which he argued that every literary text has multiple meanings, and the author is not the prime source of the work's semantic content. In Barthes essay 'The Death of The Author' (1968, p. 66), Barthes announces the death of the author which is a rhetorical way of asserting the independence of the literary text and its immunity to the possibility of being unified or limited by any notion of what the author might have intended or crafted into the work. Barry argues that Barthes did not only use this crucial essay as a 'hinge' round which he turns from structuralism to post-structuralism but that Barthes says in the essay that the corollary of the death of the author is the birth of the reader. There is therefore, a shift of attention from the text seen as something produced by the author to the text seen as produced by the reader.

Derrida posits that there is no longer any authoritative centre for validation of interpretations of texts and in his *Of Grammatology*, he involves the highly detailed 'deconstructive' reading of literary texts. He argues that there is nothing outside the text because critical reading must produce the text and the reading has to be deconstructive rather than constructive. This 'deconstructive reading' of literary texts makes previously regarded unified artistic artifacts to be fragmented, self-divided and centreless, Post-structuralism as a critical method, therefore, is engaged in the task of 'deconstructing' the text. Deconstructing, according to Eagleton (1983, p. 147), is 'reading the text against itself' with the purpose of 'knowing the text as it cannot know itself'.

Barry (2002, p. 71) points out that destructive reading uncovers the unconscious rather than the conscious dimension of the text. The post-structuralist examines other sources of meaning (e.g. readers' cultural norms, other literature etc.) which are therefore never authoritative and promise no consistency. A reader's culture and society share at least an equal part of interpretation of a text to the cultural and social circumstances of the author. In this study, African cultures are represented in their literary works and the Africans knowledge of their culture enhances their self-assertion.

The post-structuralist assumes that an author's intended meaning has no single purpose, meaning or existence and it is necessary to utilize a variety of perspectives to create a multi-faceted interpretation of a text. In accordance with post-structuralism, a lot of elements are used in the interpretations of the primordial self in Okigbo's poems in this study to decipher meanings of the literary texts. These elements include diction and syntax imagery, language of the texts, the sound effects of the words, the figurative language in form of symbols, metaphor and the structure of the formal pattern of the organization of the selected poems. Creative writers often hint indirectly more than their words directly hint because of the connotation or figurative meanings of words in the texts. These elements of literature used by Okigbo and other African authors help in re-interpreting the meaning of the whole texts discussed in this paper because of the ambiguity of language. In this study, we break the poems, compare them with other texts in terms of the language used in the texts because the selected poems are grounded in concrete and specific details that stimulate our senses. Through this stimulation of the readers' senses we see the African world. These specific details called images trigger memories and stimulate feelings that command response. They reveal meanings of the texts. Metaphors and symbols that represent something beyond their literal meaning also help in the interpretation of the selected texts.

Examining the selected poems from Okigbo's only volume of poems *Labyrinths* (1971)   used in this study in order to identify unconscious manifestations in the poet persona, would reveal newer meanings of the text. Colonialism, racism and sexism distort personality and make one a victim of psychological problems. These problems make one not to be in control of one's actions; they also make one unconsciously engage in actions that are disadvantageous to one's pleasant existence. The unconscious actions of the whites that led to identity crisis of the Africans and the strategies employed by these blacks in regaining their identity are analyzed in the selected poems studied in this research. Historical, socio-political, cultural and environmental factors influence identity crisis in Africans. These factors help in analyzing the selected poems as the languages of the poems explode into 'multiplicities of meaning'. Therefore, critical analyses of the selected poems used in this study are based on some of the postulations of post-structural theorists.

African writers and self assertion
The black Africans begin to question their reality and the indigenous African's questions became 'Who am I?' What does it mean to be oneself?' Against the total obliteration of the indigenous self, Africans fight back in different forms to regain their true self. Africans assert their individual and native self through literatures of the people. Self and Identity therefore becomes one of the major themes of African literature. African indigenous literature had to battle with such issues as:

They know that the possible way for Africans to assert their native self is to fight for their political freedom. Africans covet western education which they see as 'the white man's secret magic and power but want their own (Africans) way of life. Ngugi wa Thiong'o in his novel, *The River Between* (1965, p. 79), presents this theme of western education as a critical factor in the political liberation of Africa. To him, the real heroes of this period are black men who know how to use the white man's magic against the white man himself; "... symbols of people's thirst for the white man's secret magic and power. Few wanted to live the white man's way, but all wanted this thing, the magic". Africans formed Nationalist Movement. The nationalist movement and ideological groups enhanced the development of the black people's self and identity through their call for the blacks to respect their past in order to have a new dynamic black future.

Most of the Nationalists and the elites in pursuit of western education travelled to Europe to study. Africans who studied in Europe in 1950's were discriminated against in Europe because of the colour of their skin. They saw the need for Africans to get their political freedom and they started fighting for their independence. The black Africans in diaspora through interactions with fellow blacks from continental Africa discovered that they have the same ancestry and are created by God for a royal purpose. Though their colour of skin is different from that of the whites, it does not make them inferior to the whites. They therefore expressed the pride in being black and promoted their Africanness. Creative writers used their literary works for cultural literacy by incorporating African cultures into their literary texts to create awareness in Africans the need to go back to their culture.

One of the main concerns of the many African writers is the rehabilitation of the African culture. This concern arose as a reaction or response to the negative, distorted image of Africa and her people presented in literary works and travel reports of European writers and explorers. Such writers' works as Joyce Cary's *Mister Johnson* (1939), Rider Haggard's *King Solomon's Mines* (1885), Joseph Conrad's *Heart of Darkness* (1899) and reporters' works like George Alfred Henty's *By Sheer Pluck: a Tale of The Ashanti War* (1883) and others create widely-believed images of Africa and her people as wild, untamed, totally ignorant and savage. Such widely accepted notions encourage European abuse of and contempt for Africa and Africans. African writers try to instruct the people through their literary works on how they should defeat the confusion the imposed colonial culture created on them. Achebe in support of this feels that the novelist in particular is regarded as a teacher whose primary task is to reeducate his society to an acceptance of itself (Achebe, 1975, p. 42-45). This is the concept of post-colonial identity which aims at identifying the native self. It is also the preservation of the native self against the attempts by foreigners to depict self (Africans) as barbaric and savages.

Ngugi wa Thiong'o's also presents characters that obtained the white man's education and still held on to their tribal customs belief and ritual in his literary works to highlight the importance of African culture to the discovery of their true identity. He presents this theme of the importance of African culture and tradition so that African writers would explore this new awareness of impacting new image of blacks' sensibilities and produce works African people can relate to and be encouraged to assert themselves. These Africans that are exposed to western education without abandoning African culture and tradition know that Africans have their own noble ways of governing themselves which the colonial masters neglect.

The Quest for the Primordial Self in African Literature

The quest for the primordial self in African literature is simply the call for Africans to go back to their roots through their literary works. Edward F. Edinger in his *Ego and Archetype* (1972. p. 107) stresses that "one of the symptoms of alienation in modern age is the widespread of meaninglessness". Those who are aware of this problem of meaninglessness of life are obliged to make their own individual search for a meaningful life'. This search for meaningful life is the reason for voyage of self-discovery or the quest for the primordial self. As the individual takes this voyage of self discovery or the primordial quest, the person makes use of metaphors through which initiation and rebirth of the true self are ratified. Many black literary writers have written on this quest for the primordial self. They use traditional images and metaphors that depict their native identity. It is their rebirth or identifying their true self that gives meaning to the life of these individuals seeking their primordial self. In support of this, Ikenna Dieke's *The Primordial Image* (1993, p. 126) stresses that "having suffered seemingly incalculable loss as a result of cultural derailment or divided consciousness or both, brought about by either Western imperialism or American slavery or perhaps, by postcolonial/post slavery social evil, these writers view the medium of symbolic quest as a primary vehicle of the imagination in which to embark upon the crucial search for meaning or native identity".

Christopher Okigbo, Wole Soyinka, Kofi George Awoonor and other African writers present the quest for true native identity in their works.

Okigbo's *Labyrinths* and His Quest for the Primordial self

Okigbo in his only volume of poems *Labyrinths* (1971) explores the search for true self. The first movement of the part – 'Heavensgate' celebrates Okigbo's attempts to resolve the antagonistic foreign and traditional cultures which he has acquired. Through his efforts of resolving the two cultures, he achieves personal understanding and self-discovery. He embarks on a spiritual journey in quest of his primordial self. Dieke in his *Allegory and Meaning* (2010) asserts that in

Labyrinths Okigbo explores the subliminal interior of his being, searching for the eternal unconscious images with which to assuage his violently sundered feelings as he gropes his way through the darkened labyrinth of modern Nigeria caught in the suffocating cobweb of cultural dialectics. Okigbo presenting his search of his primordial self in his poems depicts that he is aware of his personal unconscious, which is a reflection of his personal experiences. The very idea of the collective unconscious, when applied to art and literature according to Dieke (1993, p. 3) points up the relationship between literature and subliminal vestiges of the psyche. Okigbo abandons the worship of his ancestors because of his involvement in Christian religion and western education. He is aware that he is alienated from the deep significance of his being. He then finds himself yearning for the totality of his being. He recognizes the vital deposit of ancestral life, and how the ancestors tend to shelter and inspire one in his growth and professional development. Dieke (1993, p. 5) opines that "in art and literature, the collective unconsciousness is expressed in the form of images ... represented in prefigurative and symbolic forms ever-repeated ageless motives in myths". Okigbo therefore, has to go in search of drives and subliminal vestiges which are products of the unconscious that tends toward the archetypes of myth of his meaningful life. He is initiated into the worship of his ancestors and his alienation is healed. He becomes asserted and gains his voice.

Okigbo's 'Heavensgate' opens with the compelling lines: "Before you, mother Idoto, naked I stand" which shows a river goddess of a village stream in Ojoto, Okigbo's birth-place. His maternal grand father was the priest of this goddess, Idoto. He sees himself a priest of Idoko because he wants to assume the responsibility of his maternal grand father he claims he is his reincarnate. He describes the essence and environment of Idoto as a water goddess, 'watery presence'; while the expression 'prodigal' refers to the story of the prodigal son in the Bible (Luke 15: 11-32). Okigbo in returning to his cultural roots after many years of alienation in the form of study and immersion in foreign cultures likens himself to the prodigal son who in his extremity remembers the steadfastness, comfort and love of his father's house and returns to beg forgiveness for his misdemeanour, confident that he would be forgiven. He has realized his folly in abandoning his ancestral goddess because of the white man's religion.

> BEFORE YOU, mother Idoto,
>   naked I stand;
> before your watery Presence,
>   a prodigal   (lines 1-4)

He is leaning on the oilbean tree and the 'oilbean' is the emblem and representation of the goddess. He declares that he is lost in the legend of the goddess - 'lost in your legend' and it shows the poet's ignorance of the legend of

the goddess of his creation and rebirth. This may be because of his abandonment of his native culture to go to Europe to study the white man's culture. He leans on the oilbean tree feeling dejected because of his fragmented life caused by his ignorance of his legend (ancestry). Therefore, he humbles himself before this goddess to ask for forgiveness – 'under your power wait I/on barefoot' The context of the quest is religion and this quest is conducted through the exploration of the Christian religion (representing foreign culture) and traditional images bathed in all-suffering and powerful nature (which provides both solace and continuity). Dieke (2010, p. 47), in support of this, opines that Okigbo knows he has wronged his goddess of creation, rebirth and fertility by pandering to foreign gods who have distracted him from the world of his revered goddess and her life-enhancing ritual. He further stresses that Okigbo knows full well that the apparent cause of his tribulation is his estrangement from the goddess, his true muse, and his loss of the original and essential language, the aboriginal voice of his poetry.

The poet shows the confidence and expectation of good which he is certain will accompany the goddess's utterance to him. 'Heavensgate' here is a reference taken from Shakespeare's Sonnet 29 wherein the thought of the poet's love for his friend enlivens him and lifts his spirits from his dejected, forlorn and hopeless state so that he 'sings hymn at Heaven's gate This shows that Okigbo picks European, classical and African heritages for myths and symbols to reveal his confusion, anguish and quest.

> watchman for the watchword
> at Heavensgate;
>
> out of the depths my cry;
> give ears and harken…   (lines 9-12)

The poet's quest is shown as a spiritual one; he must forge a personal path through the claimant forces on him. The quest is also for the growth of the poet in his poetry, with his own style and strong voice, becoming his own myth-maker, through which he can comment on his society and his people in the clear voice of vision and prophecy. Dieke (2010) asserts that Okigbo is anxious to grow and mature as a poet with a strong voice and distinctive art through which he can speak to his people in the voice of prophecy. This shows that self and identity are the vehicle for successful professions. Many black people (Africans) who are doing well in their profession abandon their jobs and travel to Europe just because they accept the white man's notion that Africa is subordinate to Europe. Some of these blacks are languishing in prisons in European countries just because they lack self-esteem on themselves as Africans. Okigbo here solicits for his fellow Africans to search for their primordial selves and be free from all perspectives that put Africa and Africans as inferior to the whites.

'DARK WATERS' emphasized in upper case in the poem can refer the reader to the darkness and chaos that existed at the very beginning of creation in the Bible, Genesis 1:1 or Milton's account of *Paradise Lost*. The poet's vision is not clear and he is struggling but there are signs that enlightenment and purification will come, 'foreshadows the rain that is dreamed of'. In his struggle which is his alienation, he hopes to find solution in embracing the worship of his ancestors and that is what he expressed as ''foreshadows the rain that is dreamed of'. This expression is to portray that there is assurance that identification with one's root heals one's fragmented life. He deploys the juxtaposition of two opposing forces or ideas to show the conflict between the two cultures he is trying to resolve. These are the images of a 'rainbow' and that of 'a boa bent to kill' showing death/life, hope/mystery or beauty/death Then the scene shifts to an orange grove where the poet pictures himself as a solitary bird 'wagtail' which has a difficult story to tell 'tangled-wood-tale'. The poet has to lament his abandonment of his tradition 'to mourn a mother on a spray'. The image of the bird can therefore be seen as the young poet who is struggling to acquire his own style and achieve his own distinctive voice for poetry.

> *DARK WATERS of the beginning.*
>
> *Rays, violet and short, piercing the gloom,*
> *foreshadows the rain that is dreamed of.*
>
> *Rainbow on far tide, arched like boa bent to kill,*
> *foreshadows the rain that is dreamed of.*   (lines 13-17)

He points out that the rain and the sun are in combat in the poem. 'Rain and the sun in a single combat' suggests the conflicts between the traditional and the foreign cultures, while the image of 'a young bird standing on one leg' is taken from an Igbo folktale and expression of doubt or uncertainty. According to the Igbo sayings on the young bird that came newly to a place, it will only stand with one leg until it masters the custom of the land. This can be the attitude of the poet at his initial stage of writing poems. But his hope is that when he masters the custom and tradition of his ancestors, he will reach the zenith of his profession.

> *Rain and sun in single combat;*
> *on one leg standing,*
> *in silence at the passage,*
> *the young bird at the passage*   (lines 24-27)

The poet also makes use of image of 'crossroads' to show that crossroads are important and symbolic in traditional ritual practice because it is a point where several roads intersect. Sacrifices are done there because traditionally it is believed that that is where the spirits meet but the poet juxtaposes this meeting place of the spirits with the Christian Church 'behind the bell tower'. He continues with the juxtaposition of traditional and Christian imagery. Okigbo pictures his mother (Anna) here holding the knob of the Church door and appeals to her to listen to him from the crossroads. The door shuts in and out and he sees the 'loft pipe organs' and leather-bound hymn books. He also portrays two landscapes - the traditional landscape represented by 'cornfields', 'wind', and Christian Church represented by 'the leather-bound hymn books' and 'pipe organs'. The pages of the leather-bound hymn bleached with stains of orange leaves' can depict the traditional religion and Christianity which have been in contact for a long time.

> SILENT FACES at crossroads:
>   festivity in black …   (lines 28-29)

> where all roads meet:
> festivity in black …   (lines 34-35)

Okigbo uses the figure of a 'woman' - the goddess Idoto as his intercessionary symbol of his enlightenment and purification. This is the vegetal symbolism used in his quest of the primordial self and vegetal symbolism is seen as he prostrates before Idoto to pray. The images of Okigbo's primordial mothers according to Dieke (2010) are constelled in four symbols: the vegetal, the labyrinthine, the canaline and the astrological. With the symbol of the moon, sun and the stars he uses in poems in his *Labyrinths,* the poet's primordial mother (goddess Idoto) assumes her rightful place as the celestial goddess and the bright moon, the shining sun together with the light of the stars illuminates the poet's life as he is purified with the cleansing water of the goddess of the river Idoto. The new self, the primordial self Okigbo has been searching for becomes a reality when light illuminates his life. This light is a symbol of enlightenment and transcendence. It is what the poet has been seeking in his quest for his true self. This light shining on his soul as he passes through the passageway gives him voice as a poet. This light illuminating his soul frees him from the pains and sufferings of his alienated self.

> O Anna at the knobs of the panel oblong,
> Hear us at crossroads at the great hinges   (lines 46-47)

In his *Labyrinths,* 'Elegy for Alto', the final poem in 'Path of Thunder', is today widely read as the poet's "last testament" embodying a prophecy of his own death

as a sacrificial lamb for human freedom: Okigbo, an accomplished soldier, is killed in action during a major push by Nigerian troops against Nsukka during the Nigeria–Biafra civil war. Nsukka is the university town where Okigbo found his voice as a poet and vowed to defend with his life. The death he prophesies about on the last two lines of the poem finally comes but he dies a fulfilled man because he died a primordial man.

> *Earth, unbind me; let me be the prodigal; let this be*
> *the ram's ultimate prayer to the tether...*
>
> *AN OLD STAR departs, leaves us here on the shore*
> *Gazing heavenward for a new star approaching;*
> *The new star appears, foreshadows its going*
> *Before a going and coming that goes on forever*
>
> (Path of Thunder, lines 36-41)

The poet's formal confused life dies and he is reborn. His new/true self predicts the departure that will last for ever. Therefore the remarkable and fascinating point about this poem is the true self. 'An old star' represents old Okigbo. He has departed and the coming of a new star is anticipated. 'The new star' represents the new Okigbo. This new Okigbo according to E.N. Obiechina is another poet that will stand firm and talk about assertion of one's self by going back to his ancestors/roots. Obiechina in his 'Literature: Traditional and Modern' (1978) argues that the legacy of Christopher Okigbo continues to make itself felt and to be perceived as a major creative force. He further stresses that the impact of Okigbo, who lost his life in the Nigeria civil war (defending Nsukka zone), as a poet is shown here as his professional colleagues cry and look on to God to give them another poet as a source of consolation. These his colleagues are his fellow creative writers who know the importance of identity. They are asking God to give them another poet who will fight for the preservation of African identity. The new Okigbo is represented by the new approaching star. The new star appears and foretells that the going of the new star that will be forever. Here Okigbo is seen as a prophet prophesying of his death. But the solace of his colleagues and other Africans is that Okigbo has achieved his own voice after the discovery of his true self and his poems are now original and fresh. His joy is that he has identified his primordial self, and his departure from the earth will only mean going back to be with his ancestors, his root. But he died when his colleagues need him more. They need an assertive poet that has a voice. They are at the same time talking to themselves, creative writers, to follow the footprints of Okigbo. It is clear from Okigbo's poems that identifying one's primordial self or true self not only heals one's fragmented life but also foster creativity. The blacks all over the world should

also follow the footprints of Okigbo in identifying their true self for them to have meaningful lives.

Conclusion

A major conclusion drawn from the analysis of Okigbo's spiritual journey and his quest for the primordial self is that fragmentation and alienation of Africans caused by their being subjected to racist attitudes motivate literary creativity. The literary works help in revealing that European culture is not superior to African culture. The black people, even in facing an oppressive system of deep-rooted norms and practices, beliefs in African inferiority and subordination, strived and asserted themselves. The fragmented and alienated Africans worked out strategies for survival and recognition through self-assertion. Another conclusion drawn from this study is that individual and native self-assertion, through decolonization of the African mind, rehabilitation of culture, cultural literacy, participating in ancestral worships are indispensable elements for the healing of the fragmented and alienated lives of the blacks due to the destruction of their cultural life.

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Illustrated Philosophical stories from Norwegian children and youth literature translated into Slovak after 2010

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Abstract
Among the artistically valuable philosophical stories with illustration which have been translated into Slovak from Norwegian literature for children and youth since 2010 are the books of Jostein Gaarder (*Knižka otázok /* English – *Questions Asked*, 2013; *Anton a Jonatán / * English – *Anton and Jonathan*, 2014), Jon Fosse (*Kant*, 2015) and Elisabeth Helland Larsen (*Ja som smrť / * English – *Life and I: A Story about Death*, 2016). The mentioned authors have all published books in which a narrower philosophical function is linked with an implicit aesthetic function. These writers and/as philosophers reflect in their books subjects and issues which are represented in a smaller measure in Slovak intentional literature and take on questions about the meaning of existence in the face of death, whether through experiences with death, or death as an integral component of life or about the boundaries of knowledge. In this contribution we will devote ourselves to selected artistic texts with the philosophical issues of boundaries (between life and death, of knowing) in literary and creative interpretation in order to emphasize that their reflection in literature may lead to more integrated identification of the world of children.
Key words: philosophical stories, illustration, Slovak translation, Norwegian literature for children and youth

Introduction

Since 2010 several artistically valuable **philosophical stories for children and youth** have been translated from Norwegian into Slovak. Among the books which in the long-term may also become books of "philosophy for children" (Šabík, 2003, pg. 376; compare Lipman, 1988), it is possible to include works by Jostein Gaarder, probably the most well-known contemporary Norwegian writer and philosopher and author of *Sophie's World*; Jon Fosse, a Nobel Prize nominee for dramatic creation; and lesser known author Elisabeth Helland Larsen.

Jostein Gaarder is a well-known Norwegian writer, who after finishing university studies in Scandinavian languages and theology taught philosophy and devoted himself to literary endeavors. Back in 1991 Gaarder published *Sophie's World*, a novel on the history of philosophy (not only) for young readers, which

was also published in several editions in Slovakia, the last in 2002 by the publisher SOFA. Among Gaarder's books intended for children and youth that have been published in Slovak translation since 2010 are *Vianočné mystérium* (Artforum, 2012, *The Christmas Mystery*)*,* which reflects the history of Christianity, *Knižka otázok* (Albatros, 2013, *Questions Asked*), *Anna. Príbeh o klíme a životnom prostredí* (Albatros, 2014, *The World According to Anna*), *Anton a Jonatán* (Albatros, 2014, *Anton and Jonathan*) and *Pomarančové dievča* (Verbarium, 2014; *The Orange Girl*). Among them are philosophical stories aimed at younger readers age 7 and up (anticipating visualization even with mediation of experienced knowledge), and therefore also the illustrated *Knižka otázok* and *Anton a Jonatán*, which can be assigned to the picture books category.

Illustration is also an integral part of Fosse's books for the younger reader. By its name alone, the book from 2005 – *Kant* (Modrý Peter, 2015) – suggests that it will deal with a philosophical issue. The book, recommended for children 8 years and up, was translated into Slovak by the author's wife, Anna Fosse. Jon Fosse was born in Haugesund, Norway, and studied philosophy, sociology and literary science. At present he devotes himself mainly to writing, including to children's literature. In 2016 he was nominated for the Nobel Prize for Literature.

Elisabeth Helland Larsen is a Norwegian art therapist who uses "clowning around" as an artistic resource in meetings with children in danger (refugees, hospital patients), thus in the close vicinity of death. This fact has also influenced the writer's goals as an author, the ambition to narrow the gap from the subject of death in children's literature, particularly in a book intended for children age 6 years and older, with the name *Ja som smrť* (Knižná dielňa, 2016) and published in the Slovak translation of Eva Lavríková.

In the contribution we will devote ourselves to selected artistic texts with the philosophical issue of boundaries (between life and death, of knowledge) in literary and artistic interpretation, in order to emphasize that their reflections in literature may lead to more integrated identification of the world of children.

Theoretical starting points
Philosophical stories with illustration – philosophical fairy tales, philosophical stories from the life of children, the artistic-instructional story (as well) as a *"philosophy for children"*[1] (Šabík, 2003), *or "stories intended for*

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[1] We will, under the concept of "philosophy for children", consider in the broader sense of the word those artistic texts which address a philosophical problem or make a philosophical aspect accessible, that is philosophical fairy tales or stories from the life of children or other genres, even though Lipman (1988) understands under this concept texts which originate with a didactic intention in order to become texts for a philosophical discussion of children, which, however, does not exclude the part of artistically valuable texts that also initiate a philosophical discussion.

philosophical discussions of children" (Lipman, 1988) – reflect basic philosophical questions which take part in the problematization of ostensibly simple stories (in fairy tales, in stories from the life of children, or in artistic literature of fact from among artistic and professional literature, etc.). These philosophical questions/issues are associated with life and at the same time the debatable (intended for a "partner discussion") problems of children, since the subject of literature for children is defined by age and the world of children and its issues coalesce with *tension from the unknown* (Miko, 1980). "Deficits" of being, as well as in knowledge (truth), or (moral) actions can at least can be removed in the long-term. The philosophical issues of children, which also relate to adults, may be resolved conciliatory/harmonically, by obtaining experience or by expanding (the cognitive, emotive type) knowledge mediated by art.

Art is a specific type of interpersonal communication which relays specific information: "The information conveyed during artistic communication is not definable and conveyable by other than artistic resources. Its special character consists in the fact that it doesn't revert to some individual psychic functions, but **to the total psychic forces of a person**. Art reorganizes this whole and thus creates a new harmony of essential forces (reason, sense and will)." (Brief Dictionary..., 1977, p. 16; according to Kulka, 2008, p. 17).

In their artistic form, illustrated philosophical fairy tales or stories from the life of children are also based on the **partnership dialogue** of an adult and child, in which the child learns in a playful way to perceive and interpret the world, herself and others in relation to the world, depending on the level and character of her own psychic.

The world in an artistic image, modeled on the principle of a child's point of view, should be fashioned from the viewpoint of the personal needs of the child recipient, and the designing of this picture in the shape of a literary work should be in line with the communication possibilities of the child recipient (Kopál, 1997, p. 20-21). Among basic psychic needs of a child, fulfilled within the family (Matějček, 1994; Maslow, 2014) in which a children's book is met for the first time, are the need for stimulation, a meaningful world, love and security, identity and his or her place in society, or a life outlook (of a better world); but it is necessary to emphasize above all higher cognitive (to know, to understand, to discover) and aesthetic (beauty, symmetry, order) needs, or the need for self-realization.

The reception of artistic literature for children and youth (reading books, looking over book illustrations, discussing a book's themes, problems, etc.) may be a source of diverse stimuli, may stimulate sight, hearing, touch, even speech contact, *communication* of an adult with the child, the child with an adult and the literary text, thanks to which the child learns to perceive the world with all the senses. Stimuli should be comprehensible and systematic, so that the child (usually through the mother but also by means of the literary image) can understand the

world and its values, as well as join into such a (meaningful) world. Children's literature mediates images of the subject and social world that the child learns to *know* "hand-in-hand with the adult", in which he learns to orientate and *evaluate* himself and others in relation to it (on the axes of love – hate, joy – sorrow, justice – injustice, truth – lie, security – insecurity, heroism – cowardliness, friendship – hostility, cooperation – contrariness and the like, compare Zajac, 1980). The child namely expects (emotional) stability, context, a certain measure of regularity and foreseeable phenomena and processes running in his life (and the thematicized) world, thus a meaningful version of the world that she wants to join and at the same time there is along with it tension in the process of creating her own identity.

Literature which shares in the integration of a child into the social environment and in the development of his personality (Zajac, 1980) thematicizes events or states (feelings, thoughts, values), offers positive role models (acting or feeling, thinking and evaluating) or builds them through contrast, but mainly creates the **image of a better world** or a positive life perspective, which the child also expects in the family in the form of the need for social sharing of an open-ended future.

This means that through literature a child may also fulfil her emotional, cognitive (and philosophical) or social needs. She can look for answers to basic **philosophical questions** (about knowledge of truth, moral actions, faith, etc.), which the literature asks, so that she is able to answer them in her own life, too.

If we think about a philosophical story which is illustrated, we must emphasize that the illustration as an artistic work is an equal partner of the verbal work. It may ease the process of text acquisition, encourage imagination in regard to independence and the intellect regarding the work (Wróblevska, 1976, p. 50). A child is already in the fifth to eighth year capable of understanding the illustrator's intention, which is the bearer of a position in relation to reality, of enriching and deepening his own position and level of evaluation (Kloss, 1979, p. 32), thus of decoding the meaning of a visual image or even the philosophical aspects "infiltrated" into the image, which is indicated by **visualization**, and therefore the picture eases the reception of philosophical issues (e.g. pictures of stars, of space as the background for a lonely child or an object, which evoke problems in the relation of a person to infinity, the place of man in the universe, etc.). Namely, it applies that specific perception of objects and phenomena, empirical experience, precludes the creation of ideas and concepts.

Thinking, as a higher cognitive function which is focused on revealing, awakening the relationships and associations between phenomena and which enables knowing the essential and general characteristics of reality, as well as uncovering new characteristics (Kubáni, 1994, p. 29), is built on the results of perception and imagination, thus on **visual** perceptions and images.

Texts which are **intended for the philosophical discussion of children** ("philosophy for children", Lipman, 1988), according to Ann Margaret Sharp (Šarníková, 2014), are focused on issues known from the history of philosophy, and children learn to examine them in a philosophical way. The selected philosophical issues become a means of developing and deepening of self-corrective thinking.

Texts which are intended for philosophical discussion of children should, according to Sharp (compare Šarníková, 2014), satisfy several criteria. We mediate them in reduced versions with emphasis on the criteria posited in the text, that is, not on the pedagogue, who in the course of literary communication leads the children to a philosophical approach to a thematicized world, or on children as potential recipients who should become a part of the "seeking community":

1. The main literary **characters** are children, who in the course of the philosophical exploration deepen their own (critical, creative, involved) thinking; they are formed from a cognitive, emotional and social point of view, are capable of being self/critical, self/corrective and **in relation** to other figures become more sensitive to their experiencing and thinking.

2. A **story** with a problem, puzzle or riddle should reflect the process of deducing its overall complexity, which we understand such that in the story we are able to identify the causes or origin of problems as tensions, the differing opinions of characters on problems and on their solution, alternative actions and the like. The **story** should respond to philosophical concepts and processes, thus to the philosophical **tradition**, as well as to the daily experience (thematicized **reality**) of the fictional child characters, of common **problems** of children, so that philosophical examination develops and mediates a dynamic view of the world.

3. A philosophical story may focus on one **philosophical aspect** but should include as many philosophical of dimensions as possible (ethical, logical, aesthetic, epistemological, metaphysical etc., Lipman, 1988). Even though telling is a typical textual strategy, a **text** assigned to the context of "philosophy for children" uses philosophical dialogue (controversial, evident and easily perceptible) and philosophical ideas.

Some of the criteria can be applied to selected translated **texts**, which are in the end texts **with the philosophical intention of the** (empirical → model) **author** and/or **text**, since in its artistic form they also fulfill a cognitive, narrower philosophical function, and can thus also be intended for philosophical discussion of potential recipients. An example of an artistic text with philosophical intention is Gaarder's *Sophie's World*, which Šabík *(*2003, p. 376) labeled as "philosophy for children" and which is in the subtitle labeled as a "Novel on the History of Philosophy"; that is, it emphasizes the philosophical intention of the author itself.

We consider texts which are intended for the philosophical discussion of children as texts which may be but do not have to be artistically valuable texts. In any case, it is possible to apply some criteria which are posited on it upon reflection of the artistically valued philosophical stories, if their didactic or educational function will be an implicit function of the aesthetic function.

One of the authors, Jostein Gaarder, who is indirectly a defender of an affective or appellative approach (Eco, 2015; Trávníček, 2007, p. 427) when looking at the value of a work in the history of aesthetic thinking, states that a book lives within us, is again discovered by us upon reading it, and even though an author stands behind a book, it is we who give life to it (Gaarder, 2002, p. 53). He calls attention to the fact that reading books contributes to the building of awareness of a young person, that not only does it expand his horizon, but also the identity of his soul. And he mentions the reason for his own writing, which is found in his works in the form of a subject or theme, and this is the uncertainty of being and the world (Gaarder, 2002, p. 55-56), or accepting responsibility for life (Grečnerová, 2016).

The intention of an artistic text, in line with the considerations of U. Eco (2009; 2015), we consider in the process of textual interpretation as more relevant in comparison with the intention of the empirical author, since his interpretation cannot be used for evaluating the interpretation of the text, that is, not its use for various (let's say also philosophical) purposes outside of literature. His intention namely may also be the ambition to create a text intended for the philosophical discussion of children, thus a "philosophy for children", which in the narrower sense of the word reflects philosophical issues, so that self-corrective thinking of the potential recipient above all is developed. The model author merges with the **intention of the text**, in which a model reader is located, and he or she may read the book as it was intended in a certain sense, but also such that it provides manifold interpretations. These, however, are controlled by the interior cohesiveness of the text; that is, it is possible to accept each interpretation, if it is confirmed, and to reject it, if another part of the text casts doubts on it (Augustinus: De doctrina christiana 2 – 3; Eco, 2009; Eco, 1995). This means that if a reader interprets a part of the text as a component of the "philosophy for children" in the broader sense of the word, because a philosophical issue (a philosophy of life, the boundary between life and death, the question of death, the boundaries of knowledge, etc., an example may be philosophical questions in *Questions Asked*) is resolved in the text, but not with a didactic intention, or with the condition that the text develops primarily self-corrective thinking, then its interpretation will be acceptable, if interpretation of the whole work allows for it.

In this way we repeatedly get to the definition of art as communication, which also transmits information by artistic means and which addresses all the psychic forces of a person in order to reorganize them (Kulka, 2008, p. 17). Which leads us to the conviction that the model author, in which a model reader is found as the

one who, thanks to the philosophical story or fairy tale becomes a harmonic being and aims for integrated identification (not only) of the child's world, and thus a philosophy of this world, merges with the intention of the artistic text, which expresses "love towards wisdom" (philosophical aspect → philosophical issue), but in its artistic form does not revert only to thinking as a basic psychic function.

Interpretative penetration into selected texts

The selected translated texts answer to the needs of potential readers aged 6 – 8 years old, and the illustration eases their reception, which is notable for their visualization. At the same time, they can be labeled as texts which are not dependent on the intentionality of the text. The issue of children's literature as an integral component of a national literature, according to Peter Zajac (1993, p. 76), does not consist in the question of age but "in the ability in the area where the moment of age is found to hold on to the moment of aesthetic self-transgression, self-projection, non-linearity." This means that a philosophy of life, questions of death and knowledge as the subjects and problems of the selected texts may be the very area which is shaped with regard to the child recipient, but at the same time it indicates a certain measure of non-linearity, which reaches the common horizon of the thematicized life world of children and adults ("compatible existential interest", Zajac, 1993, p. 77) and from which a child or adult selects what they need ("different temperamental interest", Zajac, 1993, p. 77), different contents, which the thematicized world has for the child and for the adult.

This means that not a child character, not a child narrator nor a strategy of text construction (characters, events, surroundings, etc.), but the common horizon of thematicized life of the world of children and adults, which includes a philosophical aspect, is that which would incorporate a "philosophy for children" in a wider sense of the word, but in the end also some texts intended for philosophical discussion of children as a part of children's literature with a special function, if the aesthetic function will be implicit, into the artistically effective literature for children and youth.

1 The philosophical picture story as an adventure of the mind

In 2012 Jostein Gaarder published *Questions Asked*, and thus he wants to inspire the potential recipient to the experienced reading of a story with a philosophical dimension, which can interest adults and children, as well as to their thinking about questions that are difficult to answer even for an adult reader (compare Grečnerová, 2016). The book was published in the Slovak translation of Milan Richter in 2013. Turkish-Norwegian illustrator of children's books, Akin Düzakin, cooperated with Jostein Gaarder on its composition. The artist reconstructs the story of a boy who was left alone after the death of his twin.

Two basic educational principles are set out in the book. Against the paradigmatic principle, which ensures the familiarization of the philosophical problems, the syntagmatic principle, which can be connected with successively developing picture story, is presented. The paradigmatic principle is connected with the formulation of 48 philosophical questions as philosophical problems – the origin and existence of the world, life on Earth and in space, the cosmos, being and its meaning, the process of thinking and knowing the world, thinking and language, memory, dream and reality, the emotional side of the personality (fear, love of self and others, friendship), values, miracles, the categories of time, ownership, perspective on life, proceedings and the Earth, God, death, etc.: *"Where does the world come from? Does something exist forever? Or did everything arise from nothing?"* Gaarder, 2013, p. 6; *"How can I remember something that happened a long time ago? What does it mean that I forget something? And what is it that I suddenly remember something?"* Gaarder, 2013, p. 24; *"Why am I alive? Why does the world exist? Why does anything exist?"* Gaarder, 2013, p. 44; *"Can I love someone else the same as myself?"* Gaarder, 2013, p. 48; *"What is best and most important in life?"* Gaarder, 2013, p. 62).

The picture story of a **boy character** addresses together with the philosophically (dialogic) constructed learning (by the accumulation of questions which the character of the boy asks and which are also asked of potential readers) by means of illustrations about (the boy – humanity) being, the world and the path to knowing them. The boy in the **story with a problem** and the experience of loss of his closest other is left alone, becomes more sensitive to stimuli from the exterior and interior world, perceives seemingly obvious things and happenings more problematically. At the same time, he is detached from the known environment of home (picture and a symbol of a house), enters onto a path (picture and a symbol of a road), joins a wider association of being and life, Earth and space, is confronted by the problem of loss or death (image of twins), begins to think about and take an interest in relation to himself, others and the world. The boy, by asking himself, predetermines the process of his individualization or adventure of thinking, so that he looks at the world as at a not self-evident "miracle". The final answer confirms that the boy character, after philosophical confrontation with the situation of loss, establishes his life perspective and asks how he is burdened with his own life. The problem of establishing perspective is also expressed artistically, by a symbolic offer for meditation and its recording, since it acquires the form of open unwritten pages of a notebook, which evoke the future as a *tabula rasa*.

Gradually developed knowledge, the picture story of a boy quiets through its visualization the tension of seemingly unrelated philosophical problems, which represents the process of philosophical knowing of himself and the world. The aesthetic experience then passes from the confrontation of two types of knowledge and eventually from the inducing of symmetry between the disturbing

and conciliatory elements, from philosophical questioning on principle issues and to an outline of perspective.

2 The philosophical picture story as a philosophy of life

In 2014 Gaarder's philosophical story *Anton and Jonathan* was published in the Slovak translation of Jarmila Cihová. Akin Düzakin was again the illustrator of the story for readers from the age of 7 and up. The story deals with principle philosophical questions which come at the turning point event in the life of a child, or from the reality of loss in life of an anthropomorphic child's toy. The teddy bear Anton represents the "child's aspect" and becomes the **narrator**, who from his perspective tells the story about his friendship with the **boy** Jonathan. He speaks in simple language and style, uses the past tense, which means that the stimulus for telling the story about building the relationship was a major event, an intervention into the corporality (death) of the child character.

The story about the strength of friendship, the intensity of experiencing life, about happiness, is recast into Jonathan's statements about the world, being and relations, on which the teddy bear mediates: *"The world belongs to us, he often said. Now is our time. Mammoths and dinosaurs lived here before. But now we are the important ones. Anton added: Well, tell me we're not happy? We can go bicycling all over town and do everything together. I sat in the little basket on the handlebars. I was Jonathan's best friend."* (Gaarder, 2014, page not numbered). The pictures of Akin Düzakin, which use the motif of the inseparable pair of the boy and the teddy bear, games and even fantastic events, speak to the intensity of the relationship. The thematicized activities and mimicry games as an imitation of learning, but also the imagination of existential situations (Zajac, 1993, p. 74), which influence the time of childhood, transform the children's world into its optimistic and fantastic metamorphised version, represent the child's **philosophy of life**.

From the viewpoint of text composition the gradual development of the story occurs in both text and image elements, but at the same time fantastic and playful events are confronted with a non-fictional path into the real world by non-fictional transportation; thus fantasy and reality confront one another. On this road it happens that the child, who is still only learning to recognize boundaries, to separate fantasy and the real world, runs into the mantinel of his own possibilities: *"At that moment, when Jonathan saw the big van, I saw it, too. You have to hit the brakes, I thought. Jonathan, hit the brakes! We collided with the white van at full speed, until we hit it. The collision threw Jonathan from the bicycle. And me, too."* (Gaarder, 2014, page not numbered). Thus, tension is established in a **story with the issue** of loss and loneliness of a child element, a teddy bear, which is integrated among other toys. Artistically, the seperateness is expressed by the motif of the teddy bear, which is placed into a corner of the shelf, and its detailed depiction over the next two pages shows the fragility and uncertainty "pressed into the

corner" of the child being, without those who fill the child's world with their nearness.

The gradually developed knowledge, the picture-book philosophical story of the teddy bear and his boy, is connected to paradigmatically developed knowledge, visually exemplified diverse games as an imitation of knowledge. The tension of the collision and its impacts is attenuated in the text and the artistic element by the recoverable thought which most fully expresses the boy's philosophy of life *"Anton, said Jonathan. Well, tell me we aren't happy? The world belongs to us, he often said. Now is our time."* (Gaarder, 2014, page not numbered), as well as by the picture with the motifs of friendship and a fantasy dimension of being on the road of life. Fantasy as a method of self-realization of a child is namely a way of assimilating reality through a child's imagination with the expression of personification of the teddy bear. And its acquisition tells of the assimilating tendencies of the child. The aesthetic experience grows from the inducing symmetry between the disturbing (the collision with reality as an expression of inadaptability) and the conciliatory element (assimilation of a philosophy of life).

3 The philosophical story with illustration as demarcating the boundaries of knowledge

The philosophical story *Kant*, which Jon Fosse wrote and Anna Fosse translated, deals with the subject of the universe. A child's fear of the unknown or unfamiliar is the issue at hand. The book, with illustrations by Jakub Milčák, is intended for children from 8 years and up as well as their parents. That which could motivate the selection of issues (thinking over an issue – an unknown or unfamiliar universe, fear of the unknown as incomprehensible or hard to understand content of the mind, thus the boundaries of knowledge) of an intentional book, are already reflected in Kant's statement: "Two things always fill my mind with new and growing admiration and deep respect the more often and more permanently my mind deals with them: the starry heavens above me and the ethical law within me." (Danto, 2008, p. 195)

Kant in his work emphasized that the validity of a categorial imperative depends on social relationships, because it doesn't formulate the present state, but the future one. And therefore, it is possible to understand the thematicized model of a father's behavior, which is a perspective worthy of following, as an offer for the **boy character,** the son Kristoffer. A prerequisite of accepting such an offer (to read, to educate, to confront his opinions with other opinions and the opinions of philosophers, to shift the boundaries of his knowledge) is free choice or a decision for the future prospect of better education and good knowledge, so that the fear of the unknown is overcome.

In the case of Fosse's text, the majestic as an aesthetic category meets the category of the universe. "The majestic should uplift us in the act of insight;

reflecting judgement founded on feeling should bring us to the knowledge that we are 'beings of reason', which in this seeming weakness attempt to strengthen me." (Schneider, 2002, p. 63) We can see an analogous tendency in the reflected text, since the boy, who thinks about the universe but also through antinomy demonstrating the deceptive character of reason (see Fosse, 2015, p. 22; compare Solomon, 1996, p. 44), is building his own **identity**.

At the same time the story deals with the **issue of the boundaries of our knowledge**, which are according to Kant given by the boundaries of our experience. And the knowledge of the boy, who fears the cosmic theme as a problem at the given stage of life, therefore seems to be unconsummated, and therefore acquiring it is a challenge for the future.

What represents the content of thinking is connected to the category of the mind, thinking about thinking, about the universe and its boundaries, thus the infinite, knowledge and its limits, or handing over or mediating knowledge, of life and dream, existence, thus also **philosophy**, fear as an emotional reaction to harder or demanding interpretable category.

The childlike questioning about what is now impossible to grasp by thoughts, which surpasses experience, is questioning indirectly focused on the father, or even further, on mediated knowledge, thus on instruction, how and where to search adequately or answers adequate to the age. And even though the answers are indicated more in the form of confrontation of the childish ideas and thinking of an eight-year-old boy (infinite space → giant → fear, existence – dream) and potentially acquired knowledge (by study of philosophy at university, by reading recommended books, by accepting the knowledge that it is impossible to understand to all), it is clear that **"unprepared" knowledge** is emphasized as questioning and thinking.

The adult method of alleviating a child's fear is the thoughtful path of a person who knows a lot but mainly who *lies next to me in bed and hugs me around the shoulders* (Fosse, 2015, p. 20-21). And this is also an instruction for alleviating the fear of a growing boy. Fosse uses the partnership discussion between a father and son to quiet childhood uncertainty, emphasize the need to establish the parental (emotional) role in the life of the child, as well as show the correct method of overcoming the uncertainty caused by insufficient knowledge. The metatext link or references to Kant and his idea on the possibilities of knowing the world offer not only a sketch of Kant's philosophical knowledge (the boundaries of our knowing are given by the boundaries of our experience, and thus the supersensible is principally unknowable; *a priori* knowledge is independent of experience; reason is capable of submitting proof of thesis and antithesis and the like), but also instruction that it is possible to live with the awareness of "limited" knowledge, because the stage of life offers perspective for the growing of knowledge or a change in the way of thinking: *"I once read a book written by a certain Mr. Kant, and*

when I read it, I understood at least a little about why I cannot understand everything. There are things that we do not understand, because we think in the way that we think. When you are a little bigger, you can also read the books of Mr. Kant or you can go study philosophy if you want." (Fosse, 2015, p. 25)

The child tries under the guardianship of an adult to master his fear, which follows from his own way of creating the image of the world and being in it. Modelling the idea of the world namely comes from limited childhood experience, and even the limited reader's experience, knowledge which was mediated to him in time.

Philosophical grasping of the subject and issue of fear of the unknown as majestic content (infinite space) but also the problem of the boundaries of knowledge leads the potential reader to reflections of thinking processes (and their forms – concepts, actions, or judgements) and thinking about thinking, thus methods of our human empowering of reality.

Paradigmatically developed knowledge, namely the repeating of the motifs of imagining, thinking and reading, of fear, space, of knowledge of its borders, are integrated into gradually developed knowledge, the story of the relationship between father and son, which eases the adaptation of the child to unknown experience. The aesthetic experience comes this time from inducing symmetry between the disturbing (fear) and conciliatory elements (the father's and Kant's philosophy, perspective of knowledge).

4 The philosophical fairy tale with illustration as de-tabooing the subject of death

In the book of Elisabeth Helland Larsen titled *Ja som Smrť* (*Life and I: A Story about Death*), which was published in 2016 in the translation of Eva Lavríková and with the illustrations of Marine Schneider, the **character** of death acquires in artistic rendering the untraditional form of a black-haired **girl**, who travels around the country on a pink bicycle in order to tell about herself and her own firm connection with life: *"I am Death. / That's how it is/ life by life, / I am Death."* (Helland Larsen, 2016, page not numbered)

Death, who visits animals large and small, at any time and under various natural conditions, tells about her own travels or wandering, as well as about human reactions to her presence in the world. The **narrator Death** uses comparisons, which are appropriate from the viewpoint of respecting psychic-mental individuality of the potential child recipient, proceeding in the process of thinking from the concrete to the abstract. Regarding dying older people, we learn that they are those who *are now filled up with life, just as it's possible to be filled up with food* (Helland Larsen, 2016, page not numbered); regarding younger people we recognize them for their *hair fine as paper, warm hands lost in the hands of Death* (Helland Larsen, 2016, page not numbered); of the unborn according to eyes

wiser than those (Helland Larsen, 2016, page not numbered) which belong to Death. The methods of departing with the personification of Death are depicted as "more acceptable" ways, when Death itself in a difficult moment (of life before death) adapts to who is departing. And so Death and the elderly mutually support one another; Death walks together with children step by step, and some she carries *hugged to her chest* (Helland Larsen, 2016, page not numbered), and to the unborn she tells about life and love.

Thinking about death in the sense of "all-knowing" Death itself acquires a **philosophical character**, thinking about ways of human departure, as well as about what will happen after death, about the direction of the last of a person's path. The situation of departures, or their acceptance, which are a **problem of the text**, is alleviated by the narrator Death, because she brings answers, de-taboos the subject of death and its secrets: *"I give answers to all. / With me nothing / is hidden or secret."* (Helland Larsen, 2016, page not numbered)

The projection in some statements (*"It happens that I must / bang especially hard / on the doors, / which no one wants to open."* Helland Larsen, 2016, page not numbered), whether using free verse or even symbols, new meanings associate, so that the text not only answers questions but also asks many others. The point which is the well-considered result of the philosophical consideration about death, inseparable from life and about life in the nearness of death, is a point linked to the conviction on the natural movement in the circle of life, about the alteration of phenomena and processes, of birth and death, the cohabitation of Life and Death: *"If I were to stop doing this, / where would a place be found / for everything / that grows and takes root?"* (Helland Larsen, 2016, page not numbered)

The author concludes the story about Death harmonically, in the spirit of expectation of the potential addressee, because they do not stand her against life or love, but integrate her into life and love. The child reader learns to understand what is not spoken about in our culture and what even adults have difficulty talking about.

The visual shaping of Death helps in the perception of death in a more acceptable form of a girl with flowers in her hair, as an integral part of the living world, which confirms the writer's answer regarding the interconnection of life and death, about their sisterhood.

Paradigmatically developed knowledge, the cumulating of expressions of death and philosophical questions which follow from the boundary situation, are also expressed by the verse construction of the text. It is possible to connect the gradually developed knowledge to the story of Death on the path. The assimilation of reality by the child's imagination is also expressed in the creative shaping; it eases the specification of death in its more acceptable version for the child and the adult. The aesthetic experience comes this time from the inductive symmetry

between the disturbing (death) and conciliatory elements (knowledge about the inseparableness of death and life and love).

Conclusion

The selected artistic texts with philosophical intentions, which aside from the aesthetic function and value, make available a cognitive, philosophical function, resolve principle philosophical problems. They turn not only to thinking, but also to overall psychic strength, so that they create a picture of a better world, or at least a better perspective, so that a *child, as well as an adult are directed* to an integrated identification of the child's world, thus also its philosophy. The empirical intention of the authors, joined with the ambition to guide the recipient to thinking, is asserted in the intention of the model author and text, which in an artistic way answers the philosophical issue of boundaries (between life and death, knowledge) in literary and creative interpretation, so that it can become an artistically effective component of a "philosophy for children".

Acknowledgement

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The Bases of Postmodernism
in Harold Pinter's play "The Homecoming"

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Abstract

The modern world, in which we live, is regarded as the period of postmodernism. In this period it is hard to perceive the reality in a right way. So are Harold Pinter's plays. Mostly they are somewhere between reality and absurdity. Based on his writings, he is considered to be, one of the first postmodernist authors. The simplicity of the dialogues makes the feeling that the play is easy to understand, but after reading/watching all the relationships between the characters you feel a bit confused. Nothing is real, and exactly this is the reality of their world, not to be real. And not only the relationships but the characters themselves do not know who they are in reality and it is hard for them to identify their own personality. As it has been already mentioned above, in Pinter's plays, we can easily find the elements of postmodernism. In the given papers this idea will be expressed depending on the play "The Homecoming", where Pinter presents us so-called "family", the group of people, and shows us their emptiness from the family relationships. Even relationships between father and sons, and wife and husband are not real. All this are presented with the very simple language and this is also the essential characteristic of the postmodern world, also the difficulty of understanding each other, and almost meaningless words. Pinter uses other forms of communication such as pauses and silences, in a manner typical of postmodernism. There should be also noted that "the homecoming" the title itself, makes the reader/audience confused, the expectation about perceiving the title at the beginning does not coincide the perception of it in the ending part. The aim of this paper is to highlight the key elements of postmodernism in Harold Pinter's play "The Homecoming" and to show us once again, that Pinter's works are really important in our postmodern world.

Key words: Harold Pinter, absurdity, postmodernism, reality

Introduction

Postmodern epoch is a period in which we live today, where Jean Baudrillard's "simulations", create processes that are called "Hyper realistic", by Umberto Eco. And all this is ultimately a picture of where it is difficult to properly evaluate different values, facts and events and determine them at all. This is the period when reality and unreality are combined with each other and they have no limits between them. On the surface, we have a lot of valuable things for humanity and

they are empty from their values. There are absolutely no determined elements, such as time and space, and everything are mixed together. The concept of "truth" and its significance has disappeared, as in this world the general decoders have collapsed and lost their value. In his famous Nobel lecture, in 2005, Harold Pinter notes: "There are no hard distinctions between what is real and what is unreal, or between what is true and what is false. A thing is not necessarily either true or false; it can be both true and false" (Pinter, 2005). That's what his plays are. Harold Pinter is one of the famous British writers of the 20th century, whose works are really different for his period writings. In his playwriting he introduces reality and unreality, truth and false together with each other. Pinter is considered to be one of the Postmodernist authors.

The Bases of Postmodernism in Harold Pinter's play "The Homecoming"

In The Play, "The Homecoming", Harold Pinter represents the characters that are family members. It is easy for the reader to consider their relationships as a reality. However, in the course of the play you realize that the reality is at the same time surreal, because their family relationships do not correspond to the concept of the "family", the definition of which is in our minds. Periodically you realize that they have a completely false attitude towards each other. In this play, Pinter, simultaneously identifies one and the same concept, in both case, like reality and unreality. It is not really easy to understand the play itself. So Noorbakhsh Hooti and Samaneh Shooshtarian in their article "A Postmodernist Reading of Harold Pinter's "The Homecoming", note that "Since Pinter does not disclose the things clearly, the spectators have to construct the play out of small hints that may or may not be true. Ambiguous cases within the play, then, are numerous. It is not clear that Lenny's story about beating up women is true or not; it is not revealed where in America Teddy teaches or if he truly has a teaching job; and, we did not inform what Ruth means when she tells us that she has been a model for the body. The whole past experiences of Max and his dead wife, Jessie, is clouded mysteriously; all of his recollections of his wife are vague and ambiguous. In short, there are many doubts about the characters and their interactions throughout the play" (Hooti & Shooshtarian, 2011, p. 49).

Derrida's deconstruction is a phenomenon that accompanies Pinter's plays. "Derrida proceeds to talk about the center of a structure, which controls the structure by orienting and organizing it. Derrida admits that an unorganized structure is unconceivable and that a structure without a center is unthinkable, but he contends that the center delimits and diminishes the possible play within the structure. Play, then, is whatever goes against the organization and coherence of the structure. Derrida now points out the paradox that the center of the structure must be both inside and outside the structure. It must be a part of the structure, but also independent of it, in order to control it. Derrida appears to delight in

refuting the Law of Identity. He exclaims that since the center is both inside and outside the structure, "the center is not the center" (Derrida, 1993, p. 279). Nevertheless, he continues to write about the center, confident that it can exist and function while not being itself" (Cohen, 2011). It's hard to understand, who is his main character and here we can look for elements of postmodernism. When any determiners are disappeared, the perception of any character is not simple. Also, it is important that some events and facts with which humans from the early centuries, have some attitudes and background knowledge, Pinter is quite cynical and does not offer any coincidence to the reader /viewer in the given text. On the contrary, all the previous expectations are related to different facts and events are disappeared. As for the perception of reality and reality in one of the interviews, he notes: "If you press me for a definition, I'd say that what goes on in my plays is realistic, but what I'm doing is not realism" (Burkman, 1971, p. 3). Everything that happens in the play, we can consider as the reality of the modern world. The reality of which is less important the values that have once been determined by different events. Pinter shows us the postmodern reality in which daily elements takes the larger place than some other important issues for humanities.

For example of this idea, we can discuss a passage where Lenny asks Teddy to think philosophically about Shakespearean phrase, like "being or not-being". When he gets silence in response to this phrase, later, he asks him to take a table of philosophical discussions and talk about it, but Teddy does says nothing about it too:

"Teddy: I'm afraid I'm the wrong person to ask."
Lenny: But you're a philosopher. Come on, be frank. What do you make of all this business of being and not-being?
Teddy: What do you make of it?
Lenny: Well, for instance, take a table, philosophically speaking, what is it?
Teddy: A table.
Lenny: Ah. You mean it's nothing else but a table. Well some people would envy your certainly."   (Pinter, 1965, p. 52)

With this episode, we can really confirm postmodern basics, where the words are missing their meanings. Teddy's silence can be considered one of the postmodern characteristics. This is the period when everything is already said about the issue of "being or not-being", and it does not say anything, or it's no more interesting for anyone in this modernity. World War II humanity is more concerned about the daily problems and there is hard for them being interested in philosophical issues and the play itself starts with such simple phrase: "What have you done with the scissors?" (Pinter, 1965, p. 7).

Also, it is very interesting episode when Teddy notes, that the table is a table and nothing more. The reader / viewer will definitely recall the Platonic theory of ideas, where Plato speaks about the existence of the idea before the matter exists. And we see Teddy, a philosopher, who spent six years teaching philosophy in America. And we are waiting that he will say at least, the simple phrase about the table and the theory of ideas that you have already thought in your mind when Lenny asked about its discussion, but no, he is silent. He says that the table is just a table. In such a time you go to the conclusion that in the modern, postmodern world, there is no time for philosophical discussions.

It is important to note, that Pinter actively uses and reveals the daily elements, which are given some sort of ritual importance. For example, the process of tea and its making is an absolute ritual, and this is the only issue in the course of the play, where the characters come in conjunction with each other and where the dialogue is in logical coincidence. In other cases the dialogues are not logical. The characters do not listen to each other, and sometimes we can say, that they cannot even communicate in the right way. For example, when Teddy and Ruth are talking in the beginning part Teddy says something about his family and Ruth answer is very far from this point:

"Teddy: They're very warm people, really, very warm. They're my family.
Ruth: I think I'll have a breath of air."   (Pinter, 1965, p.23)

In general, an important thing is the title itself and the change of its perception during the play. When Teddy's character appears in the beginning part of the play, we consider that the title belongs to his return home. However, the play changes its perception quite differently, and the suspicion is that this title is for Ruth, a foreign character for Teddy's family who came with her husband and who realizes that her place is here. She finds herself and understands that someone needs her. She feels comfortable here and does not want to return to America at all, unlike Teddy. On the contrary after his returning home, Teddy finds out that there are too little in common between him and his family members. They do not even know him well. Teddy does not want to be like them and he says: "You're just objects. You just ... move about. I can observe it. I can see what you do. It's the same as I do. But you're lost in it. You won't get me being… I won't be lost in it." (Pinter, 1965, p.62)

As we have already mentioned Derrida's deconstruction we can also consider, as the difference of perception of the different concept. The concept of "homecoming" is a sort of circle making of old legends and fairy tales. In almost every story and fairy tale, the main hero goes out of the house, passes the way on which he gains some necessary trips and finally returns home. The main is to make the circle which is perfected with the homecoming. In the case of Pinter everything is on the contrary, he offers us the deconstruction of this classical formation. And

his play is starting with returning home, and later he changes the reader's/ viewer's perception of this concept too.

It is important that Pinter shows us the relationships between the characters' with the very simple dialogues. And depending on those dialogues we can say that the given relationships are not real. Also, here should be mentioned that very often Pinter uses the "silence" and the "pause". And he notes that sometimes the silent has more meaning than the words. "We have heard many times that tired, grimy phrase, "failure of communication," and this phrase has been fixed to my work consistently. I believe the contrary. I think that we communicate only too well in our silence, in what is unsaid. And that what takes place is continual evasion, desperate rear-guard attempts to keep ourselves to over selves. I'm not suggesting that no character in a play can ever say what in fact he means, not at all. I have found that there invariably does come a moment when this happens, where he says something, perhaps, which he has never said before. And where this happens, what he says is irrevocable, and can never be taken back" (Burkman, 1971, p. 323).

Depending on all this we can say that Pinter really manages to show the world where the silence is preferred by words. In general, if there is any idea in our minds, it is always ours. And in such a situation it is real and accurate. At the expense of its accuracy we can remain the same true as it is in us. As soon as we begin to express this opinion, we try to find the right words and often in this search we cannot express the idea with its perfection and its original importance, like it was in our mind, but if it will be announced it already exists. Right because of these characteristics of the word and speech, Pinter mentions that none of his characters can express the idea and thoughts like they really have in their minds. Consequently, as we have already noted, for this reason, Pinter often uses "pause" in his plays.

Pinter believes that with the help of the language, this means dialogue of characters, the viewer should understand their personalities, even though he does not offer their biographies or advance information about their lives. Pinter also points out that this is a feature of the language, according to which there is something else to be seen behind the saying, what has not been said yet.

Conclusion

Thus, Harold Pinter can truly be regarded as the author of whom we can find the origins of the world in which we live today. One of the most important of these bases is the disappearance of the determinants. All this is clearly not just about his characters but also in their relationship. His heroes are not much expressive and it is difficult to determine their character at all. In the background, that time and spatial characteristics are disrupted, we can assume that Pinter shows us the global reality and not only the reality that is happening in a room. He represented the common background, not only for its characters but also for the whole world

of his time. So, Pinter is really the author whose work is important in different ways, not only in literature but also in the playwright. He also managed to show the features of the world, which is still problematic and relevant.

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