



**NEW PERSPECTIVES ON
LANGUAGE AND LITERATURE STUDIES**

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Foreign-Language Influence on the Morphological Structure of Dialects That Were Formed in the Bilingual Habitat

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Abstract

The purpose of this article is to find out whether there have been changes in the morphological structure of some dialects of the Azerbaijani language in the bilingual environment. Investigated the internal structure of any language. The structurally agglutinative Turkic languages, the segment force of which is vowel harmony, are more resistant to change than internally changing inflected languages. But some dialects were formed and developed in the bilingual and even polylingual environment. But does fairly close proximity to the morphological system of any dialect. The study shows the conservatism of the Turkic languages to some extent associated with agglutinative systems. In every language morphological structure and phonetic laws are interrelated and determine each other. Research shows foreign-language influence on morphological structure of dialects, it is first necessary to clarify whether there is influence in the phonetic level. Agglutination and vowel harmony always predetermined internal resistance of the Turkic languages.

Key words: dialects, investigate, morphological

Introduction

It is known that dialects are the most unique event in the language, the reasons of emerging of which still produces different thinking on the part of scientists. All reflections, despite their dissimilarity, give logical conclusion. Dialects were formed by localization of tribal languages in some areas, while preserving the ancient conservative elements. It should be noted that some tribes were often localized in the neighborhood of unrelated tribes. This, of course, led to the development of this dialect in the bilingual environment. Mutual borrowing of lexical units itself is evident in languages, especially neighboring. As culture of the peoples is both historical and social phenomenon. Finding its origins in the most remote places of early maturation of each ethnic group, the culture in its development absorbed all non-alien, doing it own very harmoniously.

For example, all people, once neighboring Turkic tribes, took from the ancient Turks the method of cooking dolma or yogurt. Quite frankly, these people consider these cultural phenomena own, without even knowing about it borrowed nature and not guessing about the origin of these lexical units. Whereas the ancient Turks well mastered processing of dairy products, divided the sour milk in fat (йорырт от слова йор//йар-жип, масло) and not fatty- ayran (seceded). Or take, for example, culinary arts of cooking dolma (filled). The name of dish itself speaks on the process of cooking. Ethno-linguistic analysis of the names of dishes shows that the name of the dishes in the lexicon of ancient Turks is formed according to the process of cooking. Moreover, these names include both the process and the state. There are many examples: buglama (steam and fresh), khashlama (stewing and brewing), demleme (brew and brewing), basdirma. The material collected from the dialects give hundreds of examples.

The same thing can be said about the opposite influence. Some names of the dishes in the Azerbaijani dialects were obtained from neighboring languages. For example, names such dishes as cikhirtma, alsoqlakh and others from Georgian, surfil from languages of the Caucasian peoples.

In such Azerbaijani dialects as Gakh, Sheki, Guba, Kusal the ancient Turkic elements preserved much stronger than in other dialects and sub-dialects of Azerbaijan. Why is that? After all these dialects developed not only in the bilingual but even in semi linguistic environment. We know from history that such ancient Turkic tribes as the Khazars, Pechenegs, Sabirs and others appeared in the North Caucasus in the early centuries of our era. For many centuries, these Turkic tribes were located in these regions. Cultural and linguistic ties occurring in these regions, reflected primarily on vocabulary.

Generally, we can say that the vocabulary of above-mentioned dialects can be divided into two parts: the ancient Turkic and vocabulary borrowed from the language of the Caucasian peoples.

Method

To thoroughly investigate this research question, was used a comparative-historical, comparative and statistical methods.

Materials

The study was conducted in the various dialects of the Azerbaijani language. The main accomplice served "Dialectological dictionary Azerbaijani language." (Institutu, 2003)

Survey was carried out among different dialects by Azerbaijan. Many words used by the older generation, representatives are not clear under 50 years. Vocabulary covered all povdenevnyu life.

Procedure

Firstly, the survey and the study was approved by the Division of dialectology and language history of the National Academy of Sciences of Azerbaijan. Then as it was approved in the main workshop of the Institute.

Results

The matter is fact, that the scientific importance of this issue is that the findings made in the course of the study can be applied the study of intercultural and linguistic facts, as well as dialects. The study revealed the following findings: a large number of mutual lexical borrowing, especially in the field of culture, some influence on foreign language phonetics of Azerbaijani language dialects, but any change in the grammatical structure of dialects has not been found.

Foreign-language influence on the formation of dialects

Same definitely can be said about phonetics dialects. Culture and language are interconnected and it can be said even that in some dialogue. Saussure also notes that ethnicity, language and culture are interrelated and linguistics is in contact with ethnology, that is, all these links that exist between the history of race and ethnicity and history of language are reflected in its language and this in turn generates a nation. (Цоккуп, 1999, 28)

We think that it is difficult not to agree with Saussure. Culture of a nation is reflected in its language, which like a mirror reflects the history of the ethnic group. Words of M.Shiraliyev about differentiation of dialects confirm our idea:

But when determining dialect system of Azerbaijani language it is not enough to come from one territorial or structural commonality or level of understanding of speakers of dialects or dialects. We must also consider the cultural and historical circumstances. (Ширалиев, 1983, 6)

As we said, the vocabulary is the first tier of language, which primarily responds to any extralinguistic events. Phonetic tier albeit slowly, but also reflects the changes. Do the changes in the phonetic tier impact on tier morphological? Famous linguist Sapir affecting theme interconnectedness of phonetic and morphological processes noted:

Inflected language like Latin or Greek, uses the fusion method and this fusion is inherent both as internal psychological and as well as external phonetic significance (Сенир, 1934, 106)

We think that it depends on how these changes deeply affect phonetic layer. If the matter is a phonetic transition that progress in any language, it is unlikely that they somehow affect the morphology. But phonetic laws, such as vowel harmony directly related to the morphological structure of the language, i.e. agglutination. Many linguists touched this topic. For example, Baudouin de Courtenay noted that vowel harmony is used as a means of derivational morphology. He is also looking for a vowel harmony in the morphological structure of the Ural-Altaic languages. (Kurtene, 2014, 102)

This hypothesis is supported by other scientists later. Russian linguist Vinogradov writes that the only vowel harmony in Turkic languages acts as forming of phonological structure of language. He notes:

All languages of the world consist of words and in all languages the words are not intertwined. In every language the word integrity is observed in different ways. All of these methods we name accent of words. The accent is not equivalent to

emphasis. We name the accent all prosodic means which form the word A and distinguish it from the word B. The main prosodic means we can call emphasis and vowel harmony ... (Винаградов, 1970, 116)

Vinogradov also notes that vowel harmony not accidentally acts as a segment force in the Turkic languages. ... As a result, vowel harmony causes conservation of axial paradigm. Thus, structural bonds appear in two levels (Винаградов, 1970)

On this occasion Reformatzky writes: Vowel harmony is a super segmental force, and it acts on integrity. As a fundamental structural event it affects not only the phonetic tier, but morphological tier, too. (Реформатский, 1970, 106)

Sapir also thought the morphological differentiation of the main languages of their hallmark:

... We can say that all languages are different from each other, but some differ significantly more than others, and this is tantamount to saying that it is possible to ungroup them morphologically. (Сепир, 1934, 94)

Shiraliyev however notes that in some Azerbaijani dialects and patios sometimes one feels the influence of other languages and this also applies to lexical and morphological formation.

But he does not bring the credible evidence to support the presence of foreign-language influence on the grammatical structure of the Azerbaijani language and its dialects.(роворы)_ The author gives examples of violation of the principle of integrity and uniformity of the root in the northern and eastern dialect groups. For example: ata-atan-atouz; mən-mə; sən-sə :: other. (Ширалиев, 1983, 66)

But as we can see from the examples, it is not a violation of the integrity of the root but the principle of labialization that is inherent in all Turkic languages of Kipchak group. These changes can not affect the structure of the language. Labialization and de-labialization are phonetic phenomena that occur in all Turkic languages. However, here we can talk about some fusion. On rare fusion, occurring in dialect of Azerbaijani language, we will talk later below.

We appealed to the facts of Derbent dialect of Azerbaijani language. As it is known Derbent is the main city of Dagestan Federal Republic. That is, this dialect of Azerbaijani language is completely surrounded by Avar and other languages of the North Caucasus. Anyway, this dialect is also somewhat isolated from the literary Azerbaijani language. We think that the studied dialect can clearly display how real is the foreign-language impact on morphological structure of dialects being in the bilingual environment. According to our survey, we found that the word-formative process involves not only affixes similar to literary Azerbaijani language, but also the ancient Turkic morphemes that have long fallen into disuse in the literary language. For example, affixes such as -iğliglög; -agləgleg; -çağ;-ilülülü; are consistent with affixes of literary language. (Institut, 2009, 44) Here, for example, the affix m'ün corresponds to affix n'ün of literary language. Alternation of phonemes m/n characteristic for phonology of all Turkic languages. As for the affix -an (biç-an, ağırt-an), which is not found in the Azerbaijani literary language now, then this affix Sevortyan noted its antiquity, particular spreading in the Kipchak group of Turkic languages. (Севортян, 1966 , 322)

Another ancient affix actively serving in the word-formative process of Derbent dialect is mac \ maş \ bac. (Institut, 2009, 44). This affix also bears traces of ancient Turkic language. Demirchizade, having explored the ancient epic "Kitabi Dede Korkut, " especially notes the given affix. (Dəmirçizadə, 1959 66)

We have to note also that these ancient affixes have their parallels in other Turkic languages. According to our estimates, more than a dozen affixes involved in word-formative dialect, refers specifically to ancient stratum of Turkic language.

As we can see, foreign language influence on derivation process in the Derbent dialect of Azerbaijani language is not observed. Conversely, some isolation from the literary language helped to preserve the most ancient elements in dialect. Researcher of Azerbaijani language dialects being in semi-linguistic environment, such as Guba-Derbent dialects Kubra Guliyeva in the conclusion of her research leads to the following conclusions:

Descriptive, comparative historical and etymological analysis of facts once again demonstrated that the possibility of preserving by dialects and sub-dialects ancient the phonetic, grammatical and lexical elements in strange environment of other language, its purity of specifics are limitless. These dialects and sub-dialects, being in a foreign environment, to a certain extent are isolated from the development of the literary language, such as dialects and sub-dialects of Azerbaijani language in the territory of Dagestan FR, Georgia. (Кьоба, 2007, 135)

The same opinion is shared by the authors of the monograph. (Institut, 2009)

We continued to study and referred to grammatical suffixes. As is known, there are six cases in the literary Azerbaijani language. Derbent dialect also has six cases. In practice, except for some phonetic transitions the suffixes of cases coincide

with the literary one. But expressing fractional numbers, the locative case acts instead of the original case. N.Dmitriyev thought that it was the result of the historical process in the language. He considered the original case as secondary and the locative case primary. (Дмитриев, 1940, 74-75)

Sometimes, in this dialect dative case acts instead of local and original cases. This property has been registered in some other dialects and in the ancient epic "Dede Korkut» (Dəmirçizadə, 1959, 295).

Tables

Remarkably, in this region, with the predicate expression the analytical way is used. For example:

literary language	Derbent dialect
Evdiniz(öydəsiniz)-	öydə varsuz
Ağzındadır	agzında var
gəl	gələ var

The same trend can be seen in the Borchali dialect of Azerbaijani language. This dialect is also on the territory of Georgia and of course, to some extent isolated from the literary Azerbaijani language. As Derbent dialect Borchali dialect is also surrounded by foreign language, in this case the Georgian language. But both dialects in this case, i.e., in the case of predicative expressions analytically, represent one of the most ancient syntax ways of the ancient Turkic language. As correctly noted by Sapir:

"Language changes not only gradually, but steadily, it unknowingly moves from one type to another. (Сепир, 1934, 95)

Of course, the above quotes by Kubra Guliyeva that isolated dialects from the literary language are less exposed to the influence of literary and logically, they longer retain ancient elements, are quite justified. We think that the words of the famous linguist Sapir most accurately express the situation:

"It's as if the situation is that in which something pluperfect era of irresponsible mind of tribe made hastily inventory of their experience, confided this precocious classification that does not permit review and gave the heirs of their language the knowledge. In that, they have ceased to believe, but which they cannot overturn. Dogma, attributed by tradition to a steady performance, become ossified formalism. "(Сепир, 1934)

So, based on the findings arising from the research of the dialects of Azerbaijani language, especially those dialects, which in one way or another are in the bilingual habitat, it can be argued that the impact of foreign language on grammatical structure of dialects was not found. However, in the literature we can find such statements that in Derbent dialect most visual elements of Kipchak dialect are associated with the effect of Kumyk language, the closest dialect, on this dialect. (Institut, 2009)

Kumyk language, however, included in the Kipchak group of Turkic languages. But carefully researching the history of the area, it appears that such ancient Turkic tribes like the Khazars, Pechenegs, Sabirs and others appeared in the North Caucasus in the early centuries of our era. (Артамонов, 1962)

That is, formation of Derbent dialect of Azerbaijani language and Kumyk language proceeded to independently from each other.

As for some fusion, rarely seen in the dialects can be explained otherwise.

Sapir wrote on this subject:

"however, the presence of fusion does not seem sufficiently clear indication of inflectional process ... our mind requires a fulcrum. If it cannot bear on individual formative elements, it more resolutely endeavor to reach the whole word as a whole. Such a word, goodness illustrates agglutination, books - regular fusion, depth - irregular fusion, gees - symbolic fusion (Сепир, 1934, 104)

The fact that many dialects are the main repository, even one can say treasury of the prehistoric elements of any language. Whatever cannot be found in the written records, can be found in the dialects and sub-dialects carefully investigated. For

example, many of the facts of the dialects and sub-dialects of the Azerbaijani language in the comparative analysis find its analogy in other Turkic languages, at first glance, which seem so far away in the distance. It is known that the differentiation between the dialects and sub-dialects of different languages manifests itself in varying degrees depending on the language. In fact, sometimes, even the distance plays a smallest role in differentiation. As distant from each other in a larger distance than the same German dialects and sub-dialects, the independent Turkic languages differ from each other least. We think that the factors contributing to this situation primarily are divided into two basic camps, which are interconnected and define each other. The first principle is linguistic, that is the matter is the internal structure of any language. Turkic languages being agglutinative in its structure, the segment force of which is vowel harmony, are more resistant to change than internally changing inflected languages. This determines the interconnectedness of Turkic languages among themselves and particularly between their dialects in separate.

But some dialects were formed and developed in the bilingual and even polylingual environment. That, of course, contributed adstrate and substrate in these dialects. We have already mentioned that the conservatism of the Turkic languages, in some extent is associated with agglutinative systems. According to our firm belief, in every language morphological structure and phonetic laws are interrelated and determine each other. In other words, vowel harmony of Turkic languages is directly linked to the agglutination. Many well-known linguists and specialists in Turkic philology in particular had reports on this issue.

We think that inter-level communication in language is tightly linked. Agglutination and vowel harmony always predetermined internal firmness of the Turkic languages.

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Unified Orthography Rules of the Albanian Language

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Abstract

Relying on scientific writings and linguistic standard rules , it appears that today students encounter many orthography and spelling problems in Albanian language , because students lack many rules in Albanian language be it in speaking, writing or expressing . These failing, which have their roots in the first learning ever given the phonemes and letters of the alphabet . Their importance in writing , highlighting the phoneme , morpheme formation , changing their form . Since these were not perpetuated or studied properly in the beginning , the consequences are grappling today and our student suffers them , as problematic in the future . And it can not be sure that his writing has reached an orthography and spelling value of unified standard of the Albanian language

Keyword : basic knowledge of phonetics , vowels , consonants and spelling , spelling rules , changing the words

Introduction

The Congress of the Albanian language orthography held on , 1972 in Tirana by eminent representatives and experts from all Albanian territories , has a special historical and language significance. There were set rules and criteria for a unified Albanian language . It was agreed to merging our dialects (Gheg and Tosk) although perhaps not equally , in a single language unique and standard called : unified Albanian language .2

Surely , that this unity of language was and should be necessary and vital . Language , no matter , for which direction or area , it was used , there should be regulations , rules and laws overall everything that is required for life . Language , as an organic part is the only mechanism of human communication and understanding . Conversely speaking through between the language is a very vital and inalienable science. Therefore it is very important and principled , to respect all the principles and rules of a language wherever they are spoken. Fully and rightly so , we have to stop in the first place , in Kosovo .because in the theoretical side all written plans and programs are well designed , and supported by these linguistic principles , but the question is how much are they realized ! ? Standard Albanian language in particular in Kosovo does not respect as it how should the required language principles or standards. In short , it is surprising , why do not feel it at all , as one apriority , starting from the MEST as the highest scientific body and the State . Neither Inspectorate of Education , whether central or municipal , that should be a permanent scientific and professional supervisor in this field .

They probably are aware, that they carry competences , and supervision. Unfortunately, even in the local environment , as part of the professional language organizing staff in schools , given that the first class of primary school , do not prove such interests , to achieve proper linguistic quality . At this point , the student , for the first time hears his teacher , of what he has to learn or adopt and how perpetuate them more easily , more correctly and in principle which should coincide or necessarily belong to those , as correction : additional normative rules and laws , language , determined , scientifically , professionally and formally , by the nationwide Congress of the unified orthography of Albanian language .

Essential principles and the basis of the standard Albanian language learning

Like all languages, as well as the Albanian language has the alphabet as its basis . The child learns language, without knowing the alphabet. But how can we say that this language is sufficient level of linguistic principles? Therefore , for the retrieved knowledge of the language , at the appropriate level , scientific mechanisms exist in practice , to concretize and provide appropriate required standards of unified Albanian language . In first grade child or student learns letters or phonemes, so be careful to add to their division vowels and consonants sharing . The union of all these phoneme creates alphabet. The main branch of the language , which deals with the study of these phonemes or letters is : Phonetics . It

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deals exclusively with voices or sounds of each letter separately. All these phonemes have its own characteristics to be pronounced . It should therefore remain faithful to these principles. Sounds , phonemes , or letters in the base alphabet letters , primarily based on the concrete principles , each phoneme , letter , has its own important characteristics.

.Not only , how is it written , but the aesthetic ? Essential part is, how to pronounce it ? How is the right pronunciation ? How right is its normative emphasis of the sound or phoneme : Is the appropriate level of the pronounced sound ? Is it open or closed ? What are the bodies or parts of speech apparatus that help or hinder the right speaking of the letter or phoneme ? Which letters are vowels, and why are they called vowels ? Why say consonants and what interfere with your normal pronunciation? Which body or parts of speech apparatus should engage letter to express it in a more qualitative ? The class teacher , here carries a great responsibility . He needs to follow pronunciation principles (laws) of the language . He must , individually act with each student until that letter is convincingly well understood from students. Always the teacher has to be careful when explaining or even when speaking with students. .He should pronounce each word in normative principles , as well as explain it . Collaboration with parents , especially in the initial learning with emphasis , on learning of unified native language, is necessary and compulsory

Such precautions , for the student , to be prompted till the last grades of lower secondary school . Is this being achieved ? ! Why ? Rarely can find a teacher , who has filled in accurately normative standard Albanian language . We can say that even in upper secondary level of education , few signs are , which will testify for Success in proper qualities of this principle language . This deficiency is greatly noticed today , unfortunately , in Kosovo . Unified language here , in large part , does not meet the norms , of the language . This could very well affect university lessons as mandatory classes that are more targeted , as academic teaching in faculties, but how much you can reach it, ! ? Because doctoral degree is very high scientific title.

So, obviously, how will , a student dare have such irregularity in his native language , whether spoken or written !? Speaking of language in normative aesthetic is a vital need and professional , for all areas of life . A good expert been prepared as scientific intelligent , would be much better when speaking or even when the designing in written in fluent, unified and standard language

What are the causes of this problem?

Reasons and causes of the drawbacks of this problem can be anywhere. But I would apologize to and mentioned the best part:of linguists, journalists or writers, who have excellent skills in their professional directions. But is it worth when they meet and even watch all these irregularities, and still remain silent and not speak out at all ,not even for proper correction of these "spelling and writing " whether in electronics, media, learning or in relevant different meetings. Surprisingly, some of these professionals, if speaking unified language,think that the others consider them like feeling proud of themselves.Big mistake ! Standard language must be respected, is responsibility of everyone. Even worse, the Gheg dialect, spoken in Kosovo, has three to four types of subdialect used.. So, we either did not like or did not know, that standard Albanian language has also its subsidiaries to be studied.The essential branch of a language is: Phonetics. As a science that deals with the study of different voices, sounds or letters which form the word..It deals with their movements during the analysis and applications,in life generally. Replacement and alternations during the traits of different sounds of words. Changes of phoneme positions or sounds during use.

Grammar is the main branch of linguistics, which covers these subsidiaries: (morphology, syntax) Morphology is the branch of grammar which deals with the wordformation. (Morfologos-word formation) and (syntacsis) art of writing, the order of words in sentences and sentences in the period.

The importance of phonetics in Albanian language

Each of the characters have their own sound. Vowels in unified language, or standard, are written as they are, (fortunately they have been removed, emphasis) .While in pronouncing sounds the vowels: a,o,e,ë,i,u,y –differ significantly in speech, as in color, highlighting and pronouncing, as we have: : i myllur, i ndrydhur, hundak, i zgjatur,i devijuar etc. In orthography Congress in 1972, derived rules and laws of Albanian unified language. In spoken language, a vowel

phoneme, has only one phonological voice. So without different stresses. example: **a+a+a=a**. There is a word: **kātër, çaj, kali, shkalla** etc. So the letter: **a-**, has one sound, one open stress¹.

This also happens with the vowel **ë**, which as a letter that appears different in speaking from stress. The vowel **ë** is a phoneme that in unified language has an important function, in many words it has occupied a place of fonemës **a** (rotation), e.g. the words **nënë(nanë)**, **hënë(hanë)**, means the sound **ë**, is faster and secondary, and comes closer to the sound **a** in pronunciation. This vowel (**ë**) is of particular importance in spelling as: it shows female names of definite and indefinite giving the ending **a**, e **nënë(a)**, **hënë(a)**, **dorë**, **(a)shkollë(a)** etc.. It is used to indicate the plural of many male names, **një profesor – ca profesorë**, a professor - some professors,) **një shkrimtar – shumë shkrimtar** (awriter - some writers, etc) . This phoneme is also used in the natural sex: **plakë** (femër)- **plak(mashkull** (Granny (female) - oldman (male)). With these female names, as the penultimate vowel is doubled: **plakë-plakë** (granny), **deer-derë** (door), **door- dorë(hand)**, **shkollë-shkollë** (school) etc. So even when lengthening its lasts intonation the words in the causative manner².

The subjective and essential absence of phoneme and morpheme orthography

We know that our alphabet was founded in Bitola (Manastire) in 1908, in which it was decided, that the Albanian language has thirty-six letters. Each of them must have its importance which should be used for spelling (orthografi) and pronunciation (ORTHOPEDIE). Large part of our people adopted this script with all the principles in spelling. Especially in the orthography Congress in Tirana in 1972. Kosovo uses this as well, but surprisingly phonetic and linguistic rules are not much respected, especially in speaking respectively in pronunciation. Here we have the phonemes that belong to different families or groups of letters and they often replace one another, regardless; example: **Ç-Q**, and **Gj-Xh**, that does not belong to the same family and are used as substitute to each other. When speaking, large parts of Kosovo can not distinguish which phoneme are they pronouncing or perceiving. The consonants: **q** and **d**, are very different, as sounds or phonemes when pronounced: **qumsht** not: **çumsht**, **qen** not **çen**, **çekan** (not **qekan**).. Soft phonemes **q** during pronunciation the tongue as part of speaking apartus, by the two sides makes half the return and lower lip meets in itself, and has a closed and noisy sound, such as: **qeni.qumshti** (dog, milk) etc. Strong **Ç** - is pronunciation almost completely counter, when pronounced the lower jaw of the mouth opens and the tongue withdraws from behind. It has an open stress, example: : **çekani.çanta** (hammer, bag) etc.

Almost the same characteristics (soft -hard) have also phonemes: **gj** and **xh**, but with different place in the alphabet, as well as in speaking. The soft Consonant: **gj**- formed by merging the soft sound: **gj** and joins sonant: **j** and provides: **gj**, these have their place in morpheme: **gjum** (not **xhum**) sleep, **gjarper** (not **xharpër**) snake. While consonant: **xh**, formed by the pretounge **x**, pronounced between the tip of the tongue and the upper jaw and by letter or sound, **h**, gaining letter: **xh**, e.g; **xham** (not **gjam**) (glass), **xhaxha** (not **gjagja**) (uncle) and others. The above mentioned Phonemes, have a special importance for language. because they meet many normatives. There are many other important words, soften more, but still appropriate for the orthography of the words-morphemes, as well as aesthetic spelling, of standard, unified Albanian language³

Phoneme changes to morpheme, during use of traits in time and person

Morphology as a grammar branch studies the formation of words. Here we have some obvious problems in the use of words when they appear in different forms. A form of a word is commonly used by names, adjectives, which during uses changes as well. Tense, has to do with the verb mostly, but also the form that it takes during the use (spelling, writing and pronouncing). Persons of a verb are usually pronouns,

Errors in this respect are very visible, especially in writing. This happens when the suffixes of a word / verb, when used in the wrong place, so it needs special care and dedication, especially when presenting something in writing. e.g : (how to use the verb in its mannner, time and person)⁴

¹ Empirical study of Kristo Floqit, with the subject :Ohonetics of Albanian language

² Bahri Beci - „Gramatika e gjuhës shqipe,, Shkodër,2000

³ Mahir Domi ,, Morfologjia e gjuhës shqipe,,

⁴ Bahri Beci,, Gramatika e gjuhës shqipe,, „CAMAJ-PIPA,,Shkodër,2000

The perfect tense: Unë punoja, (I Have worked) Ti punoje, (you have worked),Ai punonte. (he has worked),Ne punonim (we have worked), Ju punonit, Ata (ato) punonin (they have worked)(indikative) . Present Tense: Unë punoj- (I work) , Ti punon,(you work-sing.) , Ai-ajo punon. (he/ she works). Ne punojmë, (we work), Ju punoni.(you work- pl) Ata-ato punojnë(they work) (- idicative) Past Simple Tense :Unë punova, (I worked) ,Ti punove, (you worked), Ai-ajo panoi.(he/she worked), Ne punuam, (we worked), Ju punuat(you worked –pl.Ata(ato)punuan , (they worked)(indic.). Future Tense:Unë të punoj,T (I will work), Ti të punosh,(you will work), Ai të punojë.(he / she will work) Ne të punojmë,(we will work), Ju të punoni,(you will work-pl) Ata të punojnë, (they will work)(subjective) ¹

These are some notes which are mostly found with the problems encountered when using them in writing, so, there is require special attention because any error will eventually loses the meaning, The character of our records or data which have a great importance in accurate and fair determination..

Conclusion

Based on the daily problems of the standard Albanian language, during lectures with the students there are some shortcomings noticed on questions about the rules and norms of orthography and pronunciation in Albanian language. I tried, to give them some help through this paper, as the essential basis and principle for the use of letters or phoneme, vowels and their characteristics during use, and some consonants, highlighting a fair way of pronunciation. In Kosovo no importance is given on these matters at all, unfortunately, these are meaningless errors, which are legacies of previous schooling

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¹ Ibidem

Intercultural Competence a New Goal for English Learners

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Abstract

The use of language in the appropriate social and cultural context is a must. Whenever we travel abroad and meet people of different cultures we may encounter difficulties in understanding and adapting to their way of thinking, which may lead to misunderstanding and conflicts. Nowadays we must have the ability to understand people of different social profiles and accept individuals of different culture. Teaching a language by including the intercultural dimension keeps helping people to acquire linguistic competence to communicate as well as the intercultural competence. Nowadays, it is widely accepted that linguistic competence are not sufficient to have a successful communication with individuals of different culture. Intercultural competence is identified as a key point in learning a foreign language by the Quality Assurance Agency for Higher Education. Intercultural competence is not only related to Teaching of foreign languages, but is part of our life and it affects all the fields. The main aim of intercultural competence is not to learn some information about the culture of that country, but how to develop skills of interaction, skills to accept new ideas and being open-minded, being tolerant, prevent misunderstanding etc. In Albania reality, the teaching of a foreign language is mostly focused in developing linguistic rather than intercultural competence. These because the teachers are not trained on how to develop it, aren't motivated to integrate new theories in the curricula etc. In a survey resulted that most of the English teachers in secondary and high schools don't mention or avoid cultural topics. In my opinion, culture and language are interrelated and we cannot separate them. It is time to improve the goal of teaching a foreign language. To be proficient in a language doesn't mean you have intercultural competence for a successful communication. With the development of intercultural competence in teaching a foreign language will bring a new effective teaching method. The main aim is to enrich the process of teaching English language with intercultural competences.

Keywords: intercultural competence, communicative competence, culture, curricula

1. An innovation in Teaching English Language.

Nowadays, under the light of a wider international interaction, the use of language in the appropriate social and cultural context is a must. Learning a foreign language means you must learn also the culture. In our life we will have the opportunity to interact with people as a complex human being with numerous identities but with their particular features. In Albania, the teaching of foreign language is mostly focused in developing linguistic competence, which means they are more focused in aspects of grammar and vocabulary. Teachers' aims are that the students should reach a proficient level in English rather than acquiring intercultural competence. Of course, language competence still has a key role in learning a foreign language, but it does not stop here.

A dramatic change has occurred if we compare the actual process of teaching with the previous years. The advance of technology and methods has had a positive impact in teaching-learning methodology. The English books have changed, in every unit there is a section dedicated to culture, where the students can learn different cultural facts. Based on a survey done for High schools and Secondary school it resulted that most of the teachers avoid the Culture Corner, some of them just focused on reading the information and answering the question below without stopping to make a deep analysis. It is true that texts treat the culture aspect, but do not develop the learning of the culture. Most of teachers are not very familiar with the term intercultural competence, let alone to develop it during foreign language classes. Some of them have information about its definition, but never thought how to include it in their process of teaching. The traditional way of learning culture does not develop Intercultural Competence. By analyzing this, I have reached to the conclusion that it is important to change the aim of teaching a foreign language. We need an innovation in teaching-learning process. A very effective way to develop intercultural competence is through learning a foreign language.

I will try to explore the opportunities that offer a foreign language to develop intercultural competence. It is time to change the aim of teaching a language, and I will try to analyze, how we can develop this competence through the foreign language

to create a more successful strategy of teaching. It is widely accepted that developing only linguistic competence is not enough to have a successful communication; it is also important to develop intercultural competence. Language and culture are interrelated, culture is important to understand better a language, to have a successful communication. Learning of culture is very important because it encourages understanding of another culture, you can interact with people of different cultures and be more open-minded and tolerant.

2. The Importance of Intercultural Competence

The term culture is a key point that develops intercultural competence. We never stop to think about culture because we take it for granted. We inherited it and follow certain rules, values without ever stopping to analyze it. Only at the moment that we encounter individuals of different cultures we continue to reflect on our own culture. In the North of Albania, we have a tradition that men eat in a different room while the women in another room, or parents who live with their children even when they are over 18. All of these are Albania traditions and it seems quite normal for us. Of course, we are used to it. In order to understand the culture of another country, first of all we need to analyze our own culture and then compare it with the other cultures.

Intercultural competences are very useful to understand that every individual belongs to different cultures. The term intercultural competence is used in different academic discussions without stopping to reflect how we can include it in the current curricula of teaching. Taking in consideration the actual changes occurring in the world, I might say that Intercultural Competence is a key point for the communication between individuals of different cultures. An effective communication means to have linguistic and intercultural competence. We have often experienced misunderstandings, when we have travelled to different countries and met people of different social identities from ours. Intercultural competence is related to every field of our life. Doctors, businessmen, politicians, students everyone who enters into contacts with individuals of a different culture need to acquire intercultural competence.

In this way the development of intercultural dimension in teaching a language makes it possible to provide students with intercultural and linguistic competence; make them able to understand and accept people of different cultures as individuals with other perspectives, behaviors' patterns and values and consider this as a rich experience.

Why do we need this competence? 1) to have success when we encounter individuals of different cultures 2) to avoid conflicts 3) to learn to be open-minded and accept different cultures 4) to show self-respect.

According to **Byram** (1997) Intercultural competence is composed of four elements:

1) **Knowledge** "*knowledge of social groups and their products and practices in one's own and in one's interlocutor's country, and of the general processes of societal and individual interaction*" (p. 51)

You should have knowledge about a country, to establish relationships between individuals of different cultures, to learn about their history.

2) **Attitudes** "*curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own*" (p. 50)

You should accept other individuals; you should feel equal, be open-minded and accept new beliefs, values, views etc.

3) **Skills** "*Ability to interpret a document or event from another culture, to explain it and relate it to documents from one's own*" (p. 51)

You should be able to identify misunderstandings and try to avoid them.

4) **Critical awareness** "*An ability to evaluate critically and on the basis of explicit criteria perspectives, practices and products in one's own and other cultures and countries.*"¹

You should be able to reflect on source and target cultures.

According to Byram (1997), the teachers should guide the students to acquire these four elements: knowledge, attitudes, skills and critical awareness. Through different activities and exercises teachers will be able to transform the students' point of view.

¹Byram, M. (1997). *Teaching and assessing intercultural communicative competence*.

All of these are very important elements that help to develop intercultural competence. These skills should be the new goals of teaching a foreign language. In the English Curricula of High Schools is clearly mentioned the importance of cultural communication and cultural education of the students.¹

We must accept that the teachers of the foreign language are the mediator of two different cultures. The problem with the most of teachers is that they don't have the right qualification to develop intercultural competence. They are not trained; some of them have no idea about this competence, while the others think it is more important to develop linguistic competence.

In a survey conducted with students, it resulted that most of the teachers in High schools and Secondary schools avoid the Culture Corner, or they just read it in order to answer the questions without stopping to compare the source language culture to the target language culture. According to them this happens because their texts are more focused on factual information about history or geography of the countries and are not very interesting. Only a few teachers read the Culture Corner but without knowing how to encourage to the students the ability to interpret on their own the difference between cultures. 70% the students have received information about England or USA from films, music, documentaries, which they have seen on their own. The mental image they had for English people was from Internet or films, not from the school.

In fact, the English teachers are the one who should help the students to develop intercultural competence. They should increase the students' interest in the foreign language culture. Some teachers have the will to change the methodologies and try to develop intercultural competence.

3. How to develop Intercultural Competence.

*Developing the intercultural dimension in language teaching involves recognizing that the aims are: to give learners intercultural competence as well as linguistic competence; to prepare them for interaction with people of other cultures; to enable them to understand and accept people from other cultures as individuals with other distinctive perspectives, values and behaviours; and to help them to see that such interaction is an enriching experience.*² (p.10)

As I mentioned in the previous paragraph the teacher, who is the mediator of the culture, should develop the four skills of Byram (1997) which are knowledge, skills, attitudes, and critical awareness. It is very important to know that the teacher is not the transmitter of the information, but the one who encourages the students to understand and reach conclusions on their own. The teacher should prepare students how to communicate with individuals of different cultures, to be open-minded and tolerant toward different cultures. It is a very effective method, if during the classes are organized cultural exchange experiences, as a result students can learn from others experiences and reflect from their experience. It is important to keep in mind that culture is not learned within a day, but it is a process that accompanies us through the entire life. Teachers can encourage intercultural competence by making them reflect on the topics they have got in their books. For example, **Christmas Topic**, they can find out how people in UK or USA celebrate Christmas in these countries and compare it to the way Albanian celebrates Christmas. They can learn how to compare and analyse different topics on their own. Other topics can be for example, **Post Cards** sent for holidays which are a tradition in many countries, while in Albania it is not very common. **Sport** is another theme, for example **Rugby** is a sport not played in Albania. They can learn whether this sport is played by men or women, how many people are needed to play it etc. *An intercultural dimension involves learners in sharing their knowledge with each other and discussing their opinions. There need to be agreed rules for such discussions based on an understanding of human rights and respect for others. Learners thus learn as much from each other as from the teacher, comparing their own cultural context with the unfamiliar contexts to which language learning introduces them.*³(p.46)

They can develop this intercultural competence in a very simple way from the topic they have in their books by the help of the teacher. Of course, additional materials would be very effective. It is important to remember that the teachers

¹Ministria e Arsimit (2010) *Programe mesimore per kulturen e pergjitheshme te arsimit profesional-teknik, drejtim i iarsimit profesional-teknik; te gjitha drejtimet Lenda e Gjuhes angleze.*

²Byram, M. Gribkova, B. Starkey, H. Council of Europe 2002. *Developing the intercultural dimension in language teaching a practical introduction for teachers.*

³Byram, M. Gribkova, B. Starkey, H. Council of Europe 2002. *Developing the intercultural dimension in language teaching a practical introduction for teachers*

don't have to know everything about the culture of the country, because they are not going to teach factual information. The teachers' job is to ask open-ended questions in order to let the students independently discover the world, to develop skills of interpreting and analysing. *What language teachers need for the intercultural dimension is not more knowledge of other countries and cultures, but skills in promoting an atmosphere in the classroom, which allows learners to take risks in their thinking and feeling. Such skills are best developed in practice and in reflection on experience.*¹(p.34)

If language skills and intercultural competence are linked together, during the teaching of foreign language, they will help the students to learn how to communicate easily and avoid conflicts with individuals of different cultures. Nowadays, through the Internet it can be very easy to interact with students from USA or UK, or to communicate in different blogs.

One of the main problems is the assessment of students. How to evaluate students about the intercultural competence? According to *Developing Intercultural Dimension in Language Learning, a practical introduction for teachers* (2002). The most difficult part is to evaluate the learners' change attitudes, whether they have become tolerant or not towards beliefs, values, attitude. *It can be argued that even if we can test it, we should not be trying to quantify tolerance.*²Evaluating the four skills of Byram is difficult. The teachers should make open-ended questions, multiple-choice question, discussions, and activities. *The role of assessment is therefore to encourage learners' awareness of their own abilities in intercultural competence, and to help them realise that these abilities are acquired in many different circumstances inside and outside the classroom.*³ (p.32)

Conclusions

If teachers want to prepare students to face the real world on their own, they need to develop intercultural competence. At the moment that the students have acquired intercultural competence they will be able to know how to create relationships with people of different cultures. They will be able to analyse different beliefs, values etc. and will know how to avoid conflicts or misunderstanding that may arise. In this paper we presented some of the activities that the teachers can use to develop Intercultural Competence. Let's keep in mind what Alvino H. Fantini said, *that intercultural competence is commonly a longitudinal and ongoing developmental process.* (p.49)

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¹The same

²The same

³The same

Reading Comprehension Problems Encountered by Foreign Language Students, Case Study: Albania Croatia

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Abstract

Reading Comprehension is a crucial component of second language acquisition. As a core part of language learning it is, obviously, not an effortless process. Students often complain of not understanding a text, therefore they fail in answering to the comprehensive questions. Unfortunately, this is a reality evidenced and proven from unsatisfactory results of students in English Language Matura Exam in Albanian high schools (as these students have been the objective of this study). In this context it is very important to *reveal* why do students have difficulties in comprehending a text. At first, it is necessary to detect the problems that generally appear along this process. In this context, focus should be given to questionnaires as their results are good detectors of problems encountered by students. This would direct us to a proper strategy for problem solving and improving the situation. The survey in question was submitted to students from three different high schools in Albania, using questionnaires, sample texts, observations, focus groups etc. Second, theories related to these problems and strategies that could be of help should be provided. Basically, theories and approaches of Reading Comprehension are: *'bottom-up'*, *'top-down'* and *'the meta cognitive view'*. Third, but not less important, focus should be given to questionnaires as their results are good detectors of problems encountered by students. This would direct us to a proper strategy for problem solving and improving the situation. The survey in question was submitted to students from three different high schools in Albania, using questionnaires, sample texts, observations, focus groups etc.

Key words: Reading comprehension problems, *'bottom-up'*, *'top-down'* and the meta cognitive view, unsatisfactory Matura Exam results

1. Introduction

Learning English Language is very important nowadays, especially if we focus in Albania. This is due to the new policies and regulations of the Ministry of Education and Sports which has imposed new rules even to the students of the high school, who in order to get graduated have to successfully pass the English Language Test.

Actually there is not a satisfactory level of students' outcome as they have shown a lot of problems concerning second language acquisition, respectively English Language. The word "problems" includes a lot of aspects, but this study will be focused on Reading Comprehension.

Since reading is considered to be the core part of language acquisition, it is necessary to make a proper study about this process, the identification of the core problems faced during reading comprehension which create obstacles on language learning.

Another objective of the study is finding out some strategies that best work in solving reading comprehension problems.

2. Methodology

Study case key points

Location: three different Albanian High schools

Method: quantitative in the form of questionnaires (see appendix 1).

Focus :

-students' opinions about problems encountered on Reading Comprehension process through their experience of working with texts at school

-what they think the best text is

- the students' own ideas on how to best work with literature

Sample

When selecting the students for this study, there were chosen students from three different high school of Albania,, "Havzi Nela" high school, Kukes, "Kostandin Kristoforidhi", Elbasan, " Qemal Stafa", Tiranë This was partly to minimize the risk of different schools having different policies of teaching , English level etc.

In each school there were a few students that could not attend when the questionnaire was handed out for various reasons. In total the questionnaires were filled in by 150 students.

Questionnaires

This study was done with the help of questionnaires hand out to the students in order they give opinions about the difficulties they face during reading comprehension.

The entire survey, the introduction as well as the questions, was written in Albania, This was because the questionnaire was not intended to test their understanding, but to get as reliable answers as possible by avoiding misunderstandings as some of the terms are difficult enough in the students' first language. A further reason was that at the end of the questionnaire there were two open-ended questions, and by being allowed to write in their first language, students would feel more comfortable writing and giving suggestions.

The questionnaire consisted of an introduction informing each student of the general subject of the survey, namely to investigate their opinions of problems they encounter during reading comprehension process. It was also declared that participation was voluntary, and that they could opt out at any time without being questioned why. In the last part of this short introduction, students were kindly requested to be sincere while giving an answer.

In the questionnaire there were mainly two types of questions. The first type was multiple-choice questions, and here students were told to give the answer they thought agreed with their own opinions.. For the second type of question, the closed ones, there was rating using words, like *Every day, Often, Rarely, and Never*; or using numbers as in this example: *Choose a rating of difficulty from 1 (easy) to 5 (the most difficult) for the reading comprehension problems below.*

The students were here asked to circle only the one option they thought was closest to their opinion.]

Since these two types of questions were closed (and semi-closed), there was a need for the students to be able to say something in their own words at the end of the questionnaire. So in addition, as mentioned above, there were two open-ended questions at the end. In the first question, they were asked to give their opinion about any other reading comprehension problem they encounter and why.

3. Theories on reading comprehension problems and strategies.

There a lot of theories concerning reading comprehension, different authors have given their contribution to this important aspect of language learning. Since the focus of this paper is reading comprehension problems we are going to be focused on these two important approaches: '*bottom-up*' and '*top-down*'

'*Bottom up*' theory is the traditional standpoint that has been used to understand the reading comprehension process. According to Nunan (1991),reading in this view is basically a matter of decoding a series of written symbols into their aural equivalents in the quest for making sense of the text. It is based on the smallest linguistic units of a text from which particular knowledge schemas are activated. In this view, the comprehension process starts with words (their pronunciation, semantic value, morphology, etc.), which later give access to more extensive units (syntagmas, sentences, paragraphs) and finally to interpreting the whole text. Based on this approach the whole message of the text is considered the sum of the information in each paragraph. The interpretation of each paragraph is determined by the previous interpretation of each sentence which is the result of interpreting each word, and so on.

'*Top-down*' approach is in direct opposition to the '*bottom-up*' model. According to Nunan (1991) and Dubin and Bycina (1991), the psycholinguistic model of reading and the top-down model are in exact concordance. **Thus the 'bottom-up'** standpoint is that comprehension begins with more general aspects such as: the title, the basic idea of each paragraph, etc; and subsequently, goes into smaller linguistic units. In this way, this type of processing is principally based on the prior

knowledge the speaker has and in the communicative situation. Thus in order to understand a message, first we have to understand a paragraph then later turn to the sentences and words that make up the message. Top-down may allow the understanding of an ambiguous text because it activates high level schemas that guide the reading process. Thus it is very important to use the prior knowledge and reader expectations in the comprehension process.

Both top-down and bottom-up perspectives now form the basis of every study related to reading comprehension. However, several authors have developed different theories in order to explain reading comprehension in relation to memory, thus giving a contribution to the identification of the problems related to reading comprehension. We will make a quick review of the theoretical accounts that try to explain how information is activated (or reactivated) from background knowledge during reading.

The metacognitive view

According to Block (1992), metacognition is the control readers execute on their ability to understand a text. In this way, Metacognition involves thinking about what one is doing while reading. Klein et al. (1991) stated that strategic readers attempt the following while reading:

- Identifying the purpose of the reading before reading
- Identifying the form or type of the text before reading
- Thinking about the general character and features of the form or type of the text. For instance, they try to locate a topic sentence and follow supporting details toward a conclusion
- Projecting the author's purpose for writing the text (while reading it),
- Choosing, scanning, or reading in detail
- Making continuous predictions about what will occur next, based on information obtained earlier, prior knowledge, and conclusions obtained within the previous stages.

4. General Problems Faced by Students on Reading Comprehension

When we refer to problems related to Reading Comprehension certainly there are a lot and they vary from the simplest to the biggest ones, and to our surprise they may be different from what we think. The first question of our inquiry is: Which are the main problems faced by high school students in Reading Comprehension? To answer this question we did a study with the help of the questionnaires and surveys in two important high schools in two different cities in Albania.

The result showed that Reading Comprehension difficulty occurs frequently even in students who are good in decoding and spelling. This difficulty in reading comprehension occurs for many reasons, the three most important ones are listed below:

Vocabulary . New words are seen by students as a great obstacle to comprehend a text. It is necessary for students to properly comprehend the words or the vocabulary of a written passage in order to be able to decode the message, thus comprehend a written text.

Working memory. The students often complain of the fact that they cannot recall the information they just read. They need to hold the information in working memory long enough for the information to be more extensively processed, and often some of them lack it.

Absence of extensive reading. Students read a little or nothing. This is considered to be a great obstacle for students to comprehend a written text. These were the aims of the study, and the results will be presented in the following. If a breakdown occurs in one of the aspects mentioned above then the students usually fail to decode a text, and analyze its meaning, which often results in reading comprehension problems and failure.

Type of text. The type of text is another factor that influences a lot reading comprehension. It is considered to be one major barrier. Some texts are easy to be perceived some others are very difficult. Which are these so called easy and difficult text according to students? Why are they called so? These are two other questions which will be answered on this paper.

5. Results and Analysis

Based on the questionnaires we did in some of the high schools of Albania, as described in the Methodology section, we are going to show the results on the chart below. Students were asked to answer several questions about problems they face while trying to comprehend e text.

Based on their answers we ranked seven important so called problems. Most of them correspond to Bottom –up model. Thus, they first start with New Words and finish with Pronouns.

1. New words 20 %
2. Background knowledge 18 %
3. Type of the text 15%
4. Organization 13%
5. Lack of illustration 15%
6. Tenses 10%
7. Linking words 10%
8. Pronouns 5%

Chart nr.1

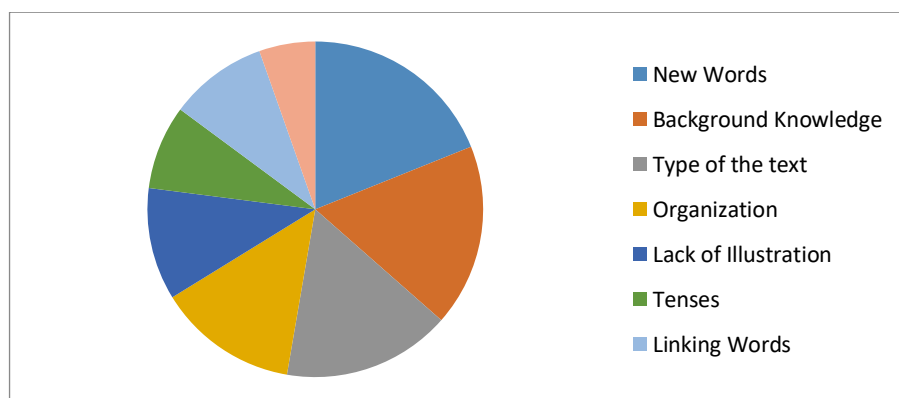
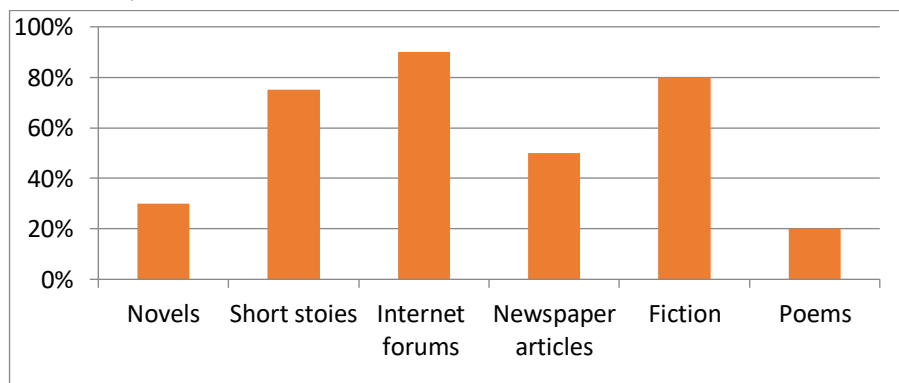


Chart.2 The type of texts students want to work with in school



As we see in the chart, students prefer some types of text to work with it in schools, while others they consider to be not interesting, thus difficult for them. In these context students should be encouraged to do extensive reading and use some sort of techniques to encourage them. As for instance when reading novels it's highly recommended to use these techniques in the classroom:

- Talk about what happened in the text

- Write about what happened in the text
- Dramatize what happened in the text.

7. Conclusions and Recommendations

As discussed above Reading Comprehension in the second language is not an easy process. It is affected by many factors which are analyzed from the perspective of students. They vary from new words to the type of text students work with in the classroom.

Students face difficulties in both two approaches, bottom up and top down approach.

Thus, it is important to encourage students, especially foreign language students to read as much as possible because in this way they will find a great help in their process of language learning.

Not only the students, but also the schools and other groups of interests should be encouraged to discuss about rules and policies that encourage extensive reading at schools.

While facing new words, the most common problem reported from students it is highly recommended to follow these advice:

- Do not spend minutes reading and re-reading a sentence just because you don't understand one word.
- Each question is only worth 1 point. Make a guess and move on.
- There are questions that are difficult for native speakers too. Don't get stuck.

Another recommendation is the use of Reading Comprehension strategies as listed below:

Provide students with a variety of opportunities to review what they have read. Try story maps, or story re-telling.

Encourage students to make connections between the reading passage and their worlds. Connection charts can be set up where students are encouraged to link what they learned to their experiences and world knowledge.

Use cooperative learning activities. Assign each student a part of the reading they are responsible for teaching to other group members. This provides the opportunity for students to paraphrase what they have read, which may help commit the information to memory.

Encourage students to re-read passages. They will be able to read with increased speed and fluency, which will allow them to extract more knowledge from what they read.

Allow students to demonstrate their understanding of readings in a variety of ways. Students may like to draw pictures, make charts, write a poem, write a play, etc.

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APPENDIX

QUESTIONARE (PYETESOR)

Pyetesor nr.2

Qarko nga 1 tek 5 shkallen e veshitresise se ketyre faktoreve gjate leximit te nje teksti:

1. Fjalet e reja
1 2 3 4 5
2. Stuktura e tekstit
1 2 3 4 5
3. Lloji i tekstit
1 2 3 4 5
4. Kohet e foljes
1 2 3 4 5
5. Koha ne dispozicion
1 2 3 4 5
6. Fjalet lidhese
1 2 3 4 5
7. Stili i te shkruarit
1 2 3 4 5
8. Peremrat
1 2 3 4 5
9. Mungesa e i ilustrimeve
1 2 3 4 5

10. Mungesa e nje strategjie te caktuar

1 2 3 4 5

Pyetje te hapura

1. Sa shpesh lexoni dhe analizoni nje tekst ne klase
2. Sa arrini te kuptoni nje tekst ne klase?
3. Cilet lloje tekstesh keni veshitresi te kuptoni?
4. Cfare ju pengon per te kuptuar nje tekst?
5. A ju duket e veshtire analiza e nje teksti ne klase. Nese po, pse?

Stylistic Problems of Translation

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Abstract

Translation is the expression in another language (or the target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences (Dubois 1974). Translation is ultimately a human activity which enables human beings to exchange ideas and thoughts regardless of the different languages they use. A good translation is one that carries all the ideas of the original as well as its structural and cultural features. The meaning or sense of any language unit is indivisibly connected with its emotional color. While translating a word, word combination or a grammatical phenomenon. It is necessary to settle the problem what feelings and emotions are connected with the meaning or sense of the language units. Even the lack of emotional color is stylistically of great importance, because it is an indication of the fact that the given word or grammatical phenomenon is emotionally neutral and this neutral emotional color must be preserved in translation. As it is known, the adequate translation conveys not only the sense, but also the expressive-stylistic peculiarities of the original. Therefore, the problems of conveying of stylistic peculiarities of lexical and grammatical phenomena has always been studied together with various lexical and grammatical problems of translation. Nevertheless, in this practical work the translators face problems which may be called stylistic in essence. Therefore, transformation stylistic devices in translation requires a creative approach and skill from the translator in order to value the device used in the text from the point of view of its stylistic color in the text, and also his mastery to compare the functions of these devices in the source and target languages.

Keywords: sense, stylistically, translation, peculiarity, indication, lexical, grammatical, transformation, skill, stylistic devices, sense, peculiarity

Introduction

The first traces of translation date from 3000 BC, during the Egyptian Old Kingdom, in the area of the First Cataract, Elephantine, where inscriptions in two languages have been found. It became a significant factor in the West in 300 BC, when Romans took over wholesale many elements of Greek culture, including the whole religious apparatus. In the twelfth century, the West came into contact with Islam in Moorish Spain. The situation favored the two essential conditions for large-scale translation: a qualitative difference in culture (the West was inferior but scientifically acquisitive and receptive to new ideas) and continuous contact between languages. When the Moorish supremacy collapsed in Spain, the Toledo school of translators translated Arabic versions of Greek scientific and philosophical classics. Luther's Bible translation in 1522 laid the foundations of modern German and King James's Bible (1611) had a seminal influence on English language and literature. Significant periods of translation preceded Shakespeare and his contemporaries, French classicism and the Romantic Movements (4, 3).

The twentieth century has been called the "age of translation" (Jumpelt, 1961) or 'reproduction' (Benjamin, 1923). Whereas in the nineteenth century translation was mainly a one-way means of communication between prominent men of letters and, to a lesser degree, philosophers and scientists and their educated readers abroad, whilst trade was conducted in the language of the dominant nation, and diplomacy, previously in Latin, was in French, international agreements between state, public and private organizations are now translated for all interested parties, whether or not the signatories understand each other's languages. The setting up of a new international body, the constitution of an independent state, the formation of a multinational company gives translation enhanced political importance. The exponential increase in technology (patents, specifications, documentations), the attempt to bring it to developing countries, the simultaneous publication of the same book in various languages, the increase in world communications has correspondingly increased requirements. UNESCO, which up to 1970 published an *Index Translationum*, recorded a 4.5 fold increase since 1948, with translations into German nearly twice as many as into Russian, second most numerous. Scientific, technical, and medical journals are translated wholesale in the USA and USSR. The EEC now employs 1600 translators. In 1967, 80,000 scientific journals were being translated annually (Spitzbart, 1972). Some international writers (in the age of international culture and

world-literature) immediately sell more widely in translation than in original, whilst others in Italy and the smaller European countries depend for a living on the translation of their works as well as their own translations.

Definition

Translation is the expression in another language (or the target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences (Dubois 1974). Translation is ultimately a human activity which enables human beings to exchange ideas and thoughts regardless of the different languages they use. Al Wassety (2001) views the phenomenon of translation as a legitimate offspring of the phenomenon of language, since originally, when humans spread all over the world, their languages differed, and they needed a means through which people speaking certain language would interact with others who spoke a different language (13).

Translation is, in Enani's (1997) view, a modern science at the interface of philosophy, linguistics, psychology, and sociology. Translation is, in Chabban's words (1984:5), "a finicky job," as it has not yet been reduced to strict scientific rules, and it allows for the differences that are known to exist between different personalities (13). Translation is a heavily subjective art, especially when it deals with matters outside the realm of science where precisely defined concepts are more often expressed by certain generally accepted terms. Translation between languages is not the whole of translation, but it is an especially illuminating limit case of a much

broader phenomenon. The need to translate the spoken word (either within or between languages) presents serious practical difficulties for a great many people on a day-to-day basis. However, it is written texts that most profoundly present the theoretical problem of translation; a "literal" translation would be inconceivable in an entirely oral culture. Indeed, the notion of "fidelity" to an "original" must be quite different in an oral culture than it is in a print-dominated culture (1, 3-5).

Criteria for a good translation

A good translation is one that carries all the ideas of the original as well as its structural and cultural features. Massoud (1988) sets criteria for a good translation as follows:

A good translation is

1. easily understood.
2. A good translation is fluent and smooth.
3. A good translation is idiomatic.
4. A good translation conveys, to some extent, the literary subtleties of the original.
5. A good translation distinguishes between the metaphorical and the literal.
6. A good translation reconstructs the cultural/historical context of the original.
7. A good translation makes explicit what is implicit in abbreviations, and in allusions to sayings, songs, and nursery rhymes.
8. A good translation will convey, as much as possible, the meaning of the original text (13).

El Shafey (1985: 93) suggests other criteria for a good translation; these include three main principles:

1. The knowledge of the grammar of the source language plus the knowledge of vocabulary, as well as good understanding of the text to be translated.
2. The ability of the translator to reconstitute the given text (source-language text) into the target language.
3. The translation should capture the style or atmosphere of the original text; it should have all the ease of an original composition (13).

Translation problems

Translation problems can be divided into stylistic problems, linguistic problems and cultural problems. Stylistic problems of translation include three main groups of issues: lexico-stylistic, grammatico-stylistic problems and problems connected with the stylistic peculiarities of various genres. The linguistic problems include grammatical differences, lexical ambiguity and meaning ambiguity. The cultural problems refer to different situational features (5, 13-14). This classification coincides with that of El Zeini when she identified six main problems in translating from Arabic to English and vice versa; these are lexicon, morphology, syntax, textual differences, rhetorical differences, and pragmatic factors. Another level of difficulty in translation work is untranslatability. Culture constitutes another major problem that faces translators. A bad model of translated pieces of literature may give misconceptions about the original. That is why Fonty (2001) thought that poorly translated texts distort the original in its tone and cultural references, while Zidan (1994) wondered about the possible role of the target culture content as a motivating variable in enhancing or hindering the attainment of linguistic, communicative and, more importantly, cultural objectives of EFL (English as a Foreign Language) education. Hassan (1997) emphasized this notion when he pointed out the importance of paying attention to the translation of irony in the source language context. He clarified that this will not only transfer the features of the language translated but also its cultural characteristics.

Stylistic problems of translation

The transfer of stylistic units is one of the major tasks in translation. It should be paid special attention. Stylistic devices of a language are divided into four subdivisions:

1. Lexical stylistic devices- epithet, metaphor, metonymy, ontonomasia, zeugma, irony, pun, oxymoron, violation of phraseological units.
2. Syntactical stylistic devices- repetition, detachment, parallelism, gap-sentence link, asyndeton, polysyndeton, chiasmus, aposiopesis, question-in-the-narration, rhetorical questions, sudden-break-in the narration.
3. Lexico-syntactical stylistic devices- represented speech, antithesis, hyperbole, understatement, simile, climax, anticlimax, litotes, periphrasis, euphemisms.
4. Phonetical stylistic devices- rhyme, alliteration, rhythm, onomatopoeia (10, Jochen Luders).

The translation of above given stylistic devices should meet certain stylistic requirements, i.e. normative rules characterizing texts of the same type in the target language. These requirements are:

1. Semantic correspondence. Depending on the style and orientation of translation the translator must always strive to ensure that the translated text reflects the true meaning of the original. Semantic correspondence includes stylistic accuracy, adequacy and completeness.
2. Literacy. The main requirement is that the text is consistent with the general rules of the Azeri and foreign languages. As a rule, the absence of stylistic, grammatical and spelling errors is expected to be.
3. Lexical and stylistic consistency. It is assumed to be the correct selection of equivalents to the terms of the original, the search for analogues of acronyms and abbreviations, correct transliteration. The general style of the translated text and style of the original should not diverge in perception. Technical translations are characterized by the accuracy of phrases, lack of emotionally colored words, the construction of simple sentences, impersonality.

To make the speech relevant to the main stylistic requirements, to be expressive, precise and stylistically motivated, and the devices which used are the most appropriate for the content expression and relevant in the present context, the speaker must master the stylistic resources of a language and know its stylistic norms. Translation, either oral or written, is a complex and multi-dimensional process (12, 1-3).

The meaning or sense of any language unit is indivisibly connected with its emotional color. While translating a word, word combination or a grammatical phenomenon, it is necessary to settle the problem what feelings and emotions are connected with the meaning or sense of the language units. Even the lack of emotional color is stylistically of great importance, because it is an indication of the fact that the given word or grammatical phenomenon is emotionally neutral and this neutral emotional color must be preserved in translation (1, 6-9).

As it is known, the adequate translation conveys not only the sense, but also the expressive-stylistic peculiarities of the original. Therefore, the problems of conveying stylistic peculiarities of lexical and grammatical phenomena has always been studied together with various lexical and grammatical problems of translation. Nevertheless, in this practical work the

translators face problems which may be called *stylistical* in essence. We speak of those cases when various expressive means are intentionally used to make the text more striking and emotional, to make it impress the reader more from the emotional point of view. This goal may be achieved by using lexical expressive means, as well as stylistic devices, by means of special combination of phrases and sentences, i.e. by using syntactical stylistic devices and expressive means. Each of these devices aimed at making the text stylistically colored obliges the translator to turn to a number of special methods for solving them. Moreover, the translator very often encounters difficulties connected with the problem that the SLT (source language text) belongs to a definite speech style. Stylistic idiosyncrasy of certain genres in different languages does not coincide. The translator should know the main cases of such discoincidences and be familiar with the general principles of translation of texts belonging to various genres (9, 44)

Thus, as it has already been mentioned above Stylistic problems of translation include three main group of issues: lexico - stylistic, grammatico -stylistic problems and problems connected with the stylistic peculiarities of various genres.

Differentiation of lexical and grammatical means used to achieve a certain stylistic effect does not mean that they have been separated by an unsurmountable barrier. Identical emotional background may be created by various stylistic devices. The task of the translator, first and foremost is to convey this background by an adequate one, but not to copy or imitate the stylistic devices of the original, which is sometimes impossible.

While conveying stylistic peculiarities of the original the translator very often is obliged to substitute lexical expressive means by grammatical ones and vice-versa. The heroine of the novel "Vanity Fair" by W.M. Thackeray describes the ignorance of Sir Pitt "him and his family has been cheating me on that farm these hundred and fifty years".Sir Pitt might have said, he and his family to be sure, but rich baronets do not need to be careful about grammar as poor governesses must be.

All the irony expressed in this extract is based on the wrong use of the form of the third person of the pronoun by Sir Pitt. Attempts to convey this wrong use in Russian or Azerbaijani grammar, i.e. by distorting the pronouns *он*, *о* or by any other grammatical forms is perhaps impossible. The best way to convey the non - literary speech of Sir Pitt is by means of lexical units.

It is evident that in many cases the translator is obliged to involve descriptive translation to convey the stylistic color of the original. For example:

In December 1945, President Truman, one of the more of the outspoken jins goes, made the eagle scream with:

"Whether we like it or not, we must recognize that the victory which we have won has placed upon the American people the continuing burden of responsibility of the world leadership". (W. Foster, Outline of Political History of the America)

In this example, for the underlined part of the sentence, it is required to avoid the translation on the word level. Because in the translation on word level, words occur in the role of the units of translation:

He came home early yesterday.

One must bear in the mind that while speaking of the units of translation we mean the units of the source language. Therefore, we speak about translation on word level even in those cases when the word of the source language (SL) corresponds not to one, but to several words or a whole word combination in the TL.

The most difficult type of translation is the transformation of set- phrases. As it is known, the meaning of a set-phrase is not the sum of meanings of its components, i.e. there are words which are untranslatable on word level in majority of cases, because the whole word-combination or set-phrase occurs in the role of a unit of translation (9, 8-9) : *make the eagle scream*.

Translation on word level of set-phrases is possible only in those cases when their "internal" forms in the SL and the TL coincide, for example, *to play with fire*.

The translator should always strive to convey adequately all colors of the SLT by using all methods and means which have been worked out by the theory and practice of translation.

Before beginning to study the ways how to convey the separate stylistic devices in translation it is necessary to focus attention on idiosyncrasies of the original, viz. on of the English language of all kinds, pun, zeugma which are based on compensation as a principle, which may serve a good example of a special type of contextual substitution. The translator

must well know the essence of this method and use it skillfully depending on the nature of expressive means conveyable in translation (9, 45).

Very often expressive means and stylistic devices of the SL do not yield in translation by means of the same figures of speech. In reality such stylistic idiosyncrasies may be considered intranslatable. We may refer to them most of all, diversions from the norms the interaction of meanings of homonyms, devices based on the formal aspect of English words, etc. In a number of cases, the translator appeals to contextual substitution of the expressive means, but not seldom this method also occurs to be useless. It does not mean that the translator can not convey such stylistic devices with the resources of the TL. To overcome these difficulties the translator may always turn to the method of compensation. The essence of this method is that when the translations suffer "losses" in conveying expressiveness the translator tries to compensate "these losses" by creating here or somewhere an identical means of the same stylistic value. Thus, a certain extract of the TLT begins to correspond to the SLT from the stylistic point of view wholly. It is necessary to bear in mind that the translator should better provide the stylistic equality in translation than to preserve the stylistic device (SD) in the exact place. If the SLT abounds with SD like pun, zeugma and others, then the TLT must possess SD of the same nature. If in some places the translator is unable to convey these SDs with identical SDs, he must compensate these "losses" by creating identical SDs somewhere nearby in the TLT if possible.

Some peculiarities of the colloquial English language are impossible to convey without the application of compensation, for example, addition and omission of vowels or consonants which are very characteristic in speeches of illiterate Englishmen (it instead of hit), absence of agreement between the subject and predicate (I was, you was) or any other violation of the grammar rule (6, 472-473).

The method of compensation is one of the types of the contextual substitutions. The main difference of such contextual substitution from other types of substitution is that contextual substitution is often used quite in a different place of translation. In this case, substitution is used not only to convey a concrete expressive element or stylistic device, but to preserve the stylistic color inherent to the original. If this goal is achieved in translation, separate "losses" while conveying various expressive means and devices will be insignificant for the adequateness of translation as a whole.

The English simile "as old as the hills" is usually translated into Azeri language as "dunya qeder qedim". But Ch. Dickens used this simile in his novel "David Copperfield" in a prolonged metaphor:

....quaint little panes of glass and quainter little windows though as old as the hills, were as pure as any snow that ever fell upon the hills.

In A. Johnstone's book "In the name of Peace" there is such a metaphor:

Dirt for the millionaire scavengers, is worth many times its weight in gold.

Here the meaning of "dirt" may be retained in Azeri language, as this word is widely used in transferred meaning, but what to do with the word "scavengers"? If we use its dictionary meaning in the translation such an image would be senseless. That is why we need to prefer quite insulting meaning for this context, and in this way it is impossible to change the image of the translation (9, 49-50).

Conclusion

Expressiveness in speech is very often achieved by making a stylistic use of lexical units. The author uses words in their transferred meanings, in the form of metaphors, metonymies, epithets, compares them with the meanings of other words, opposes the meanings of one and the same word within one and the same context or the meanings of homonyms and so on. Such SDs creates certain difficulties for translators. If it is comparatively easy to look for a corresponding meaning of the word in the TL, it is very difficult to find dictionary and transferred equivalents in SL and TL. And it is quite impossible to find identical homonymous pairs in the two languages, because of correspondence of sound form of words.

Therefore, transformation stylistic devices in translation requires a creative approach and skill from the translator in order to value the device used in the text from the point of view of its stylistic color in the text, and also his mastery to compare the functions of these devices in the source and target languages.

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Language Selectivity in Lexical Access: an Experimental Study on Bilinguals

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Abstract

In this study, the locus of language selection in bilingual lexical access is investigated based on some basic factors such as first languages, second language proficiency, age of acquisition and multilingualism. In particular, this study explores competition between bilinguals' languages and proposes two language selection models; Inhibitory Control Model (Green, 1998) and Concept Selection Model (La Heij, 2005). In experiment 1, the participants were asked to perform a word translation task from their second language (L2) to first language (L1). Each target was accompanied by a distracter item in the form of a picture or a word which was related/unrelated to the target word semantically. As a result, all participants translated target words faster when they are accompanied with semantically related/unrelated word distracters than picture distracters. On the other hand, they translated target words faster when they are accompanied with unrelated word distracters than related word distracters. Finally, they translated target words faster when they are accompanied with related picture distracters than unrelated picture distracters. In experiment 2, participants were asked to perform a switching task with the numbers in their first language and second language according to the background color of the digits. Finally, the language switching cost was larger when switching from L2 to L1 than vice versa. The results have shown that while the factors such as L1 and age of acquisition do not affect the locus of language selection during lexical access, proficiency in L2 and multilingualism factors affect the locus of language selection.

Keywords: Bilingualism, Inhibitory Control Model, Concept Selection Model, Lexical Access

1. Bilingual Lexical Access and Speech Production

Bilingual lexical access and speech utterance terms require that language to be chosen to produce can be determined in advance of speech planning. When an Italian- English bilingual is asked to name a picture of a tree in English, he/she will come up with the word table. The process that makes the connection between the "idea" table and the word table is often referred to as lexical access (La Heij, 2005).

Lexical access is only a small part of bilingual language production but a very fundamental step because it bridges the gap between nonverbal thought world and language world (La Heij, 2005; Bloem & La Heij, 2003). Besides, the lexicons

in both languages share a common conceptual system. That is, the concept of a tree is the same in both languages but happens to be mapped on to two lexical entries (table and tavolo) (Schwieter, 2007; Kroll & Stewart, 1994; Kroll & de Groot, 1997).

As it is mentioned, several lexical representations are activated due to spreading activation from the semantic system to the lexical level and thus a selection mechanism is needed. In this mechanism, the semantic system activates both the word that matches the intended meaning and other related items (see Figure 1) (Costa & Santesteban, 2004). Two selection processes are commonly assumed in language production models. These are the selection of conceptual information to be lexicalized (concept selection) and the selection of the response word from a set of activated words (lexical selection) (La Heij, 2005, p. 290).

1. 1 Language Specific Selection and Concept Selection Model

As in Levelt's (2001) proposal lexical access occurs automatically in the sense that it delivers a winner depending on the information in preverbal message and "complex access, simple selection" idea is emphasized. Costa (2005) assumes that during speech planning semantic system activates lexical nodes in both languages however, these nodes do not compete for selection because they have been already selected in preverbal message, in other words in conceptual level. Finally, according to Concept Selection Model (CSM), the most highly activated lexical node in the target language is chosen (Costa, 2005; Kroll, Bob & Wodniecka, 2006; Fishman, 2001; Francis, 2000; La Heij, 2005). Therefore, this selection process is not based on inhibition or suppression as competition does not occur between languages but within languages (see Figure 2).

1. 2 Language Non-Specific Selection and Inhibitory Control Model

Some researchers who favor non-specific language selection are opposed to language specific selection hypothesis (Green, 1998; Caramazza, 1997; De Bot, 1992). They assume that there is cross-language activity the languages compete for selection. In other words, lexical nodes in both languages are activated by semantic system (see Figure 3).

The basic hypothesis of Inhibitory Control Model (ICM) is that the selection of one language is only possible after suppression or inhibition of nontarget language. This inhibition is the main reason for longer Response Times (RTs) and more errors. Moreover, more dominant language will take longer time to produce because it has a larger system than weaker language and it will need stronger inhibition.

2. Method of the Study

This study in which the lexical access and language selection process are supposed to analyze on undergraduate or graduate English learners of Turkish and Italian is based on experimental approach and the data has been observed quantitatively. In this frame, firstly, Oxford Quick Placement Test (OQPT) is applied to determine the proficiency level in L2 of the participants. Afterword, language history questionnaire is performed to reach the participants' demographic information and all participants are grouped into two in terms of L1, L2 Proficiency Level, L2 Age of Acquisition and Multilingualism. After then, two experiments have been designed in the name of Word Translation Task based on CSM (La Heij, 2005) and Numeral Task based on ICM (Green, 1998).

2. 1 Overview of the Experiments

The goal of the present study is to examine the underlying processes of bilingual lexical selection and speech production in terms of the nature of bilinguals (i. e. varying types of bilinguals, L2 proficiency level, age of acquisition and multilingualism). In particular, the experiments investigate the loci of language selection and competition based on CSM and ICM. These two distinct theories seek to explore whether speech production are found at conceptual or lexical level.

In Experiment 1, it is investigated that target language is established at the initial stages of the lexical process and other mechanisms such as inhibition are not necessary during speech production process. In the experiment, Italian-English and Turkish-English bilinguals who translated English words into Italian or Turkish are included. Each target word was accompanied by a distracter item in the form of a picture or a word which semantically related or unrelated to the target. To understand whether factors of bilingualism affect these lexical process or the loci of selection and competition, four kinds of bilingual groups are included comparatively. If participants take longer to translate when distracter items are in the form of pictures, it can be concluded that there is a competition at the conceptual level (because pictures activate their conceptual representation). However, if participants are slower to translate when the distracters are words, it can be assumed that there is a competition at the lexical level of the speech production process.

In Experiment 2, the main goal is to examine whether bilinguals suppress the nonrelevant language during speech production. Recall that IC Model expresses the fact that there is a difference between the size of L1 and L2 and that is the reason why more time is required when switching from L2 to L1 than vice versa. Inhibitory mechanism during language switching appears and the words in the nonrelevant language are inhibited in order to produce the target language. This experiment consists of numeral task (from 0 to 9) with language switches. Bilinguals name the digits according to the background color which is seen on the computer screen. If the digits are presented with a blue background color they name them in English. If they are presented with a yellow background color, they name them in Italian (for Italian-English bilinguals) or in Turkish (for Turkish-English bilinguals). All numbers are presented in short lists of switch or nonswitch trials. If participants need more time switching from L2 to L1 than vice versa, it can be assumed that there is a competition at lexical level.

2. 2 Oxford Quick Placement Test and Language History Questionnaires

OQPT (Allan, 1992) was conducted to explore the bilinguals' proficiency levels and Language History Questionnaire was used to reach some information about participants' background knowledge about language (s). It was taken from Schwieter (2007) and Marian, Blumfeld & Kaushanskaya (2007) and adapted after pilot study. In this questionnaire, twenty five items were presented to explore L2 early and late age of acquisition of bilinguals and bilingual or multilingual participants.

Additional information about their language backgrounds such as age, use of languages, self-rated scores for reading, writing, listening, speaking and the other languages which have been learnt after second languages of them was obtained.

2. 3 Participants and Grouping

A total of 54 participants were recruited from the graduate or undergraduate students who were studying at Roma Tre University, Italy and Ankara University, Turkey. They have different language backgrounds, L2 age of acquisition and knowledge of other languages except from English (L2).

Fifty-four participants took part in the experiments. Participants in Italy were native speakers of Italian and learning English for an average 7 years. These participants were receiving formal training in English as a second language.

Participants in Turkey were native speakers of Turkish and learning English for an average of 10 years. Twenty six participants were living in Italy, the rest of them were living in Turkey. Participants from different countries were considered to be L2 learners or late-bilinguals of Italian-English or Turkish-English.

According to OQPT results, the number of the highly and low proficient bilinguals in L2 was twenty-seven to twenty-seven. Twenty two participants acquired the second language in early ages (before 7), thirty two of them in late ages (after 7). Besides, thirty one of the participants only knew second language (English), twenty three of them knew other languages such as German or Arabic for Turkish participants and French or Spanish for Italian participants (see Table 1).

Table 1. Descriptive Statistics for the Participant Groups

	L1 Turkish		L1 Italian	
	L2 Low Proficiency	L2 High Proficiency	L2 Low Proficiency	L2 High Proficiency
N	16	12	11	15
Age Mean	18. 44	26. 67	19. 73	27. 33
Age Range	17-21	23-31	17-25	24-32
OQPT Results	39. 31	54. 75	36. 73	54. 07
L2 Age of Acq.	9. 25	5. 83	8. 45	5
L2 Reading	4. 25	8. 83	4. 55	8. 93
L2 Writing	3. 94	8. 08	3. 82	8. 2
L2 Speaking	3. 63	9	3. 45	8. 87
L2 Listening	4	8. 42	3. 45	8. 8
L2 Self-Expression	3	8. 92	4. 27	8. 87
Level Mean	3. 76	8. 65	3. 9	8. 73
L1 Speaking	10	10	10	10
L2 Speaking	3. 56	9. 33	3. 82	9. 6
L3 Speaking	1. 38	1.5	1. 36	1. 47
L3 Average	2	6. 84	2. 15	7. 46

3. Experiment 1: Word Translation Task

3. 1 Materials

Thirty two high frequency English words were selected. The target words in the experiments were taken from Bloem and La Heij (2003) and after the pilot study they were adapted (see Appendix A and B for a description). Each of the target words were presented with a semantically related or unrelated words or pictures. For example, the target word DOG (to be translated into Italian as “cane” or into Turkish as “köpek”) was accompanied by the picture of a peach or by the word “pesca” (Italian translation equivalent of peach) or “şeftali” (Turkish translation equivalent of peach) in an unrelated context. However, in the related context the same target word DOG was accompanied by the picture of cat or by the word “gatto” (the Italian translation equivalent of cat) or “kedi” (the Turkish translation equivalent of cat) in a related context. English target words were seen one by one on the computer screen in black-lower case and the distracters were presented in black-lower case immediately over the target words. Half of the participants started the experiment with picture distracters, the other half started with word distracters.

3. 2 Procedure

The participants were tested individually in a soundproof room at each university. Firstly in a written and then orally, they were asked to translate L2 words into L1 as fast as possible. Each participant was given a series of 32 trials two times and one of them was given with related distracters, the other was given with unrelated distracters. First, a fixation point for 500ms. appeared on the computer screen. Next the stimulus appeared and remained for 2000ms. If the participant did

not give any answer during this time, the next trial was seen. The researcher took notes for true and false responses simultaneously and also used voice recorder to indicate and judge the responses later again.

3. 3 Data analysis

Response latencies of only correct responses (in L1 or L2) were included in the statistical analyses. There are two main variables as picture-word or related-unrelated contexts. The analyses were conducted to each bilingual group separately and T-test was conducted in four phases: a) L1, b) L2 age of acquisition, c) Proficiency level and d) Multilingualism.

3. 4 Results and Discussion

The results gathered from word translation task to analyze locus of language selection and competition in terms of CSM were investigated on the basis of context (word or picture) and relatedness (related or unrelated). As seen in Table 2, the statistics have shown there was a significant main effect for context ($t(107) = -5.44, p=0.000$) that is, participants have more difficulty in translating target words when accompanied with pictures (1091 ms.) than words (1026ms.). On the other hand, the same significant effect cannot be seen in relatedness ($t(107) = -0.31, p=0.755$). This suggests that reaction times for translating target words when they are accompanied by related (1057ms.) or unrelated (1060ms.) context were nearly same. It can be understood from these results that words created semantic interference while pictures induced semantic facilitation.

Table 4. Paired Samples Statistics for Context (word-picture) and Relatedness (related-unrelated) in Experiment 1

Paired Samples Statistics						
		Mean	N	Std. Deviation	Paired Samples Correlations	
					Correlation	Sig.
Pair 1	Word	1026,347	108	2093,243	0,863	0,000
	Picture	1091,117	108	2474,211		
Pair 2	Related	1057,457	108	2322,456	0,896	0,000
	Unrelated	1060,445	108	2307,936		
Paired Differences						
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	Word-Picture	-655,702	1,250	-5,443	107	0,000
Pair 2	Related-Unrelated	-316,737	1,050	-0,312	107	0,755

3. 4. 1 L1 Factor and Lexical Access

As a main goal of this experiment, to see whether L1 factor affects the locus of language selection and lexical access process, the participants were grouped into two; English learners of Italian and Turkish. What is appeared from the mean RTs is that all participants were slower when translating target words in picture contexts than word contexts (see Table 3). While it is investigated whether semantic relatedness effect (SRE) differs according to the type of bilinguals, it can be concluded that context words induce semantic interference (-10ms., -24ms.) whereas context pictures induce semantic facilitation (+22ms., +26ms.). As illustrated in Figure 4, in an unrelated or related context, there is a significant difference between L1 Turkish and Italian participants, however, the semantic relatedness effect is the same for both experimental groups.

According to the independent samples T-test results, there is a significant main effect between participants in terms of word ($t(106)= 6.01, p=0.000$), picture ($t(106)= 4.39, p=0.000$), related ($t(106)= 5.07, p=0.000$) and unrelated ($t(106)= 4.94, p=0.000$) context. In other words, Italians were faster for all contexts than Turkish participants. To analyze the main effect of the distracters, Turkish and Italian participants are examined separately (see Table 4 and Table 5).

Table 2. Mean RTs (ms.), Accuracy (in percent) and SRE for L2 Learners of Italian and Turkish in Experiment 1

	L1 Italian				L1 Turkish			
	Word		Picture		Word		Picture	
	Rt	Acc.	Rt	Acc.	Rt	Acc.	Rt	Acc.
Unrelated	912	1,9	1002	1,7	1115	1,1	1197	2,3
Related	922	1,6	980	1,5	1139	2,3	1171	1,4
Sre	-10		22		-24		26	

Paired samples statistics were included for the reason context and relatedness data were collected from each participant group. L1 Turkish participants' mean RTs in picture context is more than word context ($t(55) = -3.453$, $p = 0.000$, $r = 0.811$), L1 Italian participants also have similar RTs mean ($t(51) = -4.233$, $p = 0.000$, $r = 0.861$). When relatedness effect is analyzed, both L1 Turkish ($t(55) = -0.04$, $p = 0.971$, $r = 0.850$) and Italian participants ($t(51) = -0.419$, $p = 0.000$, $r = 0.891$) have similar results. Consequently, similar effects were reported for both groups and the results support CSM regardless of what type of bilingual may be. In other words, lexical access occurs at conceptual level.

Table 6. Paired Samples Statistics for L2 Learners of Turkish in Experiment 1

Paired Samples Statistics						
				Paired Samples Correlation		
				Correlation	Sig.	
Pair 1	Word	1127,534	56	1753,289	0,811	0,000
	Picture	1184,921	56	2125,853		
Pair 2	Related	1155,963	56	1972,677	0,850	0,000
	Unrelated	1156,491	56	1967,095		
Paired Samples T-test						
Paired Differences						
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	Word - Picture	-573,867	1243,669	-3,453	55	0,001
Pair 2	Related - Unrelated	-527,661	1079,440	-0,037	55	0,971

Table 3. Paired Samples Statistics for L2 learners of Italian in Experiment 1

Paired Samples Statistics						
				Paired Samples Correlations		
				Correlation	Sig.	
Pair 1	Word	917,203	52	1881,146	0,861	0,000

	Picture	991,586	52	2447,878		
Pair 2	Related	951,390	52	2215,314	0,891	0,000
	Unrelated	957,400	52	2214,369		
Paired Samples T-test						
Paired Differences						
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	Word-Picture	-743,834	1267,058	-4,233	51	0,000
Pair 2	Related-Unrelated	-601,014	1035,367	-0,419	51	0,677

3. 4. 2 L2 Proficiency Level Factor and Lexical Access

To see L2 Proficiency Level affects the locus of selection and competition in the process of L2 lexical access, the participants were categorized into two; low proficient and highly proficient bilinguals in L2. As interpreted in Table 6 and Figure 5, when mean RTs are analyzed, while low proficient bilinguals translate target words faster when they are accompanied with unrelated word context (1216ms.) than related (1272ms.), high proficient bilinguals translate slower target words when they are accompanied with unrelated word context (814ms.) than related (800ms.). At this point, L2 proficiency does not already support the hypothesis that emphasize language selectivity is at the conceptual level. However, after several significant interactions and t-test statistics it can be reached the objective results.

According to the independent samples test results, there is a significant main effect between the groups on the basis of word ($t(106)=11.275, p=0.000$), picture ($t(106)=13.694, p=0.000$), related ($t(106)=12.057, p=0.000$) and unrelated ($t(106)=12.093, p=0.000$) context. That shows that, high proficient bilinguals were faster than low proficient bilinguals as expected. To analyze the main overall effect of the proficiency on lexical access, both groups are analyzed separately with paired samples test.

Table 8. Mean RTs (ms.), Accuracy (in percent) and SRE for L2 Low and Highly Proficient Bilinguals in Experiment 1

	L2 LowProficiency				L2 HighProficiency			
	Word		Picture		Word		Picture	
	Rt	Acc.	Rt	Acc.	Rt	Acc.	Rt	Acc.
Unrelated	1216	1,5	1278	1,8	814	1,5	932	2,2
Related	1272	2	1252	1,6	800	1,8	904	2,5
Sre	-56		+26		+14		+28	

Figure 6. SRE and RTs (in ms.) for L2 Low Highly Proficient Bilinguals in Experiment 1

Paired samples statistics in Table 7 and 8 are included for the same reason mentioned in L1 and language selection. There are several significant interactions which should be reported and emphasized. Firstly, for context and relatedness, only low proficient bilinguals could not get significant effect for context ($t(53)=-5.72, p=0.776, r=0.624$) and for relatedness ($t(53)=-0.14, p=0.886, r=0.769$). However, high proficient bilinguals could get significant effect only for context ($t(53)=-1.809, p=0.004, r=0.750$) not for relatedness ($t(53)=-0.31, p=0.756, r=0.729$).

All in all, low and highly proficient bilinguals are affected from different lexical selection processes. Thus, it can be hypothesized that low proficient bilinguals are probably using inhibitory control mechanism to be able to choose the correct

language since the language cues in L2 may enter the selection process only after the suppressing of nontarget language nodes.

Finally, it should be emphasized that after the second experiment on ICM, it will be possible to reach a final and exact result about lexical selection process of them.

Table 9. Paired Samples Statistics for L2 Low Proficient Participants in Experiment 1

Paired Samples Statistics						
					Paired Samples Correlation	
		Mean	N	Std. Deviation	Correlation	Sig.
Pair 1	Word	1244,123	54	1503,705	0,624	0,000
	Picture	1265,665	54	1690,411		
Pair 2	Related	1262,264	54	1694,468	0,769	0,000
	Unrelated	1247,524	54	1687,400		
Paired Samples T-test						
Paired Differences						
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	Word - Picture	-1085,420	1394,759	-5,719	53	0,776
Pair 2	Related - Unrelated	-2259,76	1150,254	-0,144	53	0,886

Table 4. Paired Samples Statistics for L2 Highly Proficient Participants in Experiment 1

Paired Samples T-test Statistics						
					Paired Samples Correlation	
		Mean	N	Std. Deviation	Correlation	Sig.
Pair 1	Word	807,404	54	1326,957	0,750	0,000
	Picture	918,003	54	1266,948		
Pair 2	Related	852,666	54	1311,833	0,729	0,000
	Unrelated	873,741	54	1292,375		
Paired Samples T-test						
Paired Differences						
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	Word - Picture	-2259,820	918,143	-1,809	53	0,004
Pair 2	Related - Unrelated	-4074,980	958,627	-0,312	53	0,756

3. 4. 3 Age of Acquisition Factor and Lexical Access

Supposing that highly proficient bilinguals acquired language in an early age and low proficient bilinguals in a late age, the participants were grouped into two. However, it is surprising that some highly proficient bilinguals acquired the language in a late age during their staying in an English native country for education or other reasons. Similarly, some of low proficient bilinguals acquired the language in an early stage however, since they did not use it productively, they probably forgot it. Thus they were grouped again according to the results of questionnaire. When analyzed their mean RTs (as Table 9 and Figure 6 illustrate), those in late age of acquisition translated target words in context or relatedness effect slower than those in early age of acquisition. This interpretation shows the parallel results to the hypothesis of CSM. In other words, the participants in each group select language at conceptual level. Just as L1, age of acquisition independent samples analyses show that there was an overall main effect for word ($t(106)=-7.895, p=0.000$), picture ($t(104,781)=-9,145, p=0,000$), related ($t(105,605)=-8,468, p=0,000$) and unrelated ($t(105,99)=-8,694, p=0,000$) context.

Table 11. Mean RTs (ms.), Accuracy (in percent) and SRE for L2 Early and Late Age of Acquisition in Experiment 1

	Early Age of Acquisition				Late Age of Acquisition			
	Word		Picture		Word		Picture	
	Rt	Acc.	Rt	Acc.	Rt	Acc.	Rt	Acc.
Unrelated	908	2,2	974	1,1	1122	1,7	1236	1,3
Related	931	1,6	950	1,5	1141	1,9	1206	1,4
Sre	-23		24		-29		30	

Figure 1. SRE and RTs (in ms.) for L2 Early and Late Age of Acquisition in Experiment 1

The significant interactions gathered from paired samples statistics in Table 10 and 11 are in Pair 1 as word and picture and Pair 2 as related and unrelated context. First of all, for both groups, on the basis of context there was a significant main effect for bilinguals in early ($t(43) = -2,169, p = 0,026, r=0,769$) and late age of acquisition ($t(63) = -5,173, p = 0,000, r=0,785$). Similarly, in terms of relatedness, there was not any significant main effect between those in early age of acquisition ($t(43) = -0,016, p = 0,987, r=0,767$) and late age of acquisition ($t(63) = -0,368, p = 0,714, r=0,855$). Consequently, lexical selection and competition occur at conceptual level without inhibition of nontarget language.

Table 12. Paired Samples Statistics for Early Age of Acquisition in L2 in Experiment 1

Paired Samples Statistics					Paired Samples Correlation	
		Mean	N	Std. Deviation	Correlation	Sig.
Pair 1	Word	919,355	44	1403,000	0,769	0,000
	Picture	962,105	44	1364,651		
Pair 2	Related	941,613	44	1367,907	0,767	0,000
	Unrelated	940,847	44	1417,000		
Paired Samples T-test						

		Paired Differences				
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	Word - Picture	-3075,010	940,274	-2,169	43	0,026
Pair 2	Related - Unrelated	-2340,450	951,095	-0,016	43	0,987

Table 13. Paired Samples Statistics for Late Age of Acquisition in L2 in Experiment 1

Paired Samples Statistics						
		Mean	N	Std. Deviation	Paired Samples Correlation	
					Correlation	Sig.
Pair 1	Word	1131,121	64	1830,234	0,785	0,000
	Picture	1220,343	64	2230,126		
Pair 2	Related	1173,324	64	2120,542	0,855	0,000
	Unrelated	1178,450	64	2050,409		
Paired Samples T-test						
		Paired Differences				
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	Word -Picture	-895,092	1387,876	-5,173	63	0,000
Pair 2	Related-Unrelated	-518,403	1136,435	-0,368	63	0,714

3. 4. 4 Multilingualism Factor and Lexical Access

To test the effect of the languages which known by participants except from English, the data obtained from the questionnaire was analyzed and the participants were grouped into two, bilinguals (N=31) and multilinguals (N=23). As described before, some English learners of Italian know and use French or Spanish (N=11), while some English learners Turkish know and use German or Arabic (N=12). Probably surprising fact is that bilinguals were slower than multilinguals in overall translation, context or relatedness. In can be immediately seen in Table 12 that multilinguals' RTs are so closer in context or relatedness; however, bilinguals had some difficulties in translation as expected in CSM hypothesis. Furthermore, multilinguals' SRE in word context (+2) is in positive way like picture context (+30) but different from bilinguals' SRE in word context (-44) (see Figure 7). Only analyzing these results one can say that multilinguals and bilinguals select the language at different levels. However, to get the objective results, independent and paired statistics should be analyzed.

Independent samples test results show that there is a significant main effect between the groups in the meaning of word ($t(106) = 0,322, p = 0,000$), picture ($t(106) = 0,261, p = 0,000$), related ($t(106) = 0,472, p = 0,000$) and unrelated context ($t(106) = 0,103, p = 0,000$). That shows that the RTs difference between the groups of bilinguals and multilinguals is meaningful; in other words bilinguals translated the target words in each position slower than multilinguals.

Table 14. Mean RTs (ms.), Accuracy (in percent) and SRE for Multilinguals and Bilinguals in Experiment 1

	Multilinguals				Bilinguals			
	Word		Picture		Word		Picture	
	Rt	Acc.	Rt	Acc.	Rt	Acc.	Rt	Acc.
Unrelated	902	1,1	912	0,9	1128	1,3	1298	2,1
Related	900	1	882	0,7	1172	1,7	1274	1,6
Sre	2		30		-44		24	

To analyze the main overall effect of multilingualism on language selection, bilinguals (in Table 13) and multilinguals (in Table 14) were divided into two groups and examined separately. Bilinguals support language selectivity in that locus of selection is at conceptual level since they have the similar results of CSM hypothesis explained at the beginning of the experiment for context ($t(61) = -1,946$, $p = 0,004$, $r = 0,708$) and relatedness ($t(61) = 0,223$, $p = 0,824$, $r = 0,710$). However, multilinguals statistics result shows that they are probably affected differently in lexical selection such as inhibition or suppression. Moreover, language production can be easier but the lexical selection process can be more difficult. As in the results, significant main effect in context ($t(45) = -2,464$, $p = 0,795$, $r = 0,518$) and relatedness ($t(45) = -2,377$, $p = 0,743$, $r = 0,548$) in multilinguals' responses have nothing in common with CSM results.

Table 15. Paired Samples Statistics for Bilinguals in Experiment 1

Paired Samples Statistics						
		Mean	N	Std. Deviation	Paired Samples Correlation	
					Correlation	Sig.
Pair 1	Word	1150,286	62	2379,291	0,708	0,000
	Picture	1286,042	62	2360,025		
Pair 2	Related	1223,233	62	2393,479	0,710	0,000
	Unrelated	1213,095	62	2366,952		
Paired Samples T-test						
		Paired Differences				
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	Word - Picture	-4475,660	1810,837	-1,946	61	0,004
Pair 2	Related - Unrelated	5137,435	1812,483	0,223	61	0,824

Table 16. Paired Samples Statistics for Multilinguals in Experiment 1

Paired Samples T-test Statistics

				Paired Samples Correlation	
		Mean	N	Std. Deviation	
Pair 1	Word	901,364	46	1884,248	0,518
	Picture	897,683	46	2530,586	
Pair 2	Related	891,365	46	2034,730	0,548
	Unrelated	907,378	46	2314,564	

Paired Samples T-test

		Paired Differences				
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	Word - Picture	-813,192	2238,712	-2,464	45	0,795
Pair 2	Related - Unrelated	-730,130	2083,130	-2,377	45	0,743

4. Experiment 2: Numeral Task**4.1 Materials**

Participants switched between their dominant language Italian or Turkish (L1) and English (L2). Numbers (from 0 to 9) were presented unpredictably. They chose the language of the response according to the color of the background (blue or yellow). All of the participants were instructed that "blue" indicated "respond in English" and "yellow" indicated "respond in Turkish or Italian". As in Costa & Santesteban (2004), there were two types of trials in which the language of response (either in L1 or L2) was either the same as the trial immediately before (nonswitch trial) or different than that used in the preceding trial (switch trials). These responses were produced in both L1 and L2 and there were four different types of trials: switch to L1, switch to L2, nonswitch in L1, nonswitch in L2. The total number of the trials in the experiment was 1000 (700 nonswitch trials (70%) and 300 switch trials (30%). There was the same number of production in L1 or L2 (500 responses for each language). Each number was presented 100 times during the experiment.

4.2 Procedure

The participants were tested individually in a soundproof room immediately after Experiment 1. As in the first experiment, in written and orally, they were asked to name the digits which were seen on the computer screen according to the background color of them. When the digits were seen in blue color they were expected to answer in L2, in yellow color they were expected to answer in L1. Each participant was given the numbers in a series of 100 digits. Each number appeared on the computer screen and remained for 800 ms. If the participant does not give any answer during this time, the next trial was seen on the screen and this procedure repeated until the end of the list, at which time an asterisk (*) was presented for 1000 ms to show that the list finished and another one would begin in 1000ms. After each 10 lists, participants were given a break of approximately 5 minutes to prevent participants from overloading. All responses were recorded as in the first experiment and coded as "correct" or "incorrect".

4.3 Data Analysis

Response latencies of only correct responses (in L1 or L2) were included in the statistical analyses. There are two main variables as L1-L2 or switch-nonswitch contexts. The analyses were conducted to each bilingual group separately as mentioned in Experiment 1.

4. 4 Results and Discussion

Numerical task including language switches was conducted to observe whether lexical access and language selection occur at lexical level or not. Recall that IC model hypothesize the words in the nontarget language are inhibited to produce of the target language because there is difference in the size of L1 and L2, in other words L1 system is larger than L2 system so L1 must be reactivated. That is the reason why more time is needed when switching into larger one of two systems. Previous researchers (Costa & Santesteban, 2004; Meuter, 1994; Meuter & Allport, 1999) claimed that asymmetric switch cost (ASC) is associated with L1 and L2 switches and in the present experiment RTs of language (L1 and L2) and trial type (switch and nonswitch) performances were analyzed separately. This experiment is also important to understand the factors which have been consisted in CSM and Word Translation Task to see the main effect of this difference between participants in terms of L2 proficiency level and multilingualism. As in Table 15, the RTs results show that regardless of the factors, all bilinguals were slower in naming the switch trials than nonswitch trials. Also, they were slower in naming L1 trials than L2 trials. Furthermore there was a significant effect for response language (L1 and L2) ($t(107) = 6,801$, $p = 0,000$, $r = 0,697$) and trial type (switch and nonswitch) ($t(107) = 7,943$, $p = 0,000$, $r = 0,743$). It can be understood from the statistics that switching to L1 is more difficult than switching to L2 and ASC for switch trials is more than nonswitch trials.

Table 17. Paired Samples Statistics for Language Response (L1 or L2) and Trial Types (switch-nonswitch) in Experiment 2

Paired Samples Statistics					Paired Samples Correlation	
		Mean	N	Std. Deviation	Correlation	Sig.
Pair 1	L1	659,422	108	1271,646	0,697	0,000
	L2	597,942	108	1109,985		
Pair 2	Switch	661,959	108	1288,924	0,743	0,000
	Nonswitch	595,405	108	1074,728		
Paired Differences						
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	L1 - L2	61480,18	93945,09	6,801	107	0,000
Pair 2	Switch - Nonswitch	66553,92	87079,64	7,943	107	0,000

4. 4. 1 L1 Factor and Lexical Access

One of the main aims of this experiment is to see whether L1 factor affects the locus of language selection and completion during bilingual speech production. To analyze this factor, participants are grouped into two; English learners of Italian and English learners of Turkish. The mean reaction times gathered from the experiment show that switch trials take longer than nonswitch trials and Italian participants' RTs are more than Turkish participants' (see Table 16 and for graph see Figure 8).

In language response and trial type observation, there is a significant main effect between L1 Turkish and Italian participants. According to the independent samples test results, there is a significant main effect between two groups on

the basis of L1 ($t(95,8) = -3,929, p=0,000$), L2 ($t(106) = -2,643, p=0,009$), switch ($t(96,416) = -3,383, p=0,001$) and nonswitch ($t(106) = -3,294, p=0,001$) trials.

Table 18. Mean RTS (ms.), Accuracy (in percent) and ASC for L2 learners of Italian and Turkish in Experiment 2

	L1 Italian				L1 Turkish			
	L1		L2		L1		L2	
	Rt	Acc.	Rt	Acc.	Rt	Acc.	Rt	Acc.
Switch	740	0,7	666	0,2	660	0,6	580	0,5
Nonswitch	672	0,8	586	0,7	574	0,5	558	0,4
Asc	68		80		86		22	

Figure 9. RTs (in ms.) for L2 learners of Italian and Turkish in Experiment 2

To analyze the main effect of the switch or nonswitch trials, L1 Turkish and L1 Italian participants are examined separately with paired samples statistics (as in Table 17 and 18). The language response and trial type data are obtained from each group and the RTs show that the results of both group are similar to each other in terms of "language response" for L1 Turkish ($t(55) = 4,279, p=0,000, r=0,742$) and L1 Italian ($t(51) = 5,413, p=0,000, r=0,626$). Similarly, the "trial type responses" are similar to each other because there is a significant main effect between switch and nonswitch trials for L1 Turkish ($t(55) = 6,681, p=0,000, r=0,803$) and L1 Italian ($t(51) = 5,117, p=0,000, r=0,652$) groups. Consequently, similar effects can be seen for both groups and the results support ICM regardless of what type of bilingual one may be. That is, locus of language selection and lexical access process are solved at lexical level as long as language switching is needed in production of target language.

Table 19. Paired Samples Statistics for L2 Learners of Turkish in Experiment 2

Paired Samples Statistics					Paired Samples Correlation	
		Mean	N	Std. Deviation	Correlation	Sig.
Pair 1	L1	617,575	56	1034,706	0,742	0,000
	L2	569,466	56	1104,983		
Pair 2	Switch	620,046	56	1074,538	0,803	0,000
	Nonswitch	566,995	56	1028,838		
Paired Samples T-test						
Paired Differences						
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	L1 - L2	44109,52	77141,57	4,279	55	0,000
Pair 2	Switch - Nonswitch	59050,02	66139,71	6,681	55	0,000

Table 20. Paired Samples Statistics for L2 learners of Italian in Experiment 2

Paired Samples Statistics						
it		Mean	N	Std. Deviation	Paired Samples Correlation	
					Correlation	Sig.
Pair 1	L1	706,641	52	1341,522	0,626	0,000
	L2	626,454	52	1052,766		
Pair 2	Switch	703,865	52	1376,593	0,652	0,000
	Nonswitch	629,230	52	1028,013		
Paired Samples T-test						
		Paired Differences				
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	L1 - L2	801,870	1068,220	5,413	51	0,000
Pair 2	Switch - Nonswitch	746,350	1051,816	5,117	51	0,000

4. 4. 2 L2 Proficiency Level Factor and Lexical Access

As in the first experiment, the participants were categorized into two according to L2 proficiency level; low and highly proficient bilinguals. As expected, mean reaction times show highly proficient bilinguals are faster than low proficient ones. However, as Table 19 illustrates, ASC in L1 and L2 for low proficient bilinguals (117 ms. , 64 ms. respectively) is much more than highly proficient bilinguals' cost (47 ms. , 38 ms.) (Figure 9 shows more detailed graph). These findings are important because they do not validate the hypotheses of ICM and support the findings found in Experiment 1. From these results, it can be assumed that in order to select the appropriate word in the target language, low proficient bilinguals must inhibit the nonrelevant language temporarily.

According to the independent samples test, there is a significant main effect between two groups in terms of L1 ($t(95,8) = 6,484, p=0,000$), L2 ($t(106) = 6,863, p=0,000$), switch ($t(106) = 7,222, p=0,000$) and nonswitch trials ($t(106) = 6,181, p=0,000$). Analyzing these results it can be assumed that low proficient bilinguals are slower than highly proficient bilinguals as expected. However, to get knowledge about what the main difference between them, separate analyses with paired samples test are needed.

Table 21. Mean RTs (ms.), Accuracy (in percent) and ASC for L2 Low and Highly Proficient Bilinguals in Experiment 2

L2 Low Proficiency					L2 High Proficiency			
L1		L2			L1		L2	
Rt	Acc.	Rt	Acc.		Rt	Acc.	Rt	Acc.
Switch	796	0,8	696	0,3	604	0,6	550	0,4
Nonswitch	679	0,7	632	0,7	557	0,6	512	0,4
Asc	117		64		47		38	

Figure 10. RTs (in ms.) for L2 Low and Highly Proficient Bilinguals in Experiment 2

Paired samples statistics are shown in Table 20 and 21 separately. They are analyzed for the same reason in the first experiment and there are several significant interactions in the results. Most importantly, for language response and trial types, only low proficient bilinguals could get the significant effect for language response ($t(53) = 4,595$, $p = 0,000$, $r = 0,526$) and for trial types ($t(53) = 4,541$, $p = 0,000$, $r = 0,611$). These results are also parallel to the results of ICM itself (Green, 1998) which has been found at the beginning of the study. Alike low proficient bilinguals, highly proficient bilinguals could not get the significant effect for both language response ($t(53) = 1,862$, $p = 0,068$, $r = 0,831$) and trial types ($t(53) = 2,159$, $p = 0,064$, $r = 0,721$). The results of the present experiment for low proficient bilinguals are completely in line with the claims put forth by ICM and the inhibition rules to produce target language. On the other hand, the same discussion is not possible for highly proficient bilinguals in the shadow of their asymmetric switch cost; in other words, highly proficient bilinguals are completely in line with CSM and they select language at conceptual level using language cues in preverbal message.

Table 22. Paired Samples Statistics for L2 Low Proficient Bilinguals in Experiment 2

Paired Samples Statistics					Paired Samples Correlation	
		Mean	N	Std. Deviation	Correlation	Sig.
Pair 1	L1	737,876	54	1193,714	0,526	0,000
	L2	664,222	54	1000,946		
Pair 2	Switch	746,632	54	1165,801	0,611	0,000
	Nonswitch	655,466	54	965,099		
Paired Samples T-test						
Paired Differences						
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	L1 - L2	676,537	1082,010	4,595	53	0,000
Pair 2	Switch – Nonswitch	851,661	956,835	6,541	53	0,000

Table 5. Paired Samples Statistics for L2 Highly Proficient Bilinguals in Experiment 2

Paired Samples Statistics					Paired Samples Correlation	
		Mean	N	Std. Deviation	Correlation	Sig.
Pair 1	L1	580,968	54	955,273	0,831	0,000
	L2	531,402	54	1014,424		
Pair 2	Switch	577,285	54	942,799	0,721	0,000
	Nonswitch	534,121	54	888,809		
Paired Samples T-test						

		Paired Differences				
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	L1 - L2	1456,587	574,961	1,862	53	0,068
Pair 2	Switch - Nonswitch	2016,394	686,457	2,159	53	0,064

4. 4. 3 L2 Age of Acquisition Factor and Lexical Access

As was emphasized in L2 Age of Acquisition Factor and Language Selection section of Experiment 1, all participants were grouped into two, L2 early and late age of acquisition. As expected, those in early age of acquisition were faster than those in late age of acquisition. However, as shown in Table 22, their ASC rate is similar to each other, as for L1: 82ms. to 83ms. (early and late age of acquisition respectively) and for L2: 48ms. to 53ms. (also see Figure 10). From these results, it is obvious to predict that all bilinguals regardless of their L2 age of acquisition proceeds their lexical selection via ICM hypothesis. In other words, they use inhibitory control mechanisms in selection target language as long as they do language switching.

Age of acquisition independent samples analyses also show that there was an overall main effect for L1 ($t(106) = -3,014$, $p=0,003$), L2 ($t(106) = -3,404$, $p=0,001$), switch ($t(106) = -2,980$, $p=0,004$) and nonswitch ($t(106) = -3,516$, $p=0,001$) trials. To analyze the main overall effect of language response and trial types, both groups must be indicated separately.

Table 24. Mean RTs (ms.), Accuracy (in percent) and ASC for L2 Early and Late Age of Acquisition in Experiment 2

	Early Age of Acquisition				Late Age of Acquisition			
	L1		L2		L1		L2	
	Rt	Acc.	Rt	Acc.	Rt	Acc.	Rt	Acc.
Switch	656	0,8	578	0,1	745	0,6	668	0,3
Nonswitch	574	0,8	530	0,9	662	0,7	615	0,4
Asc	82		48		83		53	

The magnitude interactions obtained from paired samples statistics (in Table 23 and 24) are as follows: First, there was an observed main effect in response language for those in not only early age of acquisition ($t(41) = 5,252$, $p=0,000$, $r=0,811$) but also late age of acquisition ($t(65) = 4,811$, $p=0,000$, $r=0,562$). Second, the last observed significant main effect can be analyzed from the part of trial types and both the participants who are at early age of acquisition ($t(41) = 5,372$, $p=0,000$, $r=0,799$) and late age of acquisition ($t(65) = 5,914$, $p=0,000$, $r=0,657$) get similar results. The findings from these analyses suggest that L2 age of acquisition does not affect the locus of language selection and competition. Surprisingly, although they are totally different from each other in nature their statistics are similar except from the time they needed to name the digits in target language.

Table 25. Paired Samples Statistics for L2 Early Age of Acquisition in Experiment 2

Paired Samples Statistics

					Paired Samples Correlation	
		Mean	N	Std. Deviation	Correlation	Sig.
Pair 1	L1	614,849	42	1228,812	0,811	0,000
	L2	554,465	42	1189,993		
Pair 2	SWITCH	617,251	42	1303,556	0,799	0,000
	NONSWITCH	552,063	42	1093,575		
Paired Samples T-test						
Paired Differences						
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	L1 - L2	603,843	745,157	5,252	41	0,000
Pair 2	Switch - Nonswitch	651,882	786,445	5,372	41	0,000

Table 26. Paired Samples Statistics for L2 Late Age of Acquisition in Experiment 2

Paired Samples Statistics						
					Paired Samples Correlation	
		Mean	N	Std. Deviation	Correlation	Sig.
Pair 1	L1	703,786	66	1224,523	0,562	0,000
	L2	641,609	66	966,999		
Pair 2	Switch	706,409	66	1204,832	0,657	0,000
	Nonswitch	638,986	66	973,863		
Paired Samples T-test						
Paired Differences						
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	L1 - L2	621,775	1049,988	4,811	65	0,000
Pair 2	Switch - Nonswitch	674,229	926,245	5,914	65	0,000

4. 4. 4 Multilingualism Factor and Lexical Access

In the light of diverse language histories and background, the participants who knew and used other languages except from English were separated from those who knew and used only English as L2 as explained in Experiment 1. Alike word translation task, the multilinguals were slower in naming digits than bilinguals in numeral task. Moreover, as Table 25 illustrates asymmetric switch cost shows that multilinguals needed more time (ASC=115 ms.) switching from L2 to L1 than bilinguals needed (ASC. =49 ms.). The same effect can be seen in L2 asymmetric switch cost (also see Figure 11). The

analyses present the effects of certain factors on the nature of multilinguals such as inhibition effect of the other language (L3). To be sure on this hypothesis, it will be suggested to obtain data from two groups first comparatively and then separately. Independent samples test results suggest that there is a significant main effect between participants in terms of L1 ($t(106) = -3,481, p=0,001$), L2 ($t(106) = -5,228, p=0,000$), switch ($t(106) = -4,214, p=0,000$) and nonswitch ($t(106) = -4,391, p=0,000$) trials. That shows that bilinguals are faster in naming digits than multilinguals.

Table 27. Mean RTs (ms.), Accuracy (in percent) and ASC for Multilinguals and Bilinguals in Experiment 2

	Multilinguals				Bilinguals			
	L1		L2		L1		L2	
	Rt	Acc.	Rt	Acc.	Rt	Acc.	Rt	Acc.
Switch	777	0,3	677	0,4	623	0,5	569	0,5
Nonswitch	662	0,6	610	0,2	574	0,7	534	0,4
Asc	115		67		49		35	

Main overall effect of multilingualism in language selection and lexical access process should be considered as significant. Since, only indicating the RTs and ASCs, one may predict, multilinguals are affected from different process during the language selection. Also, one may ask why multilinguals had difficulty in naming digits instead of being fast because of the proficiency levels. The answer to this question is coming from IC model; because the inhibitory control mechanisms prevent them producing the language at conceptual level but lexical level and that is the reason why switching from L2 to L1 is more difficult than L1 to L2 when they are compared with bilinguals. The paired samples results shown in Table 26 and 27 say that there is a significant main effect in language response ($t(45) = 1,973, p=0,021, r=0,737$) and trial types ($t(45) = 2,391, p=0,015, r=0,476$) in multilinguals' responses. However, we cannot see the significant main effect in bilinguals language responses ($t(61) = 6,032, p=0,065, r=0,637$ and trial types ($t(61) = 5,860, p=0,074, r=0,705$). Finally, these analyses suggest that multilinguals use inhibitory control during lexical selection and that bilinguals do not.

Table 28. Paired Samples Statistics for Bilinguals in Experiment 2

Paired Samples Statistics						
					Paired Samples Correlation	
		Mean	N	Std. Deviation	Correlation	Sig.
Pair 1	L1	598,501	62	1163,691	0,637	0,000
	L2	551,852	62	888,780		
Pair 2	Switch	596,097	62	1126,700	0,705	0,000
	Nonswitch	554,256	62	965,950		
Paired Samples T-test						
Eşleştirilmiş Fark						
		Mean	Std. Deviation	t	df	Sig. (2-tailed)

Pair 1	L1 - L2	696,493	909,148	6,032	61	0,065
Pair 2	Switch - Nonswitch	608,409	817,477	5,860	61	0,074

Table 6. Paired Samples Statistics for Multilinguals in Experiment 2

Paired Samples Statistics						
		Mean	N	SS	Paired Samples Correlation	
					Correlation	Sig.
Pair 1	L1	719,227	46	1192,693	0,737	0,000
	L2	643,845	46	1106,681		
Pair 2	Switch	727,598	46	1148,655	0,476	0,000
	Nonswitch	636,126	46	1029,037		
Paired Samples T-test						
Paired Differences						
		Mean	Std. Deviation	t	df	Sig. (2-tailed)
Pair 1	L1 - L2	2438,26	838,343	1,973	45	0,021
Pair 2	Switch - Nonswitch	3947,143	1119,628	2,391	45	0,015

5. Conclusion and Suggestion

The answer to the question whether basic factors such as L1, L2 proficiency level, L2 age of acquisition and multilingualism affect the locus of language selection and lexical access process is tried to be given in this study. After the analyses, it can be concluded that while more proficient learners provide support for CSM, less proficient learners provide support for ICM for the first experiment. Besides, multilingual speakers provide support for ICM bilingual speakers provide support for CSM for the second experiment. Finally, it can be proposed that language selection and competition differ according to the some basic factors such as L2 proficiency level and multilingualism and these are the determining factor in the locus of language selection during lexical access (Demiray, 2014).

Based on this general conclusion, in figure 12, Language Selection by L2 Proficiency and Multilingualism Model has been proposed. In this model, English learner of Italian is shown the concept "chair" and expected to name it in L1. When target language is produced, if L2 proficiency level is high, semantic system will immediately activate lexical nodes of target language in preverbal message; however lexical nodes of nontarget language will not be activated. Thus, language selection occurs within target language only using one lexicon without competition for selection across languages. On the other hand, if L2 proficiency level of the participant is low, inhibitory control mechanisms will be involved in language selection. Nontarget language lexicon will compete for selection with target language lexicon at lexical level. In other words, the higher L2 proficiency is, the more language selection occurs at conceptual level. However, if the participant is multilingual, the inhibition occurring at lexical level will be stronger and response time will be longer.

Whatever L3 proficiency level is, the multilingual will go into production of target language at lexical level and lexicons for each language will compete with each other and finally the more highly activated lexicon will be the winner. As in figure 12, the higher English learner of Italian participant's L2 proficiency level is, the more he/she will shift to conceptual level from lexical level (follow arrows in figure). If this participant has L3 knowledge, inhibitory control mechanisms get on the stage,

lexicons and the lexical nodes regarding L2 (English) and L3 (Spanish) are suppressed and the language production in L1 (Italian) occurs in a higher cost.

The statistical analyses of two experiments questioned whether the findings of previous research (Costa & Santesteban, 2004; La Heij, 2004; Meuter & Allport, 1999 and Schwieter, 2007) can be generalized to late bilinguals or multilinguals who have different language backgrounds. Finally, it was seen that language selection at conceptual or lexical level differs depending on L2 Proficiency Level (as in Costa & Santesteban, 2004 and Schwieter, 2007) and Multilingualism.

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Appendix A

Target words and stimuli used in Experiment 1 for L1 Turkish Participants

Target Word	Translation (produced)	Related Context (picture or word distracter)		Unrelated Context (picture or word distracter)	
Pig	Domuz	Keçi	Goat	Cetvel	Ruler
Horse	At	Inek	Cow	Çorap	Sock
Duck	Ördek	Tavuk	Chicken	Sepet	Basket
Donkey	Eşek	Zebra	Zebra	Araba	Car
Dog	Köpek	Kedi	Cat	Şeftali	Peach
Deer	Geyik	Bufalo	Buffalo	Bluz	Blouse
Tree	Ağaç	Yaprak	Leaf	Dudak	Lips
Frog	Kurbağa	Salyangoz	Snail	Kol	Arm
Ant	Karıncı	Örümcek	Spider	Kapı	Door
Shark	Köpekbalığı	Yunus	Dolphin	Zincir	Chain
Plane	Uçak	Tren	Train	Burun	Nose
Garlic	Sarımsak	Soğan	Onion	Ceket	Coat
Grapes	Üzüm	Limon	Lemon	Yunus	Dolphin
Rabbit	Tavşan	Sincap	Squirrel	Limon	Lemon
Cherry	Kiraz	Elma	Apple	Zebra	Zebra
Orange	Portakal	Şeftali	Peach	Kedi	Cat
Ear	Kulak	Dudak	Lips	Solucan	Snail
Spoon	Kaşık	Çatal	Fork	Sincap	Squirrel
Scissors	Makas	Cetvel	Ruler	Yaprak	Leaf
Glove	Eldiven	Çorap	Sock	Tavuk	Chicken
Saw	Testere	Çekiç	Hammer	Elma	Apple
Knife	Bıçak	Balta	Axe	Tren	Train
Trousers	Pantolon	Hırka	Cardigan	Inek	Cow

Dress	Elbise	Bluz	<i>Blouse</i>	Keçi	<i>Goat</i>
Skirt	Etek	Ceket	<i>Coat</i>	Çekiç	<i>Hammer</i>
Rope	Halat	Zincir	<i>Chain</i>	Örümcek	<i>Spider</i>
Leg	Ayak	Kol	<i>Arm</i>	Soğan	<i>Onion</i>
Eye	Göz	Burun	<i>Nose</i>	Balta	<i>Axe</i>
Bike	Bisiklet	Araba	<i>Car</i>	Divan	<i>Couch</i>
Suitcase	Valiz	Sepet	<i>Basket</i>	Çatal	<i>Fork</i>
Window	Pencere	Kapı	<i>Door</i>	Hırka	<i>Cardigan</i>
Chair	Sandalye	Divan	<i>Couch</i>	Bufalo	<i>Buffalo</i>

Appendix B

Target words and stimuli used in Experiment 1 for L1 Italian Participants

Target Word	Translation (produced)	Related Context (picture or word distracter)		Unrelated Context (picture or word distracter)	
Pig	Maiale	Capra	<i>Goat</i>	Righello	<i>Ruler</i>
Horse	Cavallo	Mucca	<i>Cow</i>	Calzino	<i>Sock</i>
Duck	Anatra	Pollo	<i>Chicken</i>	Cestino	<i>Basket</i>
Donkey	Asino	Zebra	<i>Zebra</i>	Macchina	<i>Car</i>
Dog	Cane	Gatto	<i>Cat</i>	Pesca	<i>Peach</i>
Deer	Cervo	Bufalo	<i>Buffalo</i>	Camicetta	<i>Blouse</i>
Tree	Albero	Foglia	<i>Leaf</i>	Labbro	<i>Lips</i>
Frog	Rana	Lumaca	<i>Snail</i>	Braccio	<i>Arm</i>
Ant	Formica	Ragno	<i>Spider</i>	Porta	<i>Door</i>
Shark	Squalo	Delfino	<i>Dolphin</i>	Catena	<i>Chain</i>
Plane	Aereo	Treno	<i>Train</i>	Naso	<i>Nose</i>
Garlic	Aglione	Cipolla	<i>Onion</i>	Cappotto	<i>Coat</i>
Grapes	Uva	Limone	<i>Lemon</i>	Delfino	<i>Dolphin</i>
Rabbit	Coniglio	Scoiattolo	<i>Squirrel</i>	Limone	<i>Lemon</i>
Cherry	Ciliegia	Mela	<i>Apple</i>	Zebra	<i>Zebra</i>
Orange	Arancione	Pesca	<i>Peach</i>	Gatto	<i>Cat</i>
Ear	Orecchio	Labbro	<i>Lips</i>	Lumaca	<i>Snail</i>
Spoon	Cucchiaino	Forchetta	<i>Fork</i>	Scoiattolo	<i>Squirrel</i>

Scissors	Forbici	Righello	<i>Ruler</i>	Foglia	<i>Leaf</i>
Glove	Guanto	Calzino	<i>Sock</i>	Pollo	<i>Chicken</i>
Saw	Sega	Martello	<i>Hammer</i>	Mela	<i>Apple</i>
Knife	Coltello	Ascia	<i>Axe</i>	Treno	<i>Train</i>
Trousers	Pantaloni	Cardigan	<i>Cardigan</i>	Mucca	<i>Cow</i>
Dress	Vestire	Camicetta	<i>Blouse</i>	Capra	<i>Goat</i>
Skirt	Gonna	Cappotto	<i>Coat</i>	Martello	<i>Hammer</i>
Rope	Corda	Catena	<i>Chain</i>	Ragno	<i>Spider</i>
Leg	Gamba	Braccio	<i>Arm</i>	Cipolla	<i>Onion</i>
Eye	Occhio	Naso	<i>Nose</i>	Ascia	<i>Axe</i>
Bike	Bicicletta	Macchina	<i>Car</i>	Divano	<i>Couch</i>
Suitcase	Valigia	Cestino	<i>Basket</i>	Forshetta	<i>Fork</i>
Window	Finestra	Porta	<i>Door</i>	Cardigan	<i>Cardigan</i>
Chair	Sedia	Divano	<i>Couch</i>	Bufalo	<i>Buffalo</i>

'A Breeze' of Cubism at the Reggio Emilia Schools: "Mirror Triangle"

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Abstract

Education and art movements, which are common development and evolution tools for societies, have been affected by communities as much as they have affected one another. This affection, continues in a supporting way for decades just as in the spring of 1945; Reggio Emilia Schools was started by the natives of the small village, called Villa Cella (located in 50 kilometers northwest of Reggio Emilia region), building a school for the infants, and gone well beyond being a socialist based dream of Malaguzzi becoming common pre-school institutions of the modern day. Just as Cubism which signifies the geometric objects which are able to present the topic with its different aspects simultaneously. The research, aims to reveal 'a breeze' of Cubism at the Reggio Emilia Schools as an example of "mirror triangle". As for the methodology, literature review orientated for the art movement and education; descriptive method of the non-experimental pedagogical research .

Keywords: Reggio Emilia Schools, cubism, mirror triangle, creativity, early childhood

Introduction

Education and art movements, which are common development and evolution tools for societies, have been affected by communities as much as they have affected one another.

The main question of the study is: **"If there is a connection between the 'mirror triangles' which are present at the Reggio Emilia schools and the 'cubism'"**

This is depending on the fundamental questions, Reggio Emilia Schools and Cubism has been described under separate subheadings.

1. Reggio Emilia School

The Reggio Emilia is an educational approach focuses on especially preschool and primary education. The Reggio Emilia got its name from the town of the same name in the north of Italy. Loris Malaguzzi (1920-1994) is the founder. A socialist based dream of Malaguzzi which is the approach and ideology becoming common pre-school institutions of the modern day.

1945's after The Second World War; countries, who participated in the war lost a lot of things humanity like Italy. Reggio Emilia citizens fight for democracy between 1945-1960 and the same years' seeds were taken of alternative educational ideas. Reggio Experience emerged from the political maelstrom of the battle between Fascism and Socialism/Communism¹.

Since 1963, the city government has assumed the responsibility of running the schools started by the natives of the small village in the Reggio Emilia region called Villa Cella. In 1968, the city Reggio Emilia, took over the administration and financing and children from local government of children aged three to five so that they were entitled to preschool education. People there have contributed a lot to the understanding and meaning of quality preschool education. They were among the first ones who decided to organise day care for children. The schools of Reggio Emilia are built upon a social constructivist framework inspired by John Dewey, Jean Piaget, Lev Vygotsky, Jerome Bruner². Reggio philosophy is grounded in Kantian thinking that we do not learn about the world because we observe it, but rather because we ask question of it. The way we propose how a school should be is an ethical, politic, social and economic responsibility for the entire community³

1.1. The Reggio Emilia Approach

The Reggio Approach is a complex system that respects and puts into practice many of the fundamental aspects of the work of John Dewey. Malaguzzi developed his theory and philosophy of early childhood education from direct practice in schools for infants, toddlers, and preschoolers⁴.

This approach helps the toddlers to discover new experiences. While expressing themselves they can benefit from many different symbolic tools and materials. For instance; shadow play, music, drama and the others, in the Reggio approach called "The Hundred Languages of Children".

*The child has a hundred languages a hundred hands
a hundred thoughts
a hundred ways of thinking
of playing, of speaking.*

Emilia approach which enable the students concrete experiences, are offered to children. Thus classroom environment is of great importance. It is an exciting place of exploration.⁵

1.1.2. Reggio Emilia Mirrors

Reggio Emilia Schools as noticeable as the educational environment of the approach. Emilia teachers places mirrors on the ground as children walks, stands and even did hand stands over the mirrors. Here they also look at their reflections. Back in class, students drew trees and pictures, cutting out their pictures and placing them near small mirrors so that their artworks could be reflected in the mirrors⁶.

¹ Hall, K., Cunneen, M., Cunningham, D., Horgan, M., Murphy, R., & Ridgway, A. (2014). *Loris Malaguzzi and the Reggio Emilia Experience*. Bloomsbury Publishing.

² Vodopivec L., (2012); *The Reggio Emilia Concept Or Different Perspective On Preschool Education In Kindergartens*,

³ Hall, K., Cunneen, M., Cunningham, D., Horgan, M., Murphy, R., & Ridgway, A. (2014). *Loris Malaguzzi and the Reggio Emilia Experience*. Bloomsbury Publishing.

⁴ Gandini, L. (1993). Fundamentals of the Reggio Emilia Approach to Early Childhood Education. *Young Children*, 49(1), 4-8.

⁵ Edwards, C. P., Gandini, L., & Forman, G. E. (Eds.). (1998). *The hundred languages of children: The Reggio Emilia approach—advanced reflections*. Greenwood Publishing Group.

⁶ Edwards, C. P., Gandini, L., & Forman, G. E. (Eds.). (1998). *The hundred languages of children: The Reggio Emilia approach—advanced reflections*. Greenwood Publishing Group.

Emilia schools for young children have been developed by the collaboration with the educators and the architects in the construction. In Reggio Emilia Schools educational environment is organized promoting childrens creativity, for example: convex, concave mirrors and 'mirror triangle'



Image 1: mirror cube



Image 2: Concave Mirror

There are mirrors with different properties on the ceiling and on the floor. Among all convex and concave mirrors, the one located at the entrance 'mirror triangle' is the most remarkable. 'Mirror triangle' basically aims to make it possible for the children to see themselves, both back and forth in different clothes and in dramatic areas and how the backs of their bodies looked like. In particular, a mirror triangle, allowed the children to see other perspectives.



Image 3: Mirror Triangle



Image 4: Mirror Triangle

1. 1. 2. Cubism

Cubism was one of the most influential visual art styles of the early twentieth century. It was created by Cezanne (1839-1906). Two other important artists who developed cubism were Pablo Picasso (1881-1973) and Georges Braque 1882-

1963). Cubism was the cornerstone of twentieth-century art because it broke with past tradition definitively; established "modernist" flatness, opticality, and involvement with the medium of art; and thus sanctioned a new tradition that would lead to nonobjective art as well as to assemblage and to other "modernist" principles and practices. *Les Femmes d'Alger* (Olympia) (Picasso 1907) was significant in Picasso's subsequent development of Cubism.¹

The Cubist artists rejected the inherited concept that art should copy nature, or that they should adopt the traditional techniques of perspective, modeling, and foreshortening. They wanted instead to emphasize the two-dimensionality of the canvas. So they reduced and fractured objects into geometric forms, and then realigned these within a shallow, relief in place. Relation of the Kantian art tradition with the principles of enlightenment modernity.



Image 5: *Les Femmes d'Alger* (Picasso 1907)



Image 6: *Head of a Woman* (Picasso 1960)

Conclusion

In this paper we want to discuss; ***"If there is a connection between the 'mirror triangles' which are present at the Reggio Emilia schools and the 'cubism'"***

Studies have shown that; The aim of the Reggio approach is to promote children's education through the development of all their languages: expressive, communicative, symbolic, cognitive, ethical, metaphorical, logical, imaginative and relational. Reggio approach is not only influenced by John Dewey, Jean Piaget, Lev Vygotsky, Jerome Bruner but also Kant's philosophy. Reggio Emilia approach and cubism is opposite to Fascism.

One of the key principles of the Reggio Emilia schools is a deeply held belief in the positive image of the child. It builds on the premise that each child has the desire to connect with others, to engage in learning, and to enter into a relationship with their environment.

Malaguzzi's Reggio Emilia project was also exceptionally successful in the development of artistic creativity and creative thinking in pre-school children. Mirror triangle is of great importance for the Emilia Project. Reggio classrooms often use

¹ Fry, E. F. (1988). Picasso, cubism, and reflexivity. *Art Journal*, 47(4), 296-310.

mirrors on the walls and in other places in the environment, including on table tops and in conjunction with light tables and a whole range of open-ended, free materials.

'Mirror Triangle' gives chance to the children to see themselves from different perspectives just as in the cubism...

The limitations of perspective were also seen as an obstacle to progress by the Cubists. The fact that a picture drawn in perspective could only work from one viewpoint restricted their options. As the image was drawn from a fixed position, the result was frozen but the Cubists wanted to make pictures that reached beyond the rigid geometry of perspective.

According to sources, many of the schools are named after people who influenced the thinking of the community. One of the infant-toddler centers Cervi school, was named after Genoeffa Cervi, a mother of 16 whose seven sons killed by Fascists in 1943 during Second World War. Other schools were named after important events. For example 25th April after the liberation of Italy after the Second World War. Others were named after well-known artist Pablo Picasso. Schools have been named in honor artists, scientists, writers or poets¹.

According to Einstein's 'Theory of Relativity'; the apparent reality is relative and the variable and represents only an aspect of the truth. Art has occurred by reflection of the different perceptions of reality².

This work as in the "Theory of Relativity" tries to reveal an unknown connection between cubism and Reggio Emilia schools from a different perspective. Following works on the subject will either prove or disprove this hypothesis.

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¹ Hall, K., Cunneen, M., Cunningham, D., Horgan, M., Murphy, R., & Ridgway, A. (2014). *Loris Malaguzzi and the Reggio Emilia Experience*. Bloomsbury Publishing.

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Image 1: <http://theimaginationtree.com/2013/10/exploring-shapes-patterns-mirror-box.html>

Image 2: <http://www.oneperfectdayblog.net/2013/10/12/mirror-play-ideas-shapes-and-symmetry/> (February 2015)

Image 3: www.pinterest.com (February 2015)

Image 4: creativechildhood.com (February 2015)

Image 5,6,7: <http://www.moma.org/collection/> (February 2015)

Linguistics and Women's Speech

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Abstract

This article, which has as object of analysis the women speech, will be an addition to those articles and to that authentic scientific literature, in the sociolinguistics field and respectively the ethnolinguistic one. Some of the questions that are asked today regarding this object are precisely related to the fact of how women are treated today based on their language, which are their language corpus, the possibility that they have to use it in specific fields and in different linguistic situations discourse, reacting with their support, their protests and their appreciation. Also, this article, will present that way of speaking, that today researchers have defined as "the rhetoric expression" and "subversive speech strategies". Through the linguistic behavior and the women attitude according to their position and social status, will emerge the importance of the gender belonging of the speaker in certain situations and environments.

Keywords: linguistic, ethnolinguistic, speech, women register.

'Studies on women' in an interdisciplinary field in many American universities which can be studied as a primary subject, upon which influence the following disciplines: sociology, psychology, political sciences, pedagogical sciences, justice, history, literature studies, anthropology and linguistics. There have been two prominent attitudes regarding women's speech, one given by the dialectological school of the first middle of the 19th century, according to which women are more conservative than man, and the other given in more recent times by the sociolinguists, who are prone to considerate women as innovative subjects, because they are more sensible to the shapes of prestige, as frequently testified by the sociolinguist William Labov, according to which 'in careful speech, women use fewer stigmatized forms than men, and are more sensitive than men to the prestige pattern. They show this in sharper shape of style shifting, especially at the formal end of the spectrum'.¹ Women generally use a lower number of stigmatized forms compared to men and they are more sensitive to the prestige model compare to men. Therefore they want a clear inflection toward style change, especially in the extremity of the formal spectrum.²

Only in linguistics we can find bibliography with hundreds of titles regarding women's speech. Since 1958 Fishman has mentioned and augmented the acceptance of a linguistic variety connected in a visible way with the situation and sex. He analyzed the social understanding of varieties with -im and -ing (verbal suffixes in English language), by inquiring the speech of a group composed of 24 children in a village of New England, divided by two criteria, by age from 3-6 years and 7-10 years and gender females and males. Every child had to tell a story which is going to be studied as the material of the study. The result of the analysis was that the -ing suffix was more frequently used by women than men, therefore according to Fishman, the -ing suffix is a characteristic of women's speech, whereas the -im suffix is a characteristic of men's speech. Moreover Fishman noticed that children coming from higher social class had a broader use of the -ing suffix, but this should not considered to be less meaningful than the difference based on sex.³

These so called varieties were up to recently regional or historically determined, in the present days they are determined by sociolinguistic which deals with language and with the neglecting of minorities and of the underprivileged will be determined according to the correspondence to specific groups. For instance there are studied on children belonging to low social classes in England, to people with color in Detroit, to young people with color in New York, to Italian workers in Germany etc. From the moment when women were conceived as a group and were placed in the centre of public scrutiny, from the moment they showed importance of being neglected, in linguistics began a movement interested in finding their neglect in linguistics and by male speakers.

¹ Labov, 1984, f. 243

² Gj. Shkurtaj, Etnografia e të folurit të shqipes, SHBLU, Tiranë, 2004, f. 246

³ Gj. Shkurtaj, Sociolinguistika, SHBLU, Tiranë, 1999, f. 156

Specific social facts have a direct linguistic analogy. For instance taking into consideration the fact that there are just few women in specific scientific positions, administration or politics, in language we have a lack of specific professional terms, titles or verses dedicated to women; however discriminating acts are just linguistics act or the discrimination of a specific situation can be verbally expressed. Even though we still do not have enough data and there is the need to conduct deeper research, we can preliminary say that we can notice a certain distinction between men's and women's speech even in Albanian language. It has been noticed that in the city of Tirana and also in many parts belonging to the South the pronunciation of the phoneme /rr/ as vibrating /r/ is more frequent among women than in man, and the forms with /r/ are more frequent in the standard language, and also a type of distinguishing element of coming from the capital and cities of Southern Albania, whereas the full vibrating /rr/ is pronounced in the North. From women living in the city we hear rush (rush), ara (arra), buri (burri): rrush, arra, burri. Moreover, there is the need to stress the importance of geo-linguistic elements because regarding dialectic extension, the diminution of the difference /rr/ and /r/ comes from the Tosk way of speaking especially found in the cities.¹

However this is still a hypothesis which needs to be analyzed and verified and we cannot confirm it as a product of a profound research. The discrimination can be observed in: how somebody speaks to a woman, how her speech is not taken into consideration, misunderstood, wrongly paraphrased, is interrupted or ignored. Linguistics, psychologists, sociologists and anthropologists who study women's language have another request and other cases compared to the few linguists and anthropologist who previously have encountered some exotic aspect of women's language in some exotic languages etc. Today's interest on women's language is based on the experience of inequality. Women are everywhere treated differently and even worse than men are treated. Linguistically speaking the questions which are posed regarding the topic which is being treated are:

How are women treated by language? Which possibilities are given to talk to r include women in the linguistic system, how are women treated by the speakers, i.e. how do they follow linguistic and communicative expectations and how can they be protected by them. In the Koasate language (in Louisiana SO) it is possible to form masculine forms from feminine forms through a complexity of rules, but not the contrary. The feminine forms of Koasate are archaic compared to masculine forms and they can find a corresponding term in other languages of the group. Masculine forms in this way are presented like a novelty. A fundamental help given in the study of language diversity related with the lexicon was given by the Danish linguist Oto Jaspersen, one of the pioneers in the research of this field since the beginning of the 20th century. He noticed that women's way of talking it was filled with hesitation and euphemisms: women purposely avoided the usage of vulgar expressions while learning for the sake of their social role to deposit civilian and educated ways of speaking. They are more prone than men to be more reserved and elegant in their attitude and linguistic behavior.² Men talk more about things and facts whereas women talk more about people, relations and feelings. Men use language in a competing way by reflecting their general interest in taking and preserving their status, whereas women's use of language is collaborative by reflecting their preference for equality and harmony. Nevertheless what is the origin of the concept 'women's speech/language'? People's differentiation based on sex is one of the crucial problems treated by sociolinguistics. Different researches which were conducted till present days, although they are not investigated thoroughly, it was observed that women (females) speak in a different way compared to man. They might also have their own lexicon which is, specifically speaking for typical aspects of women's life and generally speaking in daily communication, different from men's lexicon, might it be from their spouse or older sons.

For the first time, by noticing some euphemisms of Albanian language, the term 'women's speech/language' was mentioned by our distinguished linguist³ Eqerem Cabej. In the vocabulary or lexicon used by women, there appear unknown terminological sectors which are rarely used by men, for example: the words and the manners of saying which are related with the house and its furniture, especially related with cleaning and clothes preparation, with services and child feeding, with the kitchen and cooking etc. Generally it is everything related with the word group 'women's work'.

Therefore there also exists the popular expression: "women's work and women's words". There is some typical womanly labeling which men might know but practically pretend not to know, as a result they do not use them.⁴ The existence of

¹ Gj. Shkurtaj, Sociolinguistika, SHBLU, Tiranë, 1999, f. 157

² Gj. Shkurtaj, Etnografia e të folurit të shqipës, SHBLU, Tiranë, 2004, f. 245

³ 'Studime gjuhësore', Prishtinë, 1978, f. 17-25

⁴ Gj. Shkurtaj, Sociolinguistika, SHBLU, Tiranë, 1999, f. 155

women's language has been noticed since ancient times in some classical authors who have tried to find an explanation to this phenomenon: *women speak a different language from men because they come from a different group*. In this way Herodotus showed that the Skits were never able to learn the Amazonian language, which was the language spoken by the women they had married, whereas the Amazonians were able to learn the Skit language, even though not in a perfect way. *"Sauromans (who were the descendants of Amazonian and Skits) use Skit language, even though they speak it with some mistakes because the Amazonians do not learn it in a perfect way."*

Another well known case was the speech of Santo-Domingo where men spoke Karibish whereas the women spoke Aravakish, this fact was documented in 1564 in the book Du Tertre *"Historia general de las pesquenas Antillas"*. In both cases it is not about different languages, but it is about the same root language but different varieties.¹

Women's emancipation is connected with the equality of her role with her spouse in the family, society or nation. This phenomenon is encountered in the moment of activation, with the employment, with the education and intellectual capacity. In this way there is a mutual dependence between men and women everywhere. There is a popular expression which states that: *'behind a successful man there stands a wise woman'* which can also be understood reciprocally.

In the emancipation of the society there is of great importance the respect and reciprocal honor between men and women in the family, especially now where there are not pronounced differences amongst the couple in education, culture, employment, abilities and concepts.

The famous researcher and patriot Sami Frashëri in the position of salient sociologist was among the first who studied the emancipation of women and who published a book regarding this phenomenon with the title "Women". According to Sami Frashëri in this book the foundation of society was the family whereas the foundation of the family was the child, child who was educated by the mother. Therefore when someone says 'family' it means woman. Human society (states Sami) is created by the family; taking into consideration the fact that harmony in human society is connected with harmony inside the family and finally is connected with the education of woman because her education is fundamental for the general harmony of the society.

An English researcher of ethnography once visited the villages of Tropoja and Kukës and always noticed that in steep mountain paths men walked 20 meters in front of women. By continuing his visit toward Kosovo in a bordering village he noticed that women walked in front of men. Taking into consideration the fact that both these phenomenon were part of Albanian tradition he was surprised by this difference and asked a peasant:

- How is it possible that old traditions were changed and Albanians become so emancipated and modern that they respect women and they leave women to walk ahead and they stand behind?! The peasant replied:
- You are wrong man, we respect traditions, but what can we do against mines! (Mines which were placed by Serbs).

Therefore, women were seen as 'great devices for detecting mines' and if it happened they would be the first to step on mines, whereas men could escape without being harmed. *What emancipation!*

Feminist movement is called that movement which strives for women rights. The terms 'feminism' or 'feminist' was firstly used in France and Netherland in 1872, in England in 1890 and in the United States of America in 1910.

According to western history, the modern history of Feminist Movement is divided in three periods.

The first period begins in the 19th century until the first part of the 20th century and this movement was more about obtaining the right to vote, to become employed and to be educated. The second period begins in the 1960s and it continued until 1980s. This wave was about obtaining legal and cultural rights and claiming the role of women in social life. The last period begins in 1980 and continues until the first decade of the 21st century. During this period there continued the strive for attaining rights which were not obtained during the second period. In the beginning women who had no rights and were without a representative in the political sphere were dependent by their spouses, even though political parties and old organizations supported women until the moment they needed them for their own interest. In the moment that their goals were reached women were left without a support. Consequently the first movement organized by women was mainly

¹ Gj. Shkurtaj, Etnografia e të folurit të shqipes, SHBLU, Tiranë, 2004, f. 244

focused on obtaining the right to vote. There were done many tentative by women to have a unique and fundamental right which is the right to live a life as a free human being.

The Borghese French Revolution was the beginning of all tentative. The first movement begins in an époque of development and change of civil and political rights. The main promoter of this movement was Olympe de Goued, who wrote the Declaration of Women's Rights and Female Citizen in 1798. In the first article of this declaration there is written: 'The woman is born free and she has equal rights with the man in every aspect'.

Similar events were being observed also in Grand Britain, in 1918 there were given some rights to women in the same way given in America where the discrimination toward women had reached unprecedented levels, by humiliating not only older women but also children belonging to feminine sex, as it was done in pre-Islamic times.

Under these conditions in 1978 there is the approval of the Convergence for the elimination of any type of discrimination toward women (CEDAW). This Convergence holds civil, political, economical and cultural rights obtained by women.

The Convergence recognized women as full human beings which were very important because until that time women were known as something which did not belong to the human race. However this phenomenon still continues to exist after so many centuries even in present days. After so many strives there were created many Convergences and declarations related with women's rights. Nevertheless it remained the fact that they remained only on the paper and were never implemented in real life.

Actually the case of 'women's speech/language' has been treated in Labov's researches, where there has been treated the relation of sex with the indicators of standard. According to investigations done in English language used in New York, women are nearer to the standard language, they keep a more conformist linguistic attitude fearing of receiving social sanctions which strikes provincial accent and in general the nonstandard variety. Labov states that: "... *men use more nonstandard forms, less influenced by the social stigma directed against them, or, conversely, women use more standard forms, responding to the overt prestige associated with them*".¹

This specific attitude depends on the fact that women present a very low indicative of linguistic self-confidence. Linguistic conditions of women have a reflection on linguistic changes as 'women lead in both the acquisition of prestige patterns and the elimination of stigmatized forms', therefore women's way of speaking seems more sensitive for resuming and using novelties in this specific direction. However, many researchers think that the characteristics of womanly speech are in the majority of cased expressions of a certain cultural datum rather than of a linguistic one. This can be supported even with many data regarding ethnographic speech.²

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¹ Labov, 1990, f. 210

² Gj. Shkurtaj, Etnografia e të folurit të shqipes, SHBLU, Tiranë, 2004, f. 246

Faik Konica's Contribution in the Language and some Phonetic and Orthographic Features in His Prose

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Abstract

The article aims to highlight the phonetic and orthographic features of Konica's prose, who was a prominent forerunner of today's Albanian literary language orthography. It needs to be highlighted that the Albanian phonological system is not the same as a century ago, because the uninterrupted flow of language evolution has experienced at times a disappearance of the phonemes, phoneme conversions or creation of new phonemes. Therefore we think that some linguistic dilemma expressed by the author are more than justified for that period of time when the Albanian language did not have a crystallized orthographic norm.

Keywords: phonologic system, possessive articles, voiceless consonants.

Introduction

The language constantly evolves and changes in the course of centuries. In its evolution spanning millennia, words, grammatical forms and phonemes change, and their change happens much more slowly compared to other elements of the language. Thus, if we take a diachronic look on the Albanian language since from the time when the first work in Albanian was published (Missal of John Buzuku, 1555) until the present day, we will notice that the Albanian vocabulary has undergone many changes, somewhat less changes can be viewed on grammatical forms, while phonemes have remained almost unchanged.

However, it should be noted that the foundations of today's spelling system were cast in the nineteenth century, during the Renaissance period. The main aim was the creation of an elaborate literary language, stabilized and unified, so as to raise the Albanian language at the level of a developed language culture. The first efforts to address and discuss specific issues of the Albanian orthography are found at the magazine "Albania" during the period (1897 -1909), which was led by Faik Konica.

The magazine attracted the attention of many scholars of the time on issues regarding the alphabet and spelling, instilling an Albanian spelling system, literary language issues, the merger of the two dialects, etc.

*Analyzing his correspondence throughout the years, we have noticed that the author makes a wide use of the stress, especially on the vowel (e) (which should definitely be a French influence).

lëtrën tëndë é muarmë vësh, dhë në émër të së Përkohëshmës ju propozojmë...;

as na bën ghësëndi é lëhura é tyrë kundrë névé...;

të jam i détyruar për urimët cë më bërë për motin e ri...; (Konica, 2006)

* With regards to the **use of the aphostrophy** (mainly on the voiceless vowels), Konica faithfully continued the spelling traditions of the Southern literary language as a pronunciation trait of this dialect. The vowel drops frequently happen in the spoken language and consequently even in the written one, whenever two vowels come into contact with one another, thus

when one word ends and the other starts with a vowel. Under these circumstances, due to the stress dynamism, one of these vowels is omitted. The lost sound could be in different positions in the word : at the end(elision), at the front (afereza), or in its body(sinkopa). (Topalli, 1995)

The most frequently dropped vowel is the -ë, which is characterized by a faint pronunciation, though there have been found cases of other vowel omissions such as: i, a, etc .

Elision is mostly found in Konica in these cases:

a) In all his writings, literary or journalistic, he regularly uses the apostrophy when the final unstressed -ë is dropped in words situated in front of the vowel -e (which can be an article of the genitive case or an article of the adjective and rarely a linker that begins with a vowel) :

perëndia qoft' e lëvdar ; historin' e zulluve ; për mjeshtërin' e qepëtorit ; fuqin' e fjalës ;

fuqit' e mbëdha ; perëndit' e vjetëra ; mbrëm' e sipër ; vëllan' e vatanë ;

The usage of the apostrophe not only by Konica, but also by other authors, northern or southern, is linked with the pronunciation characteristic of our language. Albanian, being a language in which the stress is positioned at the penultimate syllable, has the tendency to omit the last syllable during the pronunciation and consequently even during the writing process.

b) It has frequently been noted that some single syllable proklitik words such as: particles, frontal articles, prepositions, the conditional conjunction (në), or the relative pronoun

(që), whenever they are positioned in front of the words that begin with a vowel:

n' udhëra t' Ilirisë e t'Athinës ; n' arthçin mbë këmbë ; n'atë kohë n'Avrop ;

q' i shkruante s' ëmës ; i veprave t' ergjëndarëve ; në kohë t' Ali pashë Tepelenit ; n' imitojnë shkollën e Venedikut ; u – takuan nd' udhë ; nukë janë mb' udhë të drejtë ; m' i forti burrë ;

c) Elision has also been noted in some cases when the particle (të) of the relative is placed in front of a verb that begins with a vowel, or even in front of a short form:

që t' ujdiste ; për t' admiruar ; me t' ardhur ; për t' ushqyer ;

t' i shërbenjë mëmëdheut ; qi t' armatoste Veriun ; po t' ish burr' i besës ;

This is a phenomenon that has regularly appeared since from the beginnings of the written tradition of the Albanian language. It has also been found in the short pronoun forms or with the particle - u of the passive reflective and is noted since from the time of Buzuku, Budi, Bogdani, etc :

t' ap të ditunë ; t' ish ardhunë ; t' u bekonjë juve ; t' i shpie ndë dhet të tyne ; (Topalli, 1995)

The elision is still implemented in the Albanian literature today. In the case when the particle (të) merges with the short forms, Konica and other northern writers have been forerunners of today's spelling system.

d) We have also found some cases, although rarer ones, when the author has apostrophized the defining name suffixes, primarily the -i, and more rarely the final -a.

stërnip' i Tepelenit ; trup' i Shegës ; bel' i saj ; perandorësh' e Stambollit ; e bukr' e dheut ;

e) There can be observed some other cases of the apostrophized final -ë of names in the feminine gender of the subjunctive case, rarely of the oblique case, before the front article -së :

i bukuris' së Polonjës ; e mençuris' së Herodotit ; e bujaris' së shqiptarëve ;

të historis' së Kastriotëve ; prej butësis' së saj ; prej urtis' së Vatrës ;

We think that it is pronunciation that has deeply influenced in these cases, which tends to omit the final -ë, and which has been portrayed even in writing.

- But Konica mostly prefers to omit the frontal article **së** together with the drop of the final vowel in nouns, in order to avoid the confrontation of the two **së** – s :

poshtërimin e mjeshtëris' petkave shqipëtare ; varfërin' e veshjes saj ;

grekët e Shqipëris' Poshtme ; t' i përunjemi oxhakësis' Tepelenës ;

indipendencës Shqipërisë ; shtypjes letrave shqipe ;

f) The author widely uses elision even when writing various pronouns such as :

(linkers, which we presented above as proclitic, one-syllable words, indefinite possessives, short forms or joined forms of the personal pronoun)

- in pronouns used for the first and second person in their indirect cases:

mohimi i gjuhës s'onë ; stërgjyshët t'uaj ; me vete t'ime ; armiqve t'anë ;

vëllaj i'uaj ; kombësinë t'onë ; gabimin t'ënt ; artikullin t'im ;

marrëveshje t'onën ; planit t'im ; veprës s'ime ; guvernës s'onë ; me t'ëmën ;

* A widely discussed issue in his writings is the spelling of the unstressed **ë**, which has been and still is a crucial problem for the Albanian language orthography. Being a tosk writer, together with other writers of his time such as Naimi, Noli etc , Konica has the tendency to preserve the unstressed **ë** and he does never quit widely using the final **ë**.

të sunetisurë ; i vetëmë ; të pagëzuarë ; të pa-punëshmë ; të zëmëruarë ;

të larguarë ; të zgjaturë ; i varfërë ; me thonjë ; kuajtë ; në zëmërrë ;

nukë ; aqë ; pakë ; nënë sundimin e tij ; etj.

In the literary spelling it can be found the tendency that the final **ë** is not pronounced, or it is vaguely pronounced, depending on the pronunciation styles.

Nevertheless, in parts of the Southern speech the final **ë** is still preserved especially in pronunciation, though it is highly reduced. (Çeliku, 1971)

* We have also compared another group of words which in the writer's writings are regularly written with the final - **ë** such as :

motrë ; librë ; kodrë ; letrëtyrë ; zëmrë ; letrë ; veprë ; sedrë ; theatrë ;

lundrë ; veglë ; lodrë ; të ëmblë ; i bukurë ; i varfërë ; kundrë ; afërë ;

tepërë ; si edhe dy emra qytetesh : Gjirokastrë ; Shkodrë ;

In reality, the old Albanian language has historically possessed the final **ë**, especially found in the tosk dialect and this is the reason why the writer cannot make an exception from this tendency.

Nevertheless, we think there could be another reason in its usage in regard to this group of words.

It is not occasional that we have cited all the cases we have been able to find, because we think that Konica has been widely influenced by the French language with which he had become so familiar. These words are so similar to French in their pronunciation, and some of them even in their spelling such as : librë (livrë) ;

letrë (lètrë) ; theatrë (theatrë) ; kundrë (contrë) ; (Konica, "La langue des fils de l'aigle ", 1921)

* With regards to the frontalstressed **ë**, we notice a correct usage of it, by forerunning today's spelling system:

kombëtar ; atëror ; armiqësi ; ligësi ; mjekësor ; miqësor ; robëroj ; mbretëri ,

Similarly to a real linguist, *he puts a sustaining ë- in front of those suffixes that start with a consonant*, so as to avoid the difficulty arising in their pronunciation, particularly when two or more consonants occur in its body." (Drejtskrimi i gjuhës shqipe", 1973)

On the contrary, we would have : *liqsi ; robroj ; kombtar ; etj .*

In today's collocation style the *-ë* in this position has been transformed into a short sound which represents a voiceless vowel, while in today's spelling it has totally been avoided, because by doing so we can create consonant groups which are easily pronounced. (Totoni, 1972)

* With regards to the *e* - vowel spelling, in those words where this phoneme is followed by a nasal consonant *-m, -n, -nj*, Konica prefers to write it without any doubt with the *ë*- vowel.

zëmrën e kish të ngrysur ; të thotë ç'i do zëmbëra ; të shkrojë ç'i do zëmbëra ;

të bëjë ç'i do zëmbëra ; veç jo ato që janë kundër lirisë tjetër njeriu ; vënd ; mbaj mënd ;

brënda në kishë ; trëmben ; ëngjëjt ; në qëndër ; më dhëmp ; gjëmp ; dhëmp i lik : (Konica, " Ç'është liria ", 1897)

An important role has been played by the close collaboration of the two Albanian dialects in creating abasis for the pronunciation as well as the spelling system in this language. (Gjinari, 1963)

* Another evident characteristic of Konica and tosk dialect in general is the presence of the *-ua* diphthong in all positions, in open and closed syllables.

In the majority of the cases this vowel group is represented as unassimilated, in difference from the gegë dialect where it is assimilated in *-u* (*grua – gru ; përdua – prru ;*)

ish një shqipëtar i pasur e i letruar ; Toskua kish mbetur nënë dritare ;

esperantua është proponuar si zgjidhje e mirë ; Moskua e kapi për xverku ;

- This unassimilated diphthong is widely used by Konica in the verbs of the past simple in the three persons of the plural.

u – mbluadhnë në metropoli ; e zgjuadhnë patrik ; i muarnë

or in some nouns which normally require the suffix *-or* :

i mbuluar gjer në krahaurar, po këndon një librë ;

qysh nukë pati turp të dalë tradhëtar, grabitës e zuzar ; (Gjinari, " Mbi të folmen e Devollit ", 1968)

- Nevertheless, from time to time the author is ambiguous in the usage of this group of vowels, because we have come across many cases when the diphthong *-ua* has been assimilated into *-o*

kish një mikeshë të qojtur Vera ; për shojtjen e një yllit aq të ndritshëm ;

propagandë për të vetëqojturën guvernë ; u – përball me turmën e parojtur,

Linkoln – i rojti pakë viet, por i qojti gjithë sklevët të lirë ;

* The author frequently uses the *-u* vowel in stead of the vowel *-y* :

pas musafirëve ; s' i durojnë gjukimet ; nukë hyn njeri në duqane ;

kur qe mutesarif ; dushoj te zotësia jime ; popull musliman ; huqumeti ;

ç' gjuqe të pafajshëma ; duke dëftuar virtut ; njerës të rushfetit ;

We have encounter numerous similar words, which testify about the great influence that has been exercised by his mother tongue :çamërishtja in his linguistic formation, though he had been detached from its usage since from an early age.

* Another evident characteristic of almost all the Renaissance writers, of which the author makes no exception, was the phenomenon of the voiceless consonant which had once been voiced, when they are situated in a final position or in front of a voiceless consonant in the body of the word, which is not noticed only in the Albanian language, but even in some other Indo-European languages.

In the tosk dialect, this phenomenon must have appeared since in the Middle ages, because in the dialects of the Albanians living in Italy and Greece this voicelessness is shown to be completed. Norbert Jokli states that it could be even older since he compares it to a phenomenon similar to Etruscan language. (Çabej, "Studime rreth etimologjisë së gjuhës shqipe", 1960)

The phenomenon of the voiceless consonants is typical of the tosk dialect, though it should not be over generalized, because cases of such can also be found in the Northern dialect.

Konica remains faithful to the tradition and he is convinced that the spelling of a language should not be different from its pronunciation something which is typical of the language used in his writings.

Similarly, other Renaissance writers have written the voiceless consonants at the end or body of the word just as they pronounced them: in the gegë dialect they conserved them as voiced, while in the tosk dialect they wrote them as voiceless. (Dodi, 1970)

The voiceless consonants at the end of the word

- The voiced consonant **-dh-** is always written **-th-** :

lith; i math; derth; heth; u ndoth; vjeth; garth; u çloth; i erth një letër; u- zgjoth; etj.

The voiced consonant **-b-** is always written as **-p-** :

komp; i dhëmp në shpirt; gjëmp i math ; hoqi një dhëmp; hump besimin e guvernës; sërëp i fëlliqur ; u kalp; u zu rop; qelp; etj.

- The voiced consonant **-d-** is always written as **-t-** :

në vënt të ; munt të qëndronjë; kam nër mënt; u shkunt; u munt; funt i keq; si edhe numërorët njëqint ; treqint ; pesëqint ; nëntëqint ; etj.

- The voiced consonant **-g-** is always written as **-k-** :

pellask; frënk; trek i math; i lik; kolek; lark; shtek; një tok shënimesh; zok pa liri; etj

- The voiced consonant **-z-** is always written as **-s-** :

njerës; gas; në kurris; në kafas; serios; ndes; me një bres të kuq; haus; etj

- The voiced consonant **-gj-** , is always written as **-q-**

u përgjiq me krenari ; me mijëra zoq; shpirtra të liq;

These are morphological contradictions with a dialectal character and are characteristic of the folk language. They have been acquired through the omission of a voiced consonant in the final position or in front of voiceless consonant.

The omission of the voiced consonants in the body of the word

Even in this position, Konica applies the above mentioned morphological contradictions, thus the voiced consonants are represented as voiceless.

The omission of the voiced consonants in the body of the words has happened, without any exception whenever they are situated in front of a voiceless consonant.

- The voiced consonant **-dh-** is always written as **-th-** :

trathtinë; të hithta; u huathnë; vothnë; derthnin; mbluathnë; erthtë; ngorthte; të mblithte;

- The voiced consonant **-b-** is always written as **-p-** :

humpnë; të mpështetura; në të dhemptë; fuqia mprojtëse; fytirës së qelptë;
i mpështjellë; të mplidhen; mpështetem; mpas kodrës; mpronte;

- The voiced consonant **-d-** is always written as **-t-** :

sëmuntjet; të muntja; e kanë qëntërën; kuvëntet; e shkuntur; në qentër; qëntresë; më tuntnë ethe;

(**q : gj**) të squarit; u përgjiqnë; zoqtë; i squar; të Frëngve; zoqtë; sqon pyllin ;

- * Another characteristic is the assimilation of some groups of consonants, be them in the front of body of the word.

This is a frequent phenomenon throughout the southern writers writings, which was portrayed even in Konica in its prose as well as poetry:

- the assimilation of the groups **-mb** and **-nd** :

përmi krye; mi një kodrë; nganonjëherë; as nonjë letër; t'a gdhënin ;

as nonjë lajm; nofta ka nër mënt; përmi sheshet e gjakut; mi çatitë e pullazet ;

- In some cases they have been encountered as prepositions in the old form, unassimilated, used in the spatial case, as in the ancient Albanian :

mbë shtëpinë e atit saj ; mbë dhë ju hothnë ; mbë dhët kish kartëra ;

mbeti e u kalp ndë baltë ; ç' ishin mi dhë e nënë dhë ;

mi çatitë e pullazet ; të vejë ndëpër gjithë viset ; etj.

It should be stressed that in relation to the prepositions **mbë (më)** and **mi (mbi)** there exist many linguistic debates. Some linguists think that these prepositions are two different words, while G. Meyer and F. Bopp see them as two variants of the same word. (Xhuvani, 1980)

Therefore, the auxiliary words **mbë** and **mbi**, are according to them, respectively

“ the unstressed and the stressed form of the same preposition ” .

It should be noted that Konica overuses the consonant group **-mb** even when they are not needed, be that in the front of body of the word:

fuqitë e mbëdha ; njerëzit e mbëdhenj ; theatrot e mbëdha ;

lau sytë në një mburim ; me duar në zëmbërrë ; i qeshte zëmbra ; etj.

Through the passing of time this group underwent many changes, as it can be seen in the writings of Konica and the other Renaissance writers.

This group can be found in many cases with a new construction, in the accusative case.

This was achieved through the assimilation of the consonant tog **-mb** into **-më** . (Çabej, “ Hyrje në historinë e gjuhës shqipe ”, 1960)

- * Another phonetic trait, characteristic for Konica's writings is the wide usage of the initial affix **ç-** in stead of the corresponding affix **sh-** or **zh-** :

fuqi çkatërronjëse ; çpifni çpifarakë ; të çkëlqyer ; i çkombëzuar ; çpalli ; të çkulnin ;

çkoqitim; çkëmbim të vlershëm; i çquar; të çpëlajnë; çkallmonin; të çqiteshin;
çfaqj menjëherë qëllimin e tij; çpërbëhet; mos e çponi; të çdukim banditizmën;
pas një çdukje 469 –vjetsh, flamuri ynë valoj i lirë; të çvillojë kompini;

*In stead of the consonant group **-fsh-**, he uses the group **-psh-**,

pshat; pshteta; pshatarakët; pshinte djersët; etj (Gjinari, “E folmja e Skraparit”, 1958)

* In relation to the spelling of some foreign words, mainly of Latin origin, the author frequently uses the consonant **-ll**, in stead of the consonant **-l**.

Konica, as an excellent user of these languages has thought that maybe such a spelling and pronunciation form is more appropriate for the Albanian language. He has been mainly influenced by the French language in writing the following words:

në lrlandë; zullutë; deklaroi; fillosofi; kish mbaruar fillllogjinë;
automobilla; jetën intelektuale; diploma e diplomatit; reklama; lluks;
deklaratë; kllasik; biblla kombiare; etj.

What is more, it should be noted that the usage of such a consonant in the spelling of the words we seen until lately in words such as:

llasa (punëtore), diplomë, lluks, ideollogji, etj.

* The Greek words used in his writings (he was widely familiar with this language since from an early age) are written by preserving the original pronunciation with the **-th** letter.

Prometheu; theatrot e mbëdha; i entusiasmuar; kisha katholike; simpathinë;
theologji; vargje të rithmuar; marathona; teori; Guthenberg;
orthografia; ka një themë të përgjithshme;

Konica was not an extremist puritan. Moreover, in his journalistic writings he has shown to be highly liberal towards foreign words and this is why in many cases he pronounced and wrote them as they are pronounced and written in their source languages from which they have derived. We have come across another phonetic trait. Konica has frequently used the **-q** consonant instead of the **-k** consonant.

We think that he might have been influenced by the Greek language that he knew considerably well.

Arqileu i Epirit; shtëpi arqitekti; orqestrat sinfonike; anarqia e guvernës;
lajthimet e monarqisë; si një arqeolog i Afroditës; maqina të shtrënjta;
venë dy a tri mijë qillometra larg të dëbuar prej tyre;

Such words are still used in some Southern regional speeches. Nevertheless, we would stress out the fact that the majority of these words are used by Konica in those writings that were targeted toward a specific class of people with a rather modest cultural formation.

These words were fully comprehensible and therefore articles written with such a language would deeply influence his readers. Thus, Konica successfully achieved his goal of changing the spelling of many words in the Albanian language through the etymological transformations he himself made.

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Polysemy and Homonymy Seen in Their Stylistic Use

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Abstract

This article is concerned with stylistic phenomenon of polysemy and homonymy. Treated together they represent not only a complex linguistic phenomenon but also a stylistic one, which deserves proper treatment. In this article we mainly deal with the main sources of polysemy and homonymy in both English and Albanian Language in order to have a better understanding within the stylistic use. Using the comparative approach, we have tried to group the main sources of polysemy and homonymy, illustrated with examples.

Keywords : polysemy, homonymy, stylistic, lexical – grammatical ,phonetic ambiguity, grammatical ambiguity, lexical ambiguity

I. Introduction

The study of semantic issues, especially polysemy and homonymy, is seen in a continuing conflict between theories and arguments of different researchers, who always pose themselves in two directions. On the one hand, are those researchers who concentrate their studies in meaning only within the language, and the relation the meaning has with other linguistic elements. On the other hand, are the arguments that meaning must be studied in a non-linguistic macrostructure, where pragmatic elements play a very important role.

For example, stylistic in itself is not interested in meaning, as it is defined in some linguistic theories or shown in dictionaries. Discourse is related to the actual meaning, that which is produced from the discourse text, with the contextual meaning, with additional meaning that is obtained from the whole structural organizational of meaning, and in the end with special meanings of a speaker¹. Therefore, we must admit that, except linguistic semantic polysemy and homonymy, there exit a stylistic polysemy and homonymy which is obtained from stylistic organization.

Polysemy and homonymy may rarely cause problems in communication, because the words are used in contexts, which give a lot of data to select the right meaning. Anyhow, most of the time they are used to cause ambiguity as play of words from different authors.

Ambiguity itself represents a kind of hesitation from the listener or the speaker on the selection of the two or more possible meanings that can come from the context. Ambiguity is related to the multiple meaning and give results only when the context is unclear or inadequate to make the right selection.

All words, except some technical or scientific terms, specific nouns and a small number of general nouns which refer to unique objects, mark not an individual unit, but a group of objects or events related with a common element². Always a kind of generalization must be noted as an inevitable way of elements of ambiguity and uncertainty.

Furthermore, words that we use while we talk are not completely homogeneous from meaning: they carry a variety of aspects and patterns depending on the context and situation, and on the speakers' personality. This changes while speaking are the cause of ambiguity 'birth' and in extreme situations of disambiguation.

The nature of outside world can became a source of ambiguity. In our everyday life and environment around us, occur phenomena which melt together and are undifferentiated and we need to divide them in more differentiated units.

¹ Lloshi, Xh. (2001), Stilistika E gjuhës Shqipe dhe Pragmatika, SHBLU, Tiranë, pg.. 130

² Jackson, H. And Amvela, Z.E. (2007), Words, Meanings and Vocabulary, An Introduction to Modern Lexicology, 2nd Edition, Athenaeum, London, pg. 62

This lack of division, is more 'highlighted' when we deal with abstract phenomena, which themselves do not have a real existence except the words which mark them.

Another variable factor based on person's knowledge and interest, is not knowing the referent. Since, the vocabulary of a language is an open system, which means it can always have new 'flows', and moreover what it is to be mention is the fact that no one is specialized in all fields, and none can pretend to know all the words of a language. This is one of the causes not only of ambiguity but also of the interruption in a ongoing communication.

According to Wellman, "*ambiguity is a linguistic condition which may appear in different ways*". This means, that ambiguity may appear in different linguistic levels as that of phonetic, morphologic, syntax, semantic and pragmatic. All of these fall in three main categories: phonetic, syntax and linguistic ambiguity.

II. TYPES OF AMBIGUITY

A. PHONETIC AMBIGUITY

Phonetic ambiguity was born in spoken language, due to the phonetic structure of the sentence, for example in English language the word *near* once have had the meaning kidney, but this word was not used anymore with this meaning because a *near* – a kidney most of the time was confused with the word an ear.

In Albanian also, the accent as an essential element of how a word sounds, performs a variety of functions; among others, marks the divided border between words².

Phonetic ambiguity it is not only related to prose features. Another source are the homophones or partial homophones, which are used for stylistic reasons. Here we can mention some examples of William Shakespeare, who used the word power in both shape and meaning, to play and create purposeful ambiguity.

King Claudius

But now my cousin Hamlet, and my **son (1)**,

Hamlet

[Aside] A little more than **kin (2)**, and less than **kind (2)**

King Claudius

How is it that clouds still hang on you?

Hamlet

Not, so my lord; I am too much **i' the sun (1)**

(Hamlet, Act I, Scene II³)

The phonetic ambiguity is created from the homophone 'son' – "i biri" and 'sun' – "dielli" and in the second case from the similarity of forms and meaning kin- "i afërt" nga lidhje farafisnore", and kind – "i dashur" and "i të njëjtë lloj apo soj". All the word-game lies in the fact that Hamlet says to his uncle that we are very close relatives, but not of the same kind (kin) and (kind). On the other hand, with homophone 'sun' and 'son' the possible meanings that come up within the same context are: firstly, it suggests his relative relation, who has replaced his father; secondly, in lighting of presence and king's well-behaviour; thirdly the sun is the kingdom emblem.

Another writer who uses the words-game skilfully as Shakespeare did is Luis Carol, in his well-known work "Alice's Adventures in Wonderland". The writer describes his work as a kind of play, in the way all Alice's adventures will be in this

¹ Wellman, S. (1962), *Semantics : An Introduction to science of meaning*, Barnes & Nobles, pg. 156

² Memushaj, R. (2006), *Hyrje në Gjuhësi*, TOENA, pg. 115

³ Shakespeare, W. (1599), *Hamlet*, <http://www.feedbooks.com>

world. Character's names, places' names, subjects' names and the failure on using the linguistic rules, is in compliance with this world totally different to the real one.

We bring the example of the phonetic ambiguity:

"And how many hours a day did you do **lessons**?" said Alice, in a hurry to change the subject.

"Ten hours the first day," said the Mock Turtle: "nine the next and so".

"That's the reason they're called **lessons**," the Gryphon remarked: "because they **lessen** from day to day".¹

(Chapter IX. The Mock Turtle's Story, fq.45)

Homophones lesson – "mësim" and "lessen" – "zvogëlohen" produce the same context, with two different meanings, where the explanation is given why they are called "mësim" and why they "zvogëlohen" every day.

"You promised to tell me your history, you know," said Alice, "and why it is you hate - C and D," she added in a whisper, half afraid that it would be offended again.

"Mine is a long and a sad **tail**!" said the Mouse, turning to Alice, and sighing.

"It is a long **tail**, certainly," said Alice, looking down with wonder at the Mouse's tail; "but why do you call it sad?" And she kept on puzzling about it while the mouse was speaking, so that her idea of the **tail** was something like that....

(Chapter III. A Caucus – Race and A Long Tale)

The misunderstanding that happens between Alice and the Mouse comes as the result of the use of two homophones 'tale' – "përrallë" and 'tail' – "bisht". When the mouse says my story is "rrefenjë" long and sad Alice misunderstands, looking at his "bishti" and wondering why was sad, because ...long, of course it was, this was clearly seen.

B. GRAMMATICAL AMBIGUITY

Another big group is the ambiguity created by the effect of grammatical elements, where we distinguish ambiguity of grammatical forms or that of sentence structure. Some prefixes and suffixes have more than one meaning, what creates not only a homonymic relation, but also the 'birth' of ambiguity, otherwise known like morphologic homonymy, in which the group includes cases where homonymic prefix in1 – "brendësi, përfshirje" and in2 – "parashtese mohore" are two group of words with opposite meaning. In the first meaning, income – "të ardhura", inland – "në brendësi", on the other case the second meaning is formed with words like this: incomplete – "i paplotë", invariable – "i panndryshueshëm", inexperienced – "papërvojë". But we have some other words where in- does not have a negative meaning, in contrary it reinforce more the meaning of the word. Also it exist the suffix – less – with a negative, childless – "pa fëmijë", hopeless – "i pashpresë" and positive meaning as well as in words: priceless – "i paçmueshëm".

Oscar Wild through distorting the rules of word formation in English, presents the school subjects like follows:

"**Reeling** and **Writhing**, of course, to begin with," the Mock Turtle replied; "and then the different branches of Arithmetic – **Ambition, Distraction, Uglification, and Derision**."

(Chapter IX. The Mock Turtle's Story, pg.44)

In the subject of reading from the word *reading* is created a new word almost similar to it *reeling* – "përdredhje". As it is an old published book, based on word etymology this might have been used with an old meaning "*flet pa pushim*". In writing from the word *writing* we have the word *writhing* – "përdredhje". In Maths the addition word is done ambition – "qëllim", subtraction has become distraction – "zbavitje", uglification – "shëmtim" into multiplication – "shumëzim" and derision – "përqeshje" and devison – "pjestim".

¹ Carroll, L "Alice's Adventure in Wonderland", <http://www.gutenberg.org/files/11/11-pdf.pdf>

In English, structural ambiguity is more highlighted because of the morphologic characteristics of the language, lexical units often change their lexical-grammatical category, especially the noun and verb. Also the past tense forms correspond to the participles, explored forms must have different functions within a sentence. This "ambivalence" of lexical – grammatical category in English, and not so common in Albanian language, leads to creation of ambiguity.

"Now , I give you fair warning," shouted the Queen, stamping on the ground as she spoke; " either you or your head must be **off** , and that is about half no time!Take your choice!"

(Chapter IX. The Mock Turtle's Story, pg. 44)

Syntax ambiguity is fully used in humorous parts, but must be found also in different artistic writings or different authors. Continuing with the examples illustration, we can identify the stylistic use.

Guildestern

What should we say, my lord?

Hamlet

Why, anything, but the purpose. You were sent for;

(Hamlet,Act II, Scene II)

Hamlet's answer related to what Guildestern asks him, must be interpreted in two ways : he must say everything except the purpose why he was sent, or he must say everything, but only regarding the scope that he was sent.

C. LEXICAL AMBIGUITY

Meanwhile, the most important group of ambiguity is the group which is created as a result of lexical factors. In an infinite number of occasions, we have different meanings related to the same word. This happens because the meaning of the word does not show only its relation with an aspect of the real world. Indeed, it might be taken as a result of semantic features derived from affiliation of speech in one or more lexical systems.¹

This "polyvalence" of words must be displayed in two different forms, where the same word must have two or more different meanings; or two or more different words must have the same phonetic form, the case of homonymy.

Polysemy as well as homonymy broke one of the main rules of language , where the sign language is a unity of the signified and signifier that the speakers have in their brains².The relation between them is that it can't be a signified without a signifier and vice-versa, the same as a sheet that if ripped, both sides rip simultaneously. In the case of homonymy we have one responsible signifier for some signifiers and on the other hand in polysemy we have one signified expressed by some signifiers.

Polysemy as well as homonymy, are a rich source of expressions we provide in speech. Polysemy includes in itself a lexical paradigm that within the sentence is obtained one of the meanings. But, some authors are aware of breaking this rule and in the same context come out two or more lexical paradigm. On the other hand homonymy is a false polysemy, as we have the same form, but different meanings, that not only are different in meaning but also different lexemes.

Even though that polysemy is widespread in both English and Albanian language, related to homonymy, in everyday communication is almost invisible. In English language this is a frequent occurrence and this the reason why the use of homonyms is so common in English literature. Focusing in Albanian language homonymy has not been seen as a tool to express different ideas in a speech, except the case of humoristic magazines, in comedies etc..

Examples of polysemy and homonymy are common in the authors mentioned above. Here are some of them:

¹ Memushaj, R.(2006), Hyrje në Gjuhësi, TOENA, pg. 167

² Rrokaj, Sh. (2005), Hyrje në Gjuhësinë e Përgjithshme, Shtëpia e Librit Universitar, Tiranë, pg. 34

I. The play of words based in polysemy :

Now, sir, young Fortinbras,
Of **unimproved mettle** hot and full,
(Hamlet, Act I, Scene I, pg.10)

Inside these rows we have two polysemantic words that make us understand two different things. When he talks about Fotinbras, his name has the meaning – strong in arms – “i forte në krahë ose armë”, the description must be interpreted in two ways : he has a unimproved, temper and spirit, the words are use in their relevant meaning.. *mettle* – “shpirt, temperament kurajoz” and *unimproved* – “i.e padisplinar”. But another meaning must be that of the type of the material *metal* that is another explanation for the word *mettle*, which is “i paprovuar” – *undisciplined*.

II. Words-play based in homonymy

Mother, good night. Indeed this counsellor
Is now most still, most secret and most **grave**,
Who was in life a foolish prating knave.
(Hamlet, Act III, Scene IV, pg. 126)

Through the homonymy grave1 – “a varr” and grave2 – “njeri i rëndë, serioz”. Shakespeare reaches to adjust both meaning in the same context in the best way possible. After Polonius dead both lexical units with their meanings adjust to context.

Polysemy and homonymy may be seen in artistic and figurative forms of the word which is a way used in Albanian literature and humour programmes. The word play is created in an artificial way for quirks like qe si qe, u bë si ka etc... As a result , artistic humour forms are present in Albanian spectacle “Portokalli” as below :

F2: Gërthisni, mer gërthisni
Të gjithë: E di Rama, E di Ra ma!
F 5: Po, po, ky e di.E di mire ky.
(Portokalli : Skaleta 9.13, 2010-2011)
Zëri:Një **ogur**(*prodigy*) i zi ra nga qielli (a huge stone falls)
Jo **gur**(*stone*) idiot! O gur ! (another stone falls)

Not only homonymy but also polyemy are used to build the unexpected, abrupt solution, needed for the humour. Here is an example of popular creativity:

I thashë njërit:
- Kur erdhe ?
- Neser dy ditë.
- Po nga je ti ?

- Nga shtëpia ime.
- Ku e ke shtëpinë ?
- Në mes të oborrit dhe me derë nga lesa.
- Opo, qënke *i trashë* ti!
- Ohu, të shikosh vëllanë tim ti : ta cash, bëhen tre sa unë!

It is clearly seen that the epithet or the adjective *i trashë* (nga mendja – silly) here it is used in a figurative meaning, as a polysemy used from the prior meaning *i bëshëm, i shëndoshë* (fat in your body).

Conclusion

In the end we must say that polysemy and homonymy remain lexical issues closely related with every aspect of the use of vocabulary within a language. In an intentional manner or not, they are widely used not only as linguistic features but as stylistic features, too. Difficulties that come while they are used, are the same both in English and Albanian language. Anyway, they take a special significance when talking about teaching or learning a foreign language. Analysing in details the origin and the way they 'meet' together in both languages, gives us some valuable insights in terms of this - so much debated distinction.

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Universal Nominations Samples in Main Languages

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Abstract

Significant discoveries are made in Turkology in recent years. As a result, there is a great opportunity to explore in-depth of the history of the word. If to be exact, the most important things, the archetypes of consonant of Turkic languages (including world languages in its broad sense) are identified. Significant results are made due to the fact of clarification of original and archaic types of sounds. The importance of the restoration of archetype of consonants and vowels in retrospective direction or, on the contrary, the replacement of their synchronic variants that were formulated over time in perspective direction is the following: if etymology of any word is analyzed, it will be easier to explore its origin.

Keywords: universal, nomination, samples, main, languages

Introduction

Among many examples, *sol'* (salt) (a white crystal substance with a pungent taste that is used as a flavoring for food) in the Russian language is an equivalent of *tyz* (salt) (a white crystal substance used to add a savory and spicy flavor to dishes) in the Kazakh language. However, there is another doublet for this word. Lexical meanings are the following - 1) a salt swamp where feet are sunk into; 2) geogr. a desert and semi-desert where there is an easily soluble salt in upper layer, and sometimes it is a soil of steppe and forest-steppe zone; 3) a white mark of salt solution. In addition, we can notice that **sor** is used in its broad sense in ancient times in the Turkic languages (including the Kazakh language). If to compare this word with the Russian language equivalent "sol'" (соль), there is only one difference in **r-l** phonemes. Sonorant sound **l** is formulated from sonorant sound **r** in their course of historical development. In other words, the original and archaic type of **l** is- **r**. Its indigenous form **-sor** will be formed. Russians used it in ancient times due to the regulations of the language. Therefore, **sor** - is a common word for both Turkic and Slavic people from ancient times.

The words **shatu** (шаты) in the ancient monuments was used in the meaning of "ladder". It's an incomprehensible archaism at present time. In the Kazakh language **saty** (саты) means: 1) a ladder that is used to enter the house or to go up or down stairs; 2) a portable framework of wood in the form of two long parallel members connected by several parallel rungs or steps for climbing up the roof of the house or barn. It is very difficult to find out that words **shatu** (шаты) and **saty** (саты) are rooted word without the appeal to professionals. The difference is in the matching of **sh** (ш) ~ **s** (с) and **y** (ы) ~ **u** (у). **Sh** (ш) and **s** (с) are dialectic signs of Oguz and Kypchak languages. Rounded vowel **u** (у) in the Oguz languages is always changed into the unrounded vowel **y** (ы) in the second and third syllables in the Kypchak languages: *azuq* > *azyk*, *aguz* > *auyz*, *qabuq* > *qavyq*, and etc. Vowel **u** (у) remained as an archetype in the Ogyz languages, whereas in the Kipchak

languages it was reduced. Considering the fact that the sound **Y (bl)** was originated from **U (y)**, there will be no doubt that these two words were originated from the same word. It can be shown like that: *shaty (шаты) ~ saty (самы) < satu (самы)*. The above-mentioned examples show the importance of original, ancient and archaic types of sounds when dealing with etymological researches.

As a result of in-depth study of the linguistic economy the restoration of the original form of extinct sounds, syllables with the help of **original type, ancient type and archaic type** is very essential in the course of the historical development. For example, variants that are common in the literary language: *balbira ~ albyra, badyraq ~ adyraq, baqyray ~ adyray, bedireybalbyra ~ albyra, badyraq ~ adyraq, baqyray ~ adyray, bedirey ~ edirey* show that sonat **b** was sometimes remained, sometimes lost at the beginning of these words. But the ancient form – **b** is not a form of sound reduction; it's easy to restore the reduced form because of being of the same variant. Moreover, we can notice that sound **din** variants *dekigen ~ onkigen, dabyra ~ abdyra, delben-delben ~ elben-elben (дәңкиген ~ өңкиген, дабыра ~ абдыра, делбең-делбең ~ елбең-елбең)* and sounds **t, s** in variants *tarbi ~ arbi, sarqira ~ arqira (тарби- арби, сарқыра ~ арқыра)* were reduced [2, 87-130 pp.].

This phenomenon is observed in the comparison of the historical manuscripts with the modern Kazakh language. For example, **asyrga – syrga (асырға-сырға)** in the manuscript "Khusrau ua Shirin". La'alдын qosh asyrgalar qulaqda (Ла'алдын қосасырғаларқулақта) - double earrings made from ruby stone. In the Kazakh language *syrga (earrings)* means *fashion jewelry for women's ears made from various precious metals and stones (gold, silver, diamonds, sapphires, rubies and etc.)*. Here the sound **a** is reduced at the beginning of the word. But it remained its lexical meaning. In the ancient Turkic dictionary *artut (артут)* is a gift, offering: *artut alyp anungyl (артут алып анунғыл) – tartu (тарту)* or to present. In the Kazakh language *tartu (тарту)* means to present a special gift and valuable present for someone. In the language of historical monuments the word **artut (артут)** is the contemporary archaism, which is completely understandable. The omission of consonant **t** and its gradual disappearance made it archaic word. The difference from *tartu (тарту)* is that it is presented in ancient form: *tart+ut (тарт+ут)*. The plural meaning of this word in the Kazakh language is lost and that's why last sound **t** seems to be subject of elision.

We don't have a purpose to numerate findings founded in the article. We are trying to prove that the origins of world languages are the same with the help of previously unknown regulation and laws of different languages and with the help of a series of articles. There are similarities in terms of nouns, adjectives, numerals, verbs, pronouns and etc. First of all, we found it right to start from related nominations that are common for all languages of the world.

There is a proof of the existence of objective and historical basis of the same lexical database for all world languages. Information sent through representatives of God is becoming a reality one after another scientifically. It is also true that the world suffered from flood. According to legends come to us, all people at times of God Nukh (Noi) spoke in one language. There was no need of a rich vocabulary stock for a few people escaped in the ship. Everyday vocabulary was used then. Hence, the whole system of the ancient language was broken down. The narrow range of vocabulary used by the flood survivors was formulated as a foundation for all languages of the world in the course of historical development. According to our experience, there are thousands of archetyped roots.

PAPA (FATHER). According to the information in "Etymological dictionary of Turkic languages" by E.V. Sevortyan, the forms **papa> baba, baba> aba> ebe, papa > apa** (that stand for father) that mean the concept of parents are basically spread in all world languages (more frequently in one language and to a lesser extent in another one). There were no voiced consonants and close vowels according to the development evolution of language not only in Turkic languages, but also in all world languages in the ancient unknown period in the history. Voiced consonant and close vowels are gradually appeared in the dynamic development of voiceless consonants and open vowels [1]. Thus, the variants **papa> baba> aba> ebe** are formed on the basis of the processes of voiced consonants, closed vowels and linguistic economy. The most correct list of these variants is **papa** and **baba** without taking into account their close and economized forms. The variant **baba** is formed as a result of changing voiceless consonant **p** into voiced consonant **b**. Thus, the most ancient form and archetype of all variants is **papa**. According to scientist, forms **papa** and **baba** are spread in the Iranian, Semitic, Indian, African, Chinese, Caucasian and European languages in the meaning of "father", "grandfather", "grand grandfather" and etc.[1. 5-38 pp.]. For example, in the Russian language **papa** is a *father* (primary meaning), *otez – a fatherin relation to their children* [4].

The first sounds were lost in the course of phonetic development in some languages: **papa** > **apa**, **baba** > **aba**. The reason for this is due to the shift of word stress. The first syllable was stressed in ancient times, then it was moved to the second syllable. In this case, the first sound does not play a discernable role. If word stress remains unchanged, **papa** and **baba** will be stable. All wisdom is here.

Both forms are spread in the "Ancient Turkic Dictionary" (ATD) and there is a difference in meaning between them: **Aba** I mother (ATD); **aba** II [tib. A- pha] father (ATD); **aba** III an ancestor; **aba** iazty ersay bayat qynaty- when ancestor transgressed, the God punished him; **aba** oglany - human, humanity: *tortutti aba oglanyn bir bayat* - single God created human being (ATD); **apa** I. elder relative, elder sister: *apam olgen erkanta bitig berimiz* - when my elder sister died, we gave (this) document; 2. a mother [6].

We can notice that **apa**, **aba** are used both for men and women, their meanings are not classified by the gender. However, it is common not only for the Turkic people, but for all nations in the world as well. The common viewpoint of Turkologist is the following: "Composition and relationship of meaning **aba** and others reflects the system of consanguinity that emerged in the early stages of tribal relations of the Turks until the formation of family and kinship relations, where the concept of "father" - "mother" and their offspring are central notions, whereas in the term **apa**, these meanings don't bear active use [3. 56p.] In spite of not being classified into a gender groups, the above-mentioned nominations of the most ancient times were soon gradually changed, each form took a certain lexical meaning or there was a little semantic difference. According to linguistic facts, Turkic people used **papa** as **apa** as a result of omission of the first sound. These changes weakened the same on gender, and gradually it was lost. Finally, **apa** is used for only female gender. The voiced variant of **apa** is **aba**, and on the contrary, it was more common to man and it became stable in some languages. For example, **aba** > **abu** means "father" in the Arabic languages. Noun **apa** in the Kazakh language is a same which is used for woman.

Apa. 1. A mother of a child. 2. A sister who is elder than others'. The first meaning of these definitions given in the explanatory dictionary of the Kazakh language - a mother of a child - is peculiar to dialectical feature rather than to national specifics. And the lexical meaning of "a sister who is elder than others'" is common for all Kazakh nation. This word has variants in the spoken language such as **apeke**(**әпке**), **апке** (**әпке**). It is clear that **апке** (**әпке**) is derived from **apeke** (**әпке**). And pair **ekemay** be the origin of the word **ekech** (small) from the medieval manuscript. Then it stands for "a little sister" (kishi **apa**). The last consonants **ch** ~ **sh** seems to be extinct. Their way of development : *apa ekech* > *apekech* > *apeke* > *апке* (*ана екеч* > *әпкеч* > *әпке* > *әпке*).

Apa is a word used to call a woman who is older in the Kazakh language. It means "a mother in law", "stepmother", "brother's wife" in other Turkic languages and besides it stands for "a woman" in general. Of course, all derived meaning appeared later.

Therefore, we consider wide-spread **papa** as a original form of **apa**, which is Turkic variant. In other words, it is just one step of this chain **papa** > **baba**, **papa** > **apa** > **appa**, **baba** > **aba** > **ebe**. Some Turkologists assume that the archetype of **apa** (**ана**) can be **appa** (**анна**) [3. 54p.]. We cannot agree with it. The sounds interpreted together in some languages because of some reasons are the rule of law. For example, famous figure of Islam, an outstanding person Kosha Akhmed Jassai (Йассаи) can be said as Jassai (Йассаи) in the spoken language. **Achy** (**ачы** – bitter) gradually became **ashy** > **ashshy** > **ashy** (**ашы** > **ашшы** > **ашы**) in the ancient Turkic languages. Secondly, **appa** (**анна**) occurs in certain regions and in certain languages (in Balkar languages, Turkic and Tatar dialects) and it is not Turkic phenomenon at all. On the contrary, **appa**(**анна**) is formulated from the ancient form **apa** (**ана**): **apa** (**ана**) > **appa** (**анна**). It can be pronounced as **aqa** (**ага**) > **aqqa**, **ана** > **анне** (**аңа** (**аңа**) > **аққа**, **ана** > **анне**) in the Turkic languages.

Over time, semantics of not only the form of **papa**, but also **baba** is classified. For example, **baba** which meant both father and mother took a meaning of "father's father" and "mother's father" in the Iranian and Turkic languages, whereas in the Russian language it was used in the meaning of "old woman" reflected in the language in the form of **baba**, **babushka** (**grandmother**). In short, historical, social, cultural and political circumstances lead to the change in a wide range of meanings. The most ancient form **papa** is still present in the Indo-European languages, but this form has been changed slightly in terms of phonetics in different system of languages. According to facts, some languages kept the same related to male gender, whereas other languages developed the same of female gender.

Thus, the issue on genetic basis of all languages of the world is appeared. However, scientists doubt about genetic relationship and common basis of all languages. Applying to various excuses, they don't want to recognize that all

languages are formed from one archetype. For example, they believe that the similarities of all languages are formed by speech babblings of infants that doesn't bear any meaning: "Theoretical difficulties associated with terms of kinship, are generally clear. They lie in the fact that the commonality of basic terms of kinship (as well as some other lexical or grammatical categories) in different language families (Indo-European, Altaic, Finno-Ugric and others) needs to be explained, in which we must obviously exclude genetic commonality of all these lexical categories. Otherwise, there is a question about the genetic relationship between the language families itself. The hypothesis of the origin of babbling of terms of kinship is designed to resolve this conflict" [3. 57p.].

We cannot agree with the hypothesis that related nominations are formed from the infant's speech babbling. Repetition of one syllable twice in words such as **pa + pa**, **ba + ba**, **she+she**, **ma + ma** can't prove this hypothesis. In our view, these repetitions are used for the purpose of "call" and "draw attention". They are just addressing words of children for parents. If so, the basis for the emergence of such nominations bears some reason (motive). However, this motive is forgotten because many thousands of years passed.

The existence of special phenomenon in linguistics is observed as a result of long years of study, which wasn't under the attention of linguists for many years. The basic lexicon of any language is formed with the help of lexemes containing only one consonant and one vowel. Language unit which contains only the combination of one consonant and one vowel and which holds either lexical or grammatical meaning; which is unknown in history and formed from the ancient times is called *archeseme* (*tubirtek*) by us. *Archeseme* is language unit like a phoneme, morpheme, word, phrase and sentence. Forgotten motives can be restored owing to the theory of *archeseme*.

Papa, baba – are not babble of infants, they are independent words used by adults. Parents taught their children these words, especially the archetype **pa, ba** in the meaning of a head and leader of the family. Let's try to find out the etymology of these archetypes.

The nomination **shamba** in the Sanskrit (Persian) language contained two parts in the ancient times. **Sham** means "day", **ba** means "main", "first". Then, the whole word refers to "the main day". According to religious faith, the first day of the week is the date of the movement of the whole world. The Kazakh proverb "Saturday is good luck" originates from this. The syllable **ba** is also used in the same meaning in words such as **baash, bash, bas** in the Turkic languages. At the beginning it seemed that long pronounced vowel **a** in **paa-baa** was used to call men, whereas short-pronounced vowel **a** in **pa ~ ba** was used to call woman. If children wanted to call both father and mother, they just said **paapa ~ baaba**. That's why there were no gender differences referring to these words. There is also part **va** in the Russian word **golova** (bas - head). Consequently, words **papa, baba** are used to call members of family. The lexeme **papa** that is used to call parents was developed in three directions in terms of phonetics. 1) Remaining the original form: ***papa>papa**. 2) Being voiced, economized and closed: ***papa>baba>aba > ebe**. 3) Omission of the first sound in spite of being closed: ***papa>apa>appa**. In spite of changes in terms of phono-semantic sense, the word **papa** haven't lost its gold core of being the most common word for all world languages.

ANA (NANA- MOTHER). In the Kazakh language. 1. *a mother*. 2. *A mother in general*. 3. *Basis, main, root*. This word is spread in all Turkic language in its different forms **ana ~ ene ~ ine ~ anna**, etc. Moreover, **ene** is used in Tungus-Manchzhur language, **eme** is in the Mongolian. **Nana** is used in the Indo-European languages. That is one of the most common words in the world. There are a number of primary and figurative meanings in the Turkic languages. 1) The meaning of "mother" is widely used in all Turkic languages. 2) It refers to "a mother of father" – "grandmother" in Turkish, Turkmen, Karashai-Balkar, Tatar, Uzbek dialects. 3) It is used in the meaning of "respected mother" in a number of languages. 4) It is used as a "female animal" in some Turkic languages. 5) In the Tyva language it stands for "teacher". 6) Sisters are called with this nomination in the Tuva language and in dialects of the Turkmen language. 7) Kazakhs call mother of his wife as "ene".

Turkologists are attempting to discover the origin of this word. G.Vamberi associates it with the verb **em** which means to "suck", "nurse". G.Ramstedt compared all forms in the Tungus-Manchzhur, Mongolian, Korean languages and recognized the common basis for all languages. M.Ryasyanenko looked for the origin of the nomination **ana** in the Ural-Altai languages. These languages consist the Finnish, Hungarian languages. G.Derfer believes that this word appeared as a result of child's babbling, and he compared all similar parallels in the Indo-European languages [3. 278-281pp.].

In this case, we would like to propose a new version of etymology of **ana** which will explore its origin fully. If we compare interaction of sonorants **m, n, ng (м, н, ң)** we can notice that **n (н)** was the first sonorant, **m (м)** and **ng(ң)** were the latter

phonemes. There are enough language facts that can prove it. For example, in the ancient Turkic language – **unytmak** (**унутмақ** - to forget) - in the Kazakh language **унытрақ** (**ұмытпақ**); in ancient Turkic language * **tonguz** (**тоңуз**) in the Turkish language **domuz** (**домуз**); in the ancient Turkic language * **sunguk** (**сүңүк**) – in the Turkish, Azerbaijan, Chagatai languages **sumuk** (**сүмүк**); in the ancient Turkic language * **konglak** (**көңләк** - dress) – in the Turkish language **gomlak** (**гөмлэк**); in the Tatar dialects **агул** (**ағын**) – in the Kazakh language **ағым** (**ағым**); in the Kazakh language **menin** (**менің** -my) – in the Tatar language **minim** (**миним**); in the Kazakh language **Zhanpeyis** > **Zhampeyis** (**Жанпейіс** > **Жампейіс**), **Qurmanbek** > **Qurmambek** (**Құрманбек** > **Құрмамбек**), **endi** ~ **emdi** (**енди** ~ **емди** - now) and so on. One of the prominent linguists L. Levickaya and specialist of Altay studies M. Ryasyanen recognize **n(н)** as a first phoneme rather than **m** (**м**) [2.68-69 pp.].

Linking word **na** (**на**) in the Russian language is used in the meanings of "here you are" and "to take". Interjection **ma** (**мә**) in the Kazakh language is also used in the meaning "to take" in the form of gesture. Similarities in lexical meaning and form of both words prove that these words were of the same origin once upon a time. That word may have been used as a basis for nominations **na+na** (**ана**) (**на+на** (**ана**)), and **mama** (**мама**) in the Indo-European languages. In other words, mother gives a suck to her child with words **na**, **na** (**ма**, **ма**) (**на**, **на** (**мә**, **мә**)). And consequently, baby understood the word **na** as "breast".

Mama (**мама**) in the Kazakh language is considered as a word borrowed from the Russian language. It means – a mother. But there is also one more meaning of **mama** in the Kazakh language which refers to "a part of a body of a woman to produce milk and a breast of a woman to feed a child". There is also a section on "How Adam argued with mother of Haya and how they get reconciled" in the work called "Kissa-ul anbiya" by Rabguzi in the XIVth century. This fact proves that **mama** is spread not only in Indo-European languages, but in the Turkic languages as well. We can rely on the fact that **m** was formed from **n** and we can restore any word with the help of interchange of **m** into **n**. If we reconstruct the original form of **mama**, it is easy to come to the form **nana**. The form **nana** is the same as in the Indo-European languages. It is obvious that in the course of historical development the lexeme **nana** gradually became **mama**. A great maternal function of a mother for her children – is teaching and upbringing. But Russians entrust this function to **nyanya** (nurse), and generally speaking **nyanya** came from the word **nana**: **nana** > **nyanya** (**нана** > **няня**). The first two letters of the word **mat** (**мать**) in the Russian language which means "mother" is harmonious with the lexeme **mama**. Overall, all these words remind a mother of a child. Thus, the archetype of all analyzed words is **nana**. The table of their phonetic development can be shown in the following way:

1. * **Nana** > **mama** > **ama** > **eme** (**Нана** > **мама** > **ама** > **еме**)
2. * **Nana** > **ana** > **anna** > **ene** > **enne** (**Нана** > **ана** > **анна** > **ене** > **енне**)

We can notice the following changes if we pay attention to the table **nana** > **mama** > **ama** > **eme**: 1) **mama** (**мама**) is formed as a result of the change of **n** (**н**) into **m** (**м**) in the word **nana** (**нана**); 2) **ama** (**ама**) is found due to the omission of the first letter of **mama** (**мама**). But despite of the omission of the first letter, it hasn't lost its lexical meaning; 3) Open vowels became close vowels in some languages, and consequently **eme** (**еме**) is formed. This form is used in the meaning of "mother" in some Turkic languages.

We can notice the following changes if we pay attention to the table consisting the following parallels ***nana** > **ana** > **anna** > **ene** > **enne** (***нана** > **ана** > **анна** > **ене** > **енне**): 1) **ana** (**ана**) is formed as a result of the linguistic economy which lead to the disappearance of the sonorant **n** (**н**) in the word **nana** (**нана**); 2) **anna** is formulated to show the high emotion, emotive state of a person. Its close form is **enne**; 3) **ene** is process of changing open vowel into close vowels. The first parallels are peculiar to the Indo-European, Tungus-Manchzhur and Mongolian languages, and latter parallels are characteristics of the Turkic languages. In short, in spite of various changes of this form ***nana** ~ **mama** ~ **ama** ~ **eme** ~ **ana** ~ **anna** ~ **enne** ~ **ene** ~ **ine** (**нана** ~ **мама** ~ **ама** ~ **еме** ~ **ана** ~ **анна** ~ **енне** ~ **ене** ~ **ине**), it hasn't lost common similarities and interrelation and it kept the fact that it is the universal lexeme for all languages of the world.

ATA (**ТАТА**). This word in the Kazakh language is used in the following meanings. 1. a father. 2. a big father, and a father of a father, grandfather. 3. a tribe or group of people who are relatives by their blood; 4. a gender, race, place of origin and

a breed. 5. a father-in-law of spouses. 6. The elder, the old man(in the sense of respect). 7. in a figurative meaning it refers to the basis of something or the beginning of something.

The word was used in the meaning of "father" in the monuments (XI.) "Qutadgu Bilig": *if your father died, I will be your father* [6. 65 p.]. It was also used in the same meaning in the XIVth century monuments: *die like his father* [7. 41 p.]. According to this, meanings such as "a father of a father", "a father-in-law of spouses", "origin", "breed" appeared gradually over time in the Kazakh language.

Ata is almost present in all Turkic languages. In the Chuvash, Azerbaijan, Tatar languages and in the Turkmen dialects it means "father"; in the Turkic, Turkmen, Karaim, Kyrgyz, Karakalpak, Uighur, Altai, etc. languages it stands for "a father of a father", "ancestors"; in the Turkic dialects and monuments it refers to "a brother or a sister". This word has also the meaning of "man" in the Nogai, Tatar, Bashkir languages [3. 200-201 pp.].

There are a few phonetic variants of **ata**: *a:ta, ata, ada, ede, ati, adi*. However, we can notice the processes of changing of sounds into voiced consonants and close vowels. Some researchers believe that this term among other words that mean kinship relationship may occur later in time. According to authors of the dictionary of "Etymology of Turkic languages", **atta** (**атта**) means "a father", "ancestor" in the Latin, German, Albanian languages. It is used in the same sense in the Hittite, Hurrit and Elam languages. These facts identify that this word appeared immediately after the words *papa, baba, nana, mama*.

Children born one after another without any gap is called **tete** (**тете**) in the Kazakh language. This word is pronounced as **tata** (**тата**) in Ural region which is an open variant of vowels. Both **tete** (**тете**) and **tata** (**тата**) are formed as a result of repetition of the first syllable twice like in words such as *ba+ba, pa+pa, na+na, ma+ma, she+she*. Almost all words which showed kinship relations in the unknown ancient times kept these regulations. The shift of the word stress from the first syllable into latter ones lead to the omission of the first letter. **Tata** also lost the first letter, and then used as **ata** (**ата**) in the Turkic languages. Initially, children called age mates' (*tete* (*tata*)) of his father as **ata**, then gradually it may be used in the meaning of a "father". Changes in meaning are regulated by relationship among people and internal and external factors. In modern literary language **tate** symbolizes a sister who is elder than others'. There is no doubt that *tete, tata, tate* (*meme, mama, тәте*) are similar roots in terms of phonetics. There is only a change in vowels.

Tetya (**тетя** – aunt) (a sister of father or mother and uncle's wife), **dyadya** (**дядя** – uncle) (a brother of father or mother, and aunt's husband) in the Russian language are initially used to call age mates of parent like a term **tata** (**тата**). Thus, we can come to conclusion that the lexeme **ata** moved aside the lexeme **papa** in spite of the appearance later than **papa**. Variants derived from **papa** such as **aba-ebe** (*papa>apa>aba>ebe*) (**аба-ебе** (*nana>ana>aba>ebe*)) in the Mongolian, Tungus-Manchzhur languages are used more frequently than **ata** (**ата**).

Dada (**дада**) is formed as a result of the process of changing voiceless consonants of **tata** (**тата**) into voiced ones. The variant is spread in the Turkish, Azerbaijan, Uighur, Uzbek languages. Basically, it means "a father", "a father of father". The origin hasn't been discovered by Turkologists yet [3. 212-213 pp.]. **Dada** (**дада**) stands for "a father of father" in the Persian language [5]. In the Russian language it is **ded** (**дед**) which is closed variant (a father of father or mother) [4]. The Persian language and Russian language belong to the family of Indo-European languages. Some words are universal for many languages, but why aren't they considered to be the common words for all world languages? Because majority of scientists understand various versions of this variant *tata, ata, atta, tate, tete, tetya, dyadya, ded, dada* (*mama, ama, атта, тәте, тете, тәтә, дядя, дед, дада*) as separate words. They don't take into account their phono-morpho-semantic way of development. Phonetic, morphological and semantic derivations must always be taken into consideration.

The most ancient (archetype) form of the above-mentioned variant – if we don't take into account voiced, economized, closed forms, – is * **tata** (**тата**). It is formed with the help of repetition of archesyllable **ta** (**та**) twice. The form **ta** (**та**) is a universal numeral for all languages in the world. It means *one, single*.

The lexical meaning of this form can be determined on the basis of materials of the Russian, Persian, Turkic languages without any doubt. **Ta** (**та**) is a root for both "ta+q" («та+қ») that means "single, only" and "ta+l" («та+л») that stands for "one item or piece of the similar type". This dead root was founded as the foundation for lexemes "ta+ram", "ta+maq", "ta+rau", "ta+ra" («та+рам», «та+рмақ», «та+рау», «та+ра»). All these words means "privatization, personalization". It also proves that the form **taq** (**тақ**) is not pure Iranian word, it's Turkic word.

The above-mentioned facts clearly demonstrate that there is a regularity of the change of open root into closed root in the course of historical development. According to this regulations, **zhek (жек)** is a closed variant of **taq (тақ)**. Thus, the following matching is formed: **t~zh, a~e, q~k (т~ж, а~е, қ~к)**. But **zhek (жек)** is not used alone; it is a part of the double word **zhekpe-zhek (жекпе-жек)** (a fight of two people with each other). The dead suffix **e** in the ancient form was added and so the word **zheke (жеке)** (only, single) was appeared. This fact proves that one-syllable word **taq (тақ)** is not pure Iranian word; it is rather common for all world languages. Let's pay attention to the fact on typological point of view. The meaning of "one, the only, the unique" is given by the word **od+in (од+ин – pronounced as ad+in)** in the Russian language. Here consonant **d** is a variant of voiceless **t**. **Ad-ta (ад-та)** are variants of vowel harmony. Vowels may be placed both after and before consonants according to regulations of internal flexion. Therefore, both **ad (ад)** and **ta (та)** means "one".

The element **ta(та)** with the meaning "one" is spread in other words of our language. Let's pay attention to the etymology of the adjective **tap-tuynaktaу (тап-тұйнақтай – clean, accurate)**. The word **tuynaq (тұйнақ – hoof)** is found in the XIVth century monument "Khusrau ua Shirin": Temir teg tuynaqy taglar qazar ol (Темир тег **тұйнақы** тағлар қазар ол – iron hoof digs the land) [7. 211 p.]. **Tuynaq (тұйнақ)** in the monument and **tuyak (тұйақ)** in the Kazakh language are the same. Only the letter **n (н)** was lost because of the linguistic economy. All animals in zoology are divided into odd hoofed animals and pair hoofed animals. Thus, **tak+q (та+қ)** and **ta+p(та+п)** are rooted words. Latter letters **q (қ)** and **p(п)** – are epithesis sounds that are added to the end of one syllable words. Privilege of accuracy of odd hoofed animals over pair hoofed animals was taken into consideration, and thus the word was used in its figurative meaning from the ancient times. The primary meaning of it was completely forgotten.

Now let's pay attention to the etymology of the word **tay (тай)**. **Tay (тай)** – a one year old foal of horse. One year has passed and foal became **tay**. I'm overwhelmed by riding a **tay** (Бір жыл өттіарадақұлыншағым**тай** болды. Тайға мініп барам деп, Көңілім де жай болды) (Talgarov. Tory taymyz). Here, the root **ta (та)** in the word **ta+y (та+й)** means "one", **y (й)** is epithesis sound. If one pair of socks is lost, the Karakalpaks say «**tay** of one socks is lost" which is in the spoken language (it's taken from the talk of students'). So there is no doubt that **ta (та)** means "one, the only, single" due to the above-mentioned facts.

The form **ta** of the locative case always indicates the meaning of "one". For example, Asan is at **school (mektep+te)**. This combination clarifies that Asan and school are in one place. Watch is in the chest (**sandyk+ta**). Watch and chest are in the same place, we can find them in one place. The more sentences we analyze, the more sure we become that grammatical meaning of the locative case is "one".

Conclusion: **ta (та)** is numeral that is used in the lexical meaning "one" in the Turkic languages (as well as in all languages of the world). In the course of historical development it gradually became more and more abstract and became the language element which means permanent place and location. Consequently, we start to identify it as the suffix of the locative case. As linking words **ta, te, da, de (та, те, да, де)** show any object separately and individually (both Asan and Usen – Asan da, Usen de), we consider that they are similar to the suffixes of the accusative case.

Now, let's again pay attention to parallels that are common for all languages of the world

tata-ata-atta-tate-tete-tetya-dedya-ded-dada (тата ~ ата ~ атта ~ тәте ~ тете ~ тетя-дядя-дед-дада).

The archetype of these variants is a form of **tata (тата)**. As **ta (та)** was used in the meaning of "one" in the ancient times, **tata (тата)** is transferred into the Kazakh language as "birbir" (бірбір – oneone). There are several brothers from one parents. **Tata (тата)** is a relative, who doesn't have any children, who is one of the closest person to you among them. As it was used differently in different parts of the world throughout the history, the scope of their use was widened. The numeral **ta (та)** that means "one" in the ancient times has been changed completely in terms of phone-semantic way. Therefore, all nominations of a common relations for all the languages of the world have motive.

We are going to discuss such nouns **askun (sun)**, **ot (fire)**, **zhol (road)**, numerals such as **eki (two)**, **bes (five)**, **on (ten)** as well as adjectives such as **ak (white)**, **sary (yellow)**, **kyzyl (red)**, and pronouns like **men (I)**, **sen (you)** that are universal for all languages in the next articles.

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Fall of the Absent Mother in Tracy Chevalier's *Falling Angels*

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Abstract

*A French psychoanalyst and feminist critic Luce Irigaray discusses the importance of the mother-daughter relationship which has a significant function in the emancipation of woman. The crucial point for the mother-daughter relationship is that instead of disappearing within each other and mirroring each other which only serves the patriarchal purposes, they had better have a relationship that is based on mutual love and on separate free identities of each side. Only through this relationship mothers and daughters might get the knowledge of their separate identities in order to seek independence out of the definition as the other that is a less man. The absence of a proper relationship between a mother and her daughter as well as the consequences of this loss can be pointed out in Tracy Chevalier's *Falling Angels* which narrates the story of Kitty Coleman and the process that takes her to be a member of the suffrage movement in the early twentieth century Britain. First Kitty's feeling of entrapment within marriage and maternity and then her transition from the status of a wife and mother to an ambitious suffragette lead her into a search for identity, one that is not pre-determined and defined by man. This paper is going to discuss how Kitty's quest for her free identity turns her into an absent mother for Maude, and how the lack of a proper mother-daughter relationship based on mutual love and individuality as well as the lack of the female legacy affects Maude's own quest for self.*

Keywords: Mother-Daughter relationship, Woman's identity, Female legacy

With your milk, Mother, I swallowed ice. And here I am now, my insides frozen. And I walk with even more difficulty than you do, and I move even less. You flowed into me, and that hot liquid became poison, paralyzing me. My blood no longer circulates to my feet or my hands, or as far as my head. It is immobilized, thickened by the cold. Obstructed by icy chunks which resist its flow. My blood coagulates, remains in and near my heart. (Irigaray, 1981, p. 60)

Luce Irigaray, a French psychoanalyst and a feminist critic, discusses the significance of the mother-daughter relationship for the emancipation of woman out of the patriarchal order that has been entrapping her within the power of man. With the rise of patriarchy, women have been subordinated to the masculine power, and they have been doomed to live submissively because of the undefeatable economic and social authority of men. Imprisoning women within the boundaries of home, men have claimed themselves the authorities of the social and economic life. Eventually women have been bound to home, and this submission of hers to domestic affairs has caused her loss of a free female identity. In her various works on feminist criticism and women's rights, Luce Irigaray focuses on this loss of a free female identity as a consequence of submission to man. Becoming the female other of the male self, women have been subordinated to the status of non-masculine. Looking from a more realistic perspective, what is not me is automatically an other for my self, however, although man is also an other for woman, the female submission to the status of other has not only meant that she is different but she is also a less self. Thus, she has been doomed to a status as the other of man lacking his superior characteristics. This paper is going to discuss how Kitty Coleman's quest for her lost free identity, in Tracy Chevalier's *Falling Angels*, turns her into an absent mother for Maude, and how the lack of a proper mother-daughter relationship based on mutual love and individuality as well as the lack of female legacy affects Maude's own quest for self.

Deprived of free individuality, woman has been forced to devote herself to the well being of her husband and her children. Thus her most important duty in the patriarchal order has been determined as reproduction in order to maintain her husband's generation. Consequently, this woman, who has lost her own identity and freedom, has found herself trying to give a meaning to her existence through the children she has given birth to. However, especially with the daughters, as Irigaray also asserts in "And the One Doesn't Stir without the Other", the relationship generally turns into a captive one

capturing not only the mother but also the daughter. The mother who cannot claim her own free identity liberated from wifehood and maternity is entrapped between her own mother and daughter. Thus as a daughter-mother, she tries to find herself in her daughter, and the relationship between the mother and daughter ends up being mirror-like. Respectively each one becomes a mirror for the other; the mother, who was once the daughter mirroring her own mother, eventually becomes a mother herself to be mirrored by her own daughter.

Likewise, her daughter now will become a mother in the future, but her primary function as a daughter is to reflect her mother's existence and to give a meaning to her life. However, her relations with the mother begin capturing her from infancy when she starts to suck her mother's breast. Mother's milk becomes ice for the daughter that dooms her to immobility. The fact that Irigaray (1981) emphasizes "movement" in the beginning of her essay also shows that the focus is laid upon the inactive position of woman in the masculine structure. As she sucks mother's milk, the daughter actually absorbs the poison within herself. Actually this milk is not poisoned by the mother but by the masculine order that has immobilized woman as subordinate to man because of her so-called lesser existence compared to his. Woman becomes entrapped in her motherhood, and while she tries to obtain a space for herself in it, she also drags her daughter into the same emptiness. The reason why Irigaray focuses on the importance of mother-daughter relationship for women's emancipation is that she believes this relationship should contribute to women's struggle to become different but full and free individuals rather than being an imprisoning one both for the mother and daughter. As she proceeds in her argument, she also refers to the function of nourishment in this relationship. From infancy, the daughter is dependent on her mother for food. So the mother is not only a life-giver but also a food-giver. Providing the baby-girl with food to survive, the mother also feeds herself in her daughter's being. In other words, as the baby-girl needs mother's milk to maintain her existence, the mother also needs this baby's existence in order to feed hers and not to cease to be completely in the emptiness she is thrown into. This nutrition of the daughter is not only a process of feeding and rearing the baby but it also becomes a means of finding a way for the mother to feel that she exists. On the other hand, while the mother is feeding the baby and herself at the same time, Irigaray says, she tries to fill her daughter too much with her own offerings, and eventually this results in both the mother's and daughter's disappearing into each other (p. 61). However, the crucial point for this relationship between mother and daughter is that instead of disappearing within each other and mirroring each other which only serves for the patriarchal purposes, they had better have a relationship that is based on mutual love and separate free identities of each side. Only through this relationship mothers and daughters might get the knowledge of their separate identities in order to seek independence out of the description as the other that is a less man.

The absence of a proper relationship between a mother and her daughter as well as the consequences of this loss can easily be pointed out in Tracy Chevalier's *Falling Angels* which narrates the story of Kitty Coleman and the process that takes her to be a member of the suffrage movement in the early twentieth century Britain. First Kitty's feeling of entrapment within matrimony and maternity and later on her transition from the status of a wife and mother to an ambitious suffragette lead her into a quest of identity, one that is not pre-determined and defined by man. Throughout this process, unlike the traditional Victorian wife and mother figure, Kitty begins to detach herself from her husband and daughter. This detachment causes important injuries for her daughter Maude who appears to be waiting for her mother all the time. While feminism rises and expands its effects on more women trying to encourage them to seek their independent identities, there is one important aspect that these feminists cannot see: the way towards obtaining a free identity does not go through resembling men. As Kitty devotes herself to this movement in order to save woman's identity out of the loss it has been doomed to, she becomes an absent mother as she alienates herself from maternity leaving Maude all alone in need of a mother figure via which she can seek her own identity.

Beginning with the death of Queen Victoria in 1901 after a long period of strict moral codes in British society and ending with the death of King Edward VII in 1910 Tracy Chevalier's *Falling Angels* narrates the transition period in Millennial Britain from an apparently rigid moral society to a more modern one in the twentieth century. The novel focuses on the individual story of Kitty Coleman who tries to tear up the matrimonial and maternal web woven around her in order to find her inner happiness and rescue herself from the image of the Victorian "angel" in the house. Discussing this angelic figure dedicated to the virtuous and highly moral women of the Victorian Age, Shirley Foster (1986) claims that,

As has already been indicated, one of the most pervasive ideologies of the age rested on the assumption that the ideal womanly virtues – sacrifice, self-effacement, moral purity, service – were best expressed in the vocations of wife and mother. To be truly feminine, a woman must fulfil the

beneficent functions which nature has assigned to her. She thus becomes the angelic figure... (p. 5)

As Foster states, women were deeply affected by the rigid moral values and strict ideologies of the Victorian society. The values that were attributed to women were based only on the natural law that woman is the reproductive gender; therefore the best place for her to stay pure and virtuous is her home that is supposed to be a sacred place for her. To be truly feminine from the Victorian perspective was only possible via "sacrifice" and "service" which meant that the true woman was the one best at serving her husband, her children and her home sacrificing her identity in order to be lost in man's. In other words, women were supposed to give up their individual identities and freedom in order to become an "angelic" figure at home; however, this did not mean anything else rather than creating a superficial but celebrated identity.

Françoise Basch (1974) approaches the same point from Ruskin's perspective who claimed that a virtuous and true wife was supposed to be her husband's servant in her house but a queen in his heart, and she claims that "formerly man's slave, woman was promoted to the rank of guide and inspiration, but we are not generally to forget that her power was the fruit of subjection and submission" (p. 6). Because of their separate natures, men and women were supposed to occupy different spheres of life. While men were supposed to take their place in the social and economic life as the financial providers of their family, women were given the house, again supplied by their husbands, as their special sphere of life. In their separate spheres, men were considered as the "risk-taker," "the protector," and "the partner toughened by contact with the world" who would struggle against the moral corruption in the outer world so that they would be able to provide their wives with a nice home that would not be dangerous for their fragile nature (Nelson, 2007, p. 7). So while men were working outside the house for the peace and comfort of their wives, women were supposed to serve them at home, which was their special and sacred sphere.

Discussing the separate spheres for men and women in the Victorian Age, Philippa Levine (1994) states that,

The separation of home and workplace, which was the gradual requirement of an increasingly factory-based technological economy, was the physical expression of the separate spheres. Women were, at least in theory, confined within the domestic space mapped out by the parental or marital home. In moral terms, the public world of work was dirty, brutal and often immoral (hence concerns over female participation) while the home, the domain of the woman, signified peace and purity. The sexual articulation of that polarity had an irresistible logic: man's sexuality was active, often violent and certainly dominant, a mirror of his public involvements, while that of woman was circumscribed by the demands of purity. Her distaste for public activity was matched by an antipathy for active sexual relations. (p. 130)

The Victorian logic that separated the life spheres for men and women worked according to the so-called natural characteristics of the two sexes, one of which was expectedly strong and active enough to be able to stand up to the difficulties of the corruption outside while the other was naturally weak and pure and functioned as a peace-maker at home as well as a child bearer and rearer. Within this reasoning, men were the leaders and protectors of the house who decided what the best was for women since they were not capable of determining for themselves. Hence, girls who were brought up submissively under the protection of their fathers were shifting towards their husbands' authority in their marital life. Eventually, neither in their single nor married lives were women free to choose for themselves, and they were deprived of a free identity. In Claudia Nelson's (2007) terms, "girls passed from the authority of their fathers to that of their husbands" (p. 81). This separation of the male sphere from the female one was also based on the sexual characteristics of each gender. Men's sexuality was naturally active and dominant, however, on the contrary, women were supposed to be passive also with their sexual involvement. This meant that women were participating the sexual intercourse not because they had pleasure but because they wanted to have babies which was their primary function.

This means it was still not enough for women to keep their virtue and purity unless they also deprived themselves of any sexual lust or pleasures. Kitty's dilemma in the transition period from the strict rules of the Victorian Age towards a more modern one becomes obvious in the first scene of the novel when Kitty and her husband wake up on the New Year day with strangers next to them in their bed in a different house. "A novel way to begin the new century" Kitty thinks when she

wakes up, however; she cannot get rid of her feeling of shame when she thinks of her husband Richard (Chevalier, 2001, p. 3). This shame causes her to feel bad because she has always defined herself as "open-minded." On the other hand, this extramarital sexual affair with a stranger is not what Kitty wants. Her husband takes her to this strange house at the New Year's as a punishment because she has not been sleeping with him so far. Richard cannot understand what a wife would want more since Kitty already has everything that might make a woman happy. On the other hand, Kitty believes that Richard chose this way only to show her that he is not as conventional as she thinks him to be (Chevalier, 2001, p. 4). Here conventionality and modernity become the crucial point for this transition period while the strict Victorian rules begin to be replaced with more flexible ones. However, Richard cannot understand that what Kitty is questioning is her entrapped position in matrimonial and maternal life, and the fact that she thinks so much stems from her quest for an identity of her own rather than the one pre-determined for her by the social circumstances.

About the importance of marriage in the Victorian Age, Shirley Foster (1986) asserts that,

Because so much importance was attached to the roles of wifehood and motherhood, marriage was deemed the apotheosis of womanly fulfilment, alternatives to which were regarded as pitiable or unnatural. Emotional and psychological pressures on women to marry were thus added to the social and economic ones of earlier periods, when it was understood that pragmatism would be a primary consideration of female matrimonial aspirations. (p. 6)

There was no other chance for the girls who had always been educated how to be good wives and mothers in their matrimonial lives except finding a good husband to provide them with social status. Richard D. Altick (1973) claims that "the education of these girls of the upper and upper-middle classes was devoid of intellectual content and let alone intellectual challenge" (p. 54) because what they were expected to fulfil as their responsibilities did not include anything intellectual or creative except keeping the house tidy, the husband happy and the children full. That is why the girls' education was restricted to embroidery, sewing or playing instruments so that they would easily catch husbands. However, while they were able to get a social position through marriage, they were losing almost all their legal rights as well as their independent individualities. Being married automatically meant being "non-existent" according to Françoise Bach (1974) who describes the position of the Victorian woman as "husband's helpmate and inspirer," "soul of the home," and "mother of a family" (p. 19, 26). All these psychological, emotional and social pressures on woman forced her to try to find a husband although this would mean her complete loss of her own identity and freedom. That is why Kitty feels herself trapped on the first day of her marriage although she marries the man she loves:

To be fair to Maude, that trapped feeling has emerged well before her birth. I first felt it one morning when Richard and I were just back from our honeymoon and newly installed in our London house. He kissed me goodbye in my new morning room – which I had chosen to be at the front of the house, overlooking the street rather than the garden, so that I could keep an eye on the world outside – and left to catch his train to work. I watched from the window as he walked away, and felt the same jealousy I had suffered when seeing my brother go off to school. (Chevalier, 2001, p.69-70)

So Kitty's feeling of entrapment in the patriarchal society begins when she feels jealousy upon seeing her brother leave for school. Then, when she stays at home saying goodbye to her husband leaving for work, she finds out that she feels the same jealousy. Despite this realization of her imprisoned position, she continues to comfort herself by the way of remembering that she is one of the luckiest women with a husband who would supply her with a nice house, with a cook and servant at the same time. Actually from the traditional perspective of those times, Kitty is expected to be happy with her circumstances because apparently she has everything a woman would seek. However, Kitty's restlessness reaches its peak when she gives birth to Maude, and she feels she can never recover the shock:

It has never been like that with her. Maude's birth was a shock from which I have not recovered. When I came to from the ether and first held her in my arms I felt as if I were nailed to the bed, trapped by her mouth at my breast. Of course I loved her – love her – but my life as I had imagined it ended on that day. It fed a low feeling in me that resurfaces with increasing frequency. (Chevalier, 2001, p. 69)

According to Irigaray (1981) who explores the mother-daughter relations as the disappearing of each into the other in “And the One Doesn't Stir without the Other,” the baby becomes the guardian of the mother's non-existence and her “predestined guarantor” (p. 64, 66). The non-existent position of the wife is guarded by the newly-born baby who not only imprisons her more but also becomes a mirror for her mother to be reflected. But this reflection in the mirror dooms both even to a more restrictive life without a quest for identity and liberation out of this imprisonment. Even before giving birth, woman is already pre-destined to her non-existent position at home via marriage when she transfers from the authority of her father to her husband's. The sexual difference between man and woman has reduced woman to the status of the other while man has always stayed the self. Luce Irigaray (2007) discusses woman's situation as the other in *Je, Tu, Nous*, and asserts that “instead of remaining a different gender, the feminine has become, in our languages, the non-masculine, that is to say an abstract nonexistent reality” (p. 12). Man is as much the other to woman as woman is to him, and from a realistic perspective it is imaginable that two things that are different from each other are others compared to the self. However, this should not necessarily mean that one is the real, original self while the other is only an other that is dependent on the self as seen in the case of man and woman. Within the patriarchal order, man has become the original self while woman is doomed to be the other that is less of a man and completely subordinate to him. That is why Irigaray (2007) discusses that this patriarchal structure has “reduced the value of the feminine to such a degree that their reality and their description of the world are incorrect” (p. 12). Consequently, since woman's reality is no more valid for this structure authorized by patriarchy, they are not regarded as capable of determining for themselves. Thus, all the rights woman should have as an individual are taken away from her in order to be given to her so-called owner, her father at first and then her husband. This immediately results in an absolute identity loss for woman.

In Kitty's case of discontent with matrimony and maternity, it is easily observed that she feels herself completely entrapped with these walls set up around her by wifehood and motherhood. The position of women at home both as wives and mothers is based upon contributing to men's “love of self” while women forget how to love themselves and other women. In *An Ethics of Sexual Difference*, Irigaray (2004) asserts that, “Historically, the female has been used in the constitution of man's love of self” (p. 54). When it comes to the female love of self, it appears to be more complex because women have always been destined to forget about theirs in order to serve for their husbands'. Through marriage and maternity women are forced to be alienated from themselves, and this results in the loss of female identity. What makes Kitty unhappy in her marriage and motherhood is that she does not want to give up her identity completely for the sake of either a husband or a daughter. In opposition to her mother-in-law and Gertrude who are typical examples of the traditional concept of a true woman, Kitty keeps reading and thinking about her entrapped position in the institutions that have been made sacred by the patriarchal order.

In Gertrude's case, it is observed that she is a conventional Victorian woman who has already adapted herself to her different sphere, and she believes that this is the right way for a married woman to act. She is an affectionate wife and a concerned mother. When she talks about the different spheres a wife and a husband are supposed to occupy, she claims that, “Albert is right in most things, but when it comes to running a household I do get my way” (Chevalier, 2001, p. 111). Gertrude accepts that her husband is right in everything else except the domestic affairs. As already discussed above, the Victorian society which privileged man in the social and economic affairs, restricted woman within the household. At home, the primary function of wife is to serve for the well-being of her husband, and the only space where her voice can be heard is this home. Keeping this sphere peaceful and happy, woman is supposed to serve for her husband's love of self as she gradually forgets about her own. When Maude asks about Livy's nanny in their first meeting at the cemetery, Livy answers, “We don't have a nanny. Mama is perfectly able to look after us herself” (Chevalier, 2001, p. 11). After her responsibilities for her husband, woman is burdened with maternity as her most important function in society because she is capable of reproducing her husband's generation. Thus a good mother should be capable of looking after her children as well as keeping the order at home. Actually the reason why the Waterhouses do not have a nanny is that their financial status is lower than the Colemans, however, Livy, as the traditional daughter of a traditional mother, comments on this reality from

a patriarchal perspective claiming that a woman should be able to look after her children alone. This is the point where Irigaray (2004) claims that the woman sacrifices her own love of self in the masculine order:

Traditionally spacing is created, or occupied, by man, child, house-work, cooking. Not by the woman herself *for herself*. And when she is placed as an object by and for man, love of self is arrested in its development. She needs to accede to a love of herself, an affection of and in the invisible which can be expressed in that which touches itself without consummation. (p. 60)

From Irigaray's perspective, the traditional spacing was based on the development of man's love of self, and woman was placed within the house burdened with childcare, house-work and cooking which eventually contributed to the well-being and self-love of man. When woman devotes all her being to her husband and children, there is nothing else left for her. She, blinded by the expectations of the patriarchal order that makes her the "angel" in the house if she fulfils her responsibilities well, accepts this as the natural flow of life without any questioning. But the only possible way of becoming a free and independent individual is to realize that, despite their differences, both sexes have their own identities and neither is wrong or less compared to the other. Thus, woman's reality cannot be diminished to non-existence as it is in the patriarchal system. Man or woman, each sex is a self, and neither of them can be doomed to stay as the non-existent other because there cannot be only one self while there are two sexes. In her essay on otherness titled "The Question of the Other," Irigaray (1995) discusses that this female other is actually the other of the same rather than being an actual other. The problem with woman's case for Irigaray is not that woman is the other but that she is not even a real other but only the other of the same. This means female otherness is based on the male self; that is why whatever the man is, woman is not, and eventually this brings her to a position where she is only a lesser man. In the same essay Irigaray (1995) asserts that, "to get out from under this all-powerful model of the one and the many, we must move on to the model of the two, a two which is not a replication of the same, nor one large and the other small, but made up of two which are truly different" (p. 11). As Irigaray points out, the patriarchal culture is based on this model of the one, the "one" here surely represents man as the authoritative one while woman is only the other which is less. In order to give their identity back to women, this model of the one should be replaced with the model of the two including two separate and different sexes that are neither less nor smaller than each other while being completely different.

In all her conflicts and detachment from family life, Kitty is actually in this quest for her own identity. Surely, her circumstances as an upper-middle class wife allow her to do so; she has all the luxury to keep a nanny, a cook and a servant at home which gives her much free time to spend on her reading and contemplating. The more she thinks, the more detached she becomes. In the Victorian middle-class family, the wife had free time to spend for herself because of her comfortable circumstances provided by her husband. The middle-class reading was therefore in increase; however, woman's reading was never accepted as good for them from the traditional perspective. Since women were supposed to be educated for areas such as embroidery, sewing and playing instruments in order to find a good husband, reading was not serving for this purpose. Paralleling this idea, mother Coleman is surprised to learn that Maude is not good at sewing and playing, and instead she prefers reading:

'She won't be satisfied with her life if she has ideas,' Grandmother said. 'Like you. I always said to my son that you wouldn't be happy. "Marry her if you must," I said, "but she'll never be satisfied." I was right. You always want something more, but all your ideas don't tell you what.' (Chevalier, 2001, p. 78)

According to mother Coleman reading will not get a girl anywhere except putting ideas in her mind. Having ideas is dangerous for a girl because if she knows, she will be questioning, and the result of this will be dissatisfaction with what she has. A reading woman who has her own ideas will be judging the system more as Kitty does. In the traditional matrimonial life, woman's questioning does not get her anywhere because as she questions more, she would not be happy with the system she finds herself imprisoned in. This is the logic that obliges woman to sacrifice all her being which causes

her non-existence in a life restricted with wifehood and motherhood. If a woman begins asking questions like Kitty, she would find out her loss of identity, and this begins threatening the already established system. After her marriage and especially after she has baby Maude in her arms, Kitty realizes that her imprisonment is even doubled, and this makes her isolate herself from her husband and her daughter more. Eventually she becomes an absent wife for Richard and an absent mother for Maude who is brought up first by a nanny and later on by Jenny.

In her quest for freedom and individuality, Kitty meets John Jackson, the governor of the cemetery. Contrary to the angelic image of the Victorian woman who is pure, chaste and sexually innocent even with her husband, Kitty begins to be sexually attracted to this man whom she defines as kind "without making her feel a lesser person" (Chevalier, 2001, p. 120). Her relationship with Jackson means more than a sexual attraction to a man except her husband; besides it becomes a way of knowing herself for Kitty. Since woman has also been alienated from herself, first of all she needs to re-know her lost identity and free individuality before she achieves her quest. The most important aspect of Kitty's affair with Jackson is that she is asked about her opinions, and when she talks about them, she is not being laughed at (Chevalier, 2001, p. 120). Jackson does not come from a good family and he is not as wealthy as Richard is; namely Jackson is not the kind of man a woman would be very happy to meet and marry from the traditional Victorian perspective. However, he does not treat Kitty as someone lesser, and this attracts Kitty because she feels herself a full human being with him. From Irigaray's point of view, this relationship between Kitty and Richard can also be analyzed with her discussion of the development of self-love. In her marriage, Kitty is not allowed to develop her own love of self. Not only in Kitty's but generally in marriages, the wife's primary duty is to contribute to her husband's self-love sacrificing herself. Therefore, women lose their free individual identities, and they get detached even from their own beings. However, her affair with Jackson does not imprison Kitty; on the contrary, this is a way out of the prison she finds herself in. Besides, this affair also contributes to her quest of herself enabling her to discover her unknown desires and wishes.

In *Je, Tu, Nous* Irigaray (2007) asserts that, "Often women are confined to the inner spaces of their womb or their sex insofar as they serve procreation and male desire" (p. 43). As also discussed earlier, the ideal Victorian woman was supposed to be sacrificing and sexually pure even with her husband. The female sexuality was only based on her function for procreation rather than desire or passion. Women were never expected to be wishful to have sex; however, they would tolerate it for the sake of having babies because motherhood was the most sacred duty they were supposed to fulfil. This is why Kitty feels entrapped both in her marriage and maternity, and she tries to find a way out of it in order to search for her free identity. As a result, her sexual attraction to Jackson appears to be a way for her to define her own desires and passions without being reduced to a submissive state.

However, this affair deepens Kitty's depression more when she gets pregnant and has abortion. For a long time after abortion, Kitty cannot recover psychologically, and nobody can understand what has happened to this lively, beautiful woman. As Kitty closes herself in, her isolation from her daughter comes to a point where Maude cannot even dare to ask her mother to go out together although she would like to do so. As Maude wants to share something with her mother, it becomes more impossible as Kitty alienates herself not only from her family but also from the outer world as well. When Maude requests Gertrude to ask Kitty to attend them for the opening ceremony of the library, Gertrude thinks how pitiful it is for a daughter not to be able to do something with her mother, "It is horrifying to think a girl cannot even ask her mother to escort her somewhere" (Chevalier, 2001, p. 184). At this point it is necessary to refer to Irigaray (1995) who discusses how daughters are keen on doing something together with their mothers in "The Question of the Other":

The language the most aware of the other is that of the little girl. She addresses herself to the other – in my research sample, to the mother – asking for her agreement concerning an activity they will do together: "Mommy, will you play with me?"; "Mommy, can I comb your hair?" In such statements, the little girl always respects the existence of two subjects, each having the right to speak. Moreover, what she suggests is an activity which involves the participation of both subjects. In this respect, the little girl might serve as a model for all men and women, including the mother, who addresses her daughter using words like these: "You'll have to put your things away if you want to watch TV", "Pick up some milk on your way home from school." The mother gives orders to the daughter without respecting the right of both subjects to speak, and she proposes nothing that they might do together, as a two. (p. 15)

From childhood, the daughter's conversations with her mother are based on two subjects: "You / I" and in all her attempts she tries to share something with her mother, she wants to do an activity as two subjects acting together without subordinating the other to the status of an object. As stated above, Irigaray compares this relationship between a daughter and mother to the relations between men and women claiming that this can serve as a model for men and women. In the relationship between man and woman, man has been appointed as the subject while woman has been doomed to the status of other/object. On the contrary, the daughter wants to have a relationship with her mother that is based on mutual love and mutual individuality. In all her dialogues with her mother, she shows her wish to act together with her mother in order to share with her, and this sharing does not necessitate the doom of one to the status of a passive object. However, the mother's reaction to this wish of the daughter is actually based on her lost identity which she tries to find in her baby through dooming her to the status of an object. While the daughter's requests are based on a mutual relationship of two subjects, the mother answers with a one-sided language ordering the girl what to do on her own. Her ideal relationship is not based on two separate free individuals but on authority. The reason for this approach of the mother is that her pre-determined fate subdues her to the status of an object where she completely loses her individual subjectivity. As a result, she attempts to define herself as a wife first and then as a mother by having her baby as an other in whom she can mirror her own being. The fact that Kitty isolates herself from her family beginning with the first day of Maude's birth shows that she does not want to maintain her existence within the matrimonial and maternal prison. However, while she tries to liberate herself out of her wifely and motherly prison, she becomes an absent mother who cannot answer her daughter's needs. Eventually Maude ends up being a daughter always in need of a mother figure in her life in order to identify herself with.

Although Maude seeks a relationship with Kitty based on sharing, she cannot even ask her mother to join her for the opening ceremony, and she requests Gertrude to do so. The dialogue between Gertrude and Kitty when Gertrude visits her to invite for the ceremony is also worth paying attention to see Kitty's ignorance of her own daughter. When Gertrude tells her, "Maude will be so pleased, as she also wants to go with you. You wouldn't want to disappoint her. She's such a good girl – top of her class", Kitty answers, "She is?" (Chevalier, 2001, p. 187). Especially after her abortion Kitty finds herself in such a psychological depression that she loses all her hopes to get liberated, and she closes herself in as if life has been taken out of her. However, her attendance to the opening ceremony signals a new beginning for her. Looking from Maude's perspective, the fact that she can eventually attend an activity with her mother makes her feel very good: "She looked like a mourner among partygoers. Still, at least she came – I was pleased just to walk with her" (Chevalier, 2001, p. 188). Although Kitty's mood is completely depressed when she goes to the ceremony with Maude, her daughter feels happy because it is even pleasing for her to walk with her. This signals how Maude is in need of a mother figure in her life in order to achieve her own quest for identity. On the other hand, this ceremony does not end as it begins for Kitty because she meets Caroline Black who is going to change her life completely giving her a new hope for change in her status as a passive and subordinated woman. With Caroline Black Kitty learns about the suffrage movement, and this movement becomes Kitty's everything to which she devotes all her being.

When Jane Eldridge Miller (1997) discusses the significance of this movement for the Edwardian women, she asserts that,

For thousands of Edwardian women, the suffrage movement provided them with a goal and a community, moved them out of their homes into an activist and public sphere, and allowed them to express their unhappiness with women's unequal status as well as with their own particular lot... The advent of the suffrage movement changed all this: it allowed women to focus upon a specific goal in their rebellion, gave them a sustaining community of like-minded women, and permitted them to assert themselves in the public world, and take significant actions to alter the social and political organization of England. (p. 126-127)

As pointed out above, this movement meant a lot for the Edwardian women who sought their liberation from the imprisonment at home with specific duties assigned to them through their participation in this movement. All the improvements in the late Victorian Age giving some rights to women with custody over their children and rights for divorce paved the way for the suffrage movement in the early twentieth century when women began to seek for voting rights in order to represent themselves as full citizens in their country. As a result of her first meeting with Caroline and her inclusion in this movement, Kitty becomes full of life again, and she devotes all her being to this movement in order to succeed in

her quest for identity. And from the first day at the opening ceremony she knows “nothing would ever be the same again” for her (Chevalier, 2001, p. 195). Kitty’s radical change as a member of the suffrage movement is so obvious that even Gertrude, who has always been disturbed by Kitty’s unconventional manners, says she would choose her older state rather than the present one. This movement which has taken Kitty out of her sick bed turns her into an activist radical; she buys herself a bicycle, goes around on it and draws on the pavements with chalk about meetings.

Discussing the importance of bicycle for women, Richard D. Altick (1973) asserts that, “The invention of a manageable pneumatic-tired bicycle to replace the clumsy old hard-rimmed “penny-farthing” machine which had jolted men’s bones, gave her greater physical mobility” (p. 59). This meant that the suffrage movement was a way of moving out of the female sphere. The invention of bicycle helped those women who were actively engaged in the movement like Kitty. Here the word “movement” has prior importance especially for the traditional imprisonment of woman within the boundaries of the household. The subordinated woman found a way out of her entrapment in order to complete her quest for a liberated identity. Thus this suffrage movement means more than the voting right for Kitty, it also becomes her hope to discover herself as a woman. However, from the conventional perspective, the way these women acted was completely against the nature of woman. Jane Eldridge Miller (1997) points out how this actively radical movement destroyed the traditional concept of the angel in the house:

But the violent and public actions of the suffragettes transgressed society’s most essential ideas about women, and made a complete break with social conventions as well as the laws: they were destroyers, not nurturers; they were physically violent rather than pacific and passive; they acted collectively and publicly, rather than individually and domestically. (p. 155)

As already discussed, the Victorian society divided life into two spheres for two sexes. However, this movement and the actions of the suffragettes destroyed the traditionally ideal woman letting women be engaged in the outer world as destroyers or rioters. Looking from the conventional perspective, Kitty’s mother-in-law calls the subject of suffrage insufferable because she thinks that a woman is very well represented by her husband in political matters, and she does not need to have her personal ideas. When Richard learns how much Kitty is involved in this movement, he defines it as “ridiculous nonsense” (Chevalier, 2001, p. 242). Clearly this active suffrage movement disturbs the names mentioned above as well as Gertrude, who tries to keep her daughters away from it, because it is dangerous for the patriarchal structure of society. On the other hand, it is worth discussing that this feminist movement in the early twentieth century that was fighting for women’s rights and equality in the social and political spheres was based on woman’s resembling man. This brought certain defects which prevented woman from discovering her free individuality that was not compared and contrasted with man’s.

In Kitty’s case, her absence as a woman-mother figure in Maude’s life disables her daughter to identify herself with her mother as two subjects representing each other but staying separate. Even Gertrude is aware that Kitty ignores Maude so much, and she says Maude has become her third daughter (Chevalier, 2001, p. 226). The most important moment when Maude needs her mother and cannot find her around is when she begins to menstruate. Interestingly enough, the first time she has this experience Maude is with her father watching the stars. She feels extremely embarrassed, however, she runs back home not to find her mother there. Instead, Jenny becomes a mother figure for her helping and calming her down. Upon Jenny’s suggestion that she needs to tell her mother Maude thinks, “I knew that tomorrow I would say nothing to Mummy. She wasn’t here now when she was needed most. Tomorrow did not matter” (Chevalier, 2001, p. 237). Even at this important moment when a daughter needs her mother most, Maude cannot find her mother whom she has always lacked spiritually if not physically. Throughout her mother’s lifetime, Maude is never able to have a sincere relationship with her that is based on mutual love and respect towards each other’s free individuality.

In *Why Different* Luce Irigaray (2000) discusses the effects of this lack of a proper relationship between a mother and a daughter asserting that,

The little girl has the greatest aptitude for dialogue; she wants to talk *with*, and first *with her*, her mother. Strangely enough, our tradition is deaf to this demand, at least today: the little girl doesn't even find a *with Her*, the Mother, with whom to have an inner dialogue. This is painful for the daughter or the woman, and paralyzes their becoming in communication with themselves and with others. It's also a loss for the entire culture, for all community life: a loss of dialogues, of exchanges between people, a loss of feminine identity, of fruitfulness, of the difference between woman and man. (p. 37)

For Irigaray, the relationship between a mother and a daughter that is based on dialogues, that does not imprison them within their socially structured roles but liberates them as two subjects having their free identities is vitally important for women's quest for freedom. In *Je, Tu, Nous*, Irigaray (2007) claims that "Mother-daughter relationships in patrilinear societies are subordinated to relations between men" (p. 9). With the hegemony of patriarchal power in social life and language, even the relations between mothers and daughters are pre-determined without leaving any space for them to seek a free identity. That is why although the daughter is eager to have a dialogue with her mother in order to fulfil her identity search; she lacks another "she" in her mother with whom she can have an inner dialogue. This lack of a proper relationship between a mother and daughter that imprisons neither of them is absolutely painful for the daughter and the woman in her because she falls into an identity crisis when she cannot find a woman-mother with whom she can identify herself. Considering Maude's position while Kitty is alive, it is possible to argue that as Kitty tries to find her free identity, her ignorance of Maude affects her daughter's identity search since she lacks the mother figure she can have an inner dialogue with to assert her womanly freedom.

For Irigaray, as stated above, even the mother-daughter relationship in societies dominated by the masculine power is determined by patriarchy. Woman is put in such a position that the only sphere she can dominate is the household with her children. Since she is restricted with the housework and childcare, she tries to find her identity within these restrictions. Throughout this process of finding her identity in her daughter, the mother has authority over her daughter restricting her as the patriarchal structure restricts all women. She looks after her daughter, nurtures her while she also feeds her own being. In Irigaray's "And the One Doesn't Stir without the Other" (1981) the speaker, who is a daughter, verbalizes her wishes for the relationship she has with her mother:

I'd like you to remain outside, too. Keep yourself/me outside, too. Don't engulf yourself or me in what flows from you into me. I would like both of us to be present. So that the one doesn't disappear in the other, or the other in the one. So that we can taste each other, feel each other, listen to each other, see each other – together. (p. 61)

In the traditional mother-daughter relationship, the mother drowns herself in her daughter because there is no other free space left for her to define her own identity. With the birth of her daughter, the mother feeds her own being while she nurtures the baby daughter, and these two disappear into each other without realizing that each has her own free identity. The authority the mother has over her daughter disables them both to be present separately. That is why the most important function of a mother-daughter relationship should be to let both the mother and daughter be separate individual identities while they can feel, taste and see each other as Irigaray emphasizes. Generally, in the traditional system, the mother fails in providing such a relationship because she is an alien even to herself, she does not know her free identity and she is completely lost in the patriarchal system. Thus, while she tries to find herself in motherhood, she causes her daughter to be lost in the same emptiness.

Considering Kitty's relationship with Maude, it is possible to observe her authority over Maude that affects her identity search. The authority Kitty has over Maude is not the same as the customary one because Kitty is not a traditional mother. Obviously enough, Kitty is not a mother who tries to find her identity through her daughter. However, from a different aspect, she also establishes a similar domination over her daughter when she begins using Maude as a tool helping her for the suffrage movement though Maude is not interested in it at all. When she gets into the prison, she forces Maude to collect money for a campaign they are going to have as suffragettes, and later on after she is released, she forces Maude to weave banners for the big march. Here Kitty's primary function is not actually to leave a female legacy for her daughter

but instead she tries to fulfil her own quest for a liberated identity using Maude as a help-mate. Thus Kitty and Maude can never have these important dialogues Irigaray focuses on in her arguments that would enable Maude to seek her own free identity through identification with a woman-mother figure.

The failing point of the feminist movement Kitty becomes part of is that they base their actions on resemblance to men instead of accepting their differences and focusing on the reality of different sexes that both deserve to be fully free individuals. The best example for this failure is that Kitty is dressed up as Robin Hood leading a horse on which Caroline Black sits armoured with a silver helmet in the big march. Dressing up or acting like men in the social and political sphere does not bring what is necessary for woman to discover her free identity. In *Je, Tu, Nous* Irigaray (2007) asserts that, "women's exploitation is based upon sexual difference; its solution will come only through sexual difference" (p. 4). That is why she also claims that equality seems to be a mistaken term because the two sexes are different from each other; however, this difference does not necessarily mean the subordination of woman to man. Woman and man are different from birth and the social structure should be based on the two separate sexes, each having its own social, political and economic rights without dominating over the other. However, the movement Kitty is involved in detaches woman from herself in order to resemble the other, thus this results in Kitty's death hit by a horse. Interestingly enough Kitty dies hit by a horse which is itself a representative for the male power. This is why Irigaray asserts that woman's discovery of a free female identity is not possible through resemblance to man but with a focus on a different but as much liberated female identity.

Although Kitty fails as a mother during her lifetime, her fall as an absent mother affects the rest of Maude's life especially in her quest for a free self. When Kitty is hit by the horse, she leaves her most important inheritance to her daughter as she says, "As long as you become something, I don't mind what it is. Except perhaps a wife. But don't tell Daddy that...Go to university" (Chevalier, 2001, p. 311). Within the last hours of her life, Kitty has her crucial dialogue with her daughter which will affect her life deeply after her mother's death. A doctor or an astronomer it does not matter, Kitty says, as long as Maude does not become a wife. And in order to achieve this, she needs to go to university. In "When Our Lips Speak Together" Irigaray (1980) expresses the importance of speaking to each other for a mother and daughter claiming, "We must learn how to speak to each other so that we can embrace across distances. Surely, when I touch myself, I remember you. But so much is said, and said of us, that separates us" (p. 77). Kitty, as an absent mother in Maude's life, can never succeed to learn how to speak to her daughter in order to save her daughter as well as herself out of the emptiness they have fallen into. That is why, waiting in front of the house for her mother who is in her death bed now, Maude says, "I did not want to see my mother. I had been waiting for her all my life, and now I preferred to be waiting for her always, if that was the only alternative" (Chevalier, 2001, p. 327). Maude's life until this point has been a waiting process for her mother who has never been really existent in her life as a woman-mother figure with whom Maude can identify herself. Eventually when she goes upstairs to utter the last words with her mother, Maude is surprised that they can only talk about jasmines in the garden.

On the other hand, Kitty's last words signify how she has always been dependent on Maude's presence at her side. She says although she has always pushed her away, Maude has always stayed with her. However, finally this time, despite Kitty's unwillingness to let her go, Maude lets her mother go, and the absent mother eventually falls. However, this fall of the absent mother leaves an important effect on her daughter who begins resembling her mother not only physically but also mentally. As she grows up Maude begins to put on Kitty's dresses and ask for her rights especially with her wish to go to university.

In Irigaray's "And the One Doesn't Stir without the Other" (1981) the voice of the daughter says,

And the one doesn't stir without the other. But we do not move together. When the one of us comes into the world, the other goes underground. When the one carries life, the other dies. And what I wanted from you, Mother, was this: that in giving me life, you still remain alive. (p. 67)

The mother and daughter relationship is based on mirroring each other and disappearing into each other in the patrilinear societies. Although, as Irigaray asserts, one cannot stir without the other, they cannot move together, either. Figuratively the mother is completely lost within her matrimonial or maternal duties, and she tries to find her own identity within her

daughter forcing her into the same emptiness and loss. Or realistically, the mother passes away and leaves her daughter all alone behind. Both ways, the daughter is also lost as a woman unless the mother has the ability to exist together with her daughter but as separate free identities in order to save both herself and her daughter out of the emptiness they are imprisoned in. For Kitty and Maude's relationship, since Kitty feels herself entrapped within wifely and motherly responsibilities, she completely detaches herself from her daughter during her lifetime. Thus, she ends up being an absent mother for whom Maude waits all her life. Being unable to speak to her daughter and have a relationship with her that is based on mutual love and separate free identities; Kitty causes Maude to lack a woman-mother in her life that might help her in her own search for a free self. However, with the eventual fall of the absent mother, the daughter is left with her inheritance to go to university. As a result, Kitty leaves her daughter behind going underground but the daughter who is left behind takes her role as a woman-daughter to fulfil her mother's quest for a free female identity.

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Semantic Changes – the Factors and Consequences of the Word Meaning Process

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Abstract

This paper covers the linguistic and non- linguistic phenomena of semantic changes. This paper aims to deal with the main factors, the nature and the consequences which bring to this semantic change of the word meaning. Using all the time a comparative approach, we have tried to address to four main factors and consequences of this change: internal linguistic factors, historical factors or cultural changes, social factors, psychological factors which can help us to understand the actual meaning of a word, illustrating them with relevant examples from both English and Albanian language.

Keywords: linguistic, non- linguistic, semantic change, word meaning, internal linguistic factors, denotative meaning, non- denotative meaning

I. Introduction

Enhancing the marking of the word and therefore new meanings enrichment lies at the heart of the principle of linguistic economy. The reasons of semantic changes are diverse and different. They may be linguistic or non – linguistic ones. The development of society and the changes that it undergoes, language follows on the same path, changing its semantic structure in order to reflect all social, cultural, historical or economic movements.

Regarding trends and laws defining phenomena of the word semantic change, linguists have provided some thoughts. Thus, Breal was the first to think that the science of semantics must try to put laws governing semantic changes. However, he adds that can only classify phenomena in categories¹. While Sossy associated with changes of the meaning in French word "poutre" wrote that the change "has occurred for special reasons and does not depend on other changes that may have occurred at the same time, this is a coincidence among all the changes recorded history of a language².

II. The factors of semantic changes

Antoine Meillet (1905)³ and Ullmann (1962)⁴ make a classification on the factors of semantic changes, through grouping them in :

1. Internal linguistic factors

We can have a further classification here, mentioning ellipsis. In compound words with two components, when one of them get out of use, the other one which has its own meaning takes also the sense of the first one which is not used anymore in

¹ Breal, M. (1991), *The Beginnings of Semantics : Essays, Lectures and Reviews*, Ed. And trans. By George Wolf. Stanford University Press

² Traugott, C. E. and Dasher, B. R. (2002), *Regularity in Semantic Change*, Cambridge University Press, pg 52 - 65

³ Traugott, C. E. and Dasher, B. R. (2002), *Regularity in Semantic Change*, Cambridge University Press, pg 52 - 65

⁴ Ullmann, S. (1962), *Semantics : An Introduction to the Science of Meaning*. Oxford : Basil Blackwell

the phrase, *sale(ulje cmimesh)*- cut price sale; *starve(vdes urie)*- starve of hunger; *private(ushtar)*- private soldier, in Albanian language we also have *cung- cung hardhie*; *vesh- vesh rrushi*; *laj- laj borxhin*, *detyren*; *vese- vese shi*.

Secondly, when a word is borrowed intentionally, it makes the other existing word to get out of use, for example *sloth-slowness-laziness*, after the use of the new word *slowness*. Using an existing word with another new analogical sense with the same meaning as it is in the language it is borrowed from. For example *bear- ari* ; *The Great and Lesser Bear- Arusha e Madhe dhe Arusha e Vogel* borrowed from ancient Greek.

Thirdly, the discrimination of synonyms may cause the semantic qualification. For example, the word *hound- "dog"*. After the word "*dog*" was borrowed by Scandinavian languages the first word *hound* became a more specific word *hound- a dog used in hunting- "qen gjahu"*.

Fourthly, the change of a linguistic unit used to avoid the conflict of homonyms. In Albanian language the word *zamer* or *zemer* that means "*afternoon*"(*pasdrekja*) in some tosk dialects is the same as word *heart*, "the part of the body". This might have caused it to get out of use in this language. While in geg dialect, *zamer(afternoon)*, so it is clear that we have to do with two different words¹. Referring to English language we can mention *let*, which meant *prohibit*. Its origin is the Old English word *lett* and that were not anymore in use when the other old English word *lætan* – 'lejo' was changed into *let*.

Another semantic factor might be the case when two words that sound the same influence in each other sense for example : *Sap- limfa e bimes* if we take it away its structure get weakened. According to this meaning there was created the new homonymy meaning of it *hap nje llogore and minoj dicka nga themelet*. In Albanian language we can find as a homonym the word *ëndëz- 'pëlhure e merimanges'* (the spider web).

Words meaning can change as a result of syntax structure change. For example, *give pleasure to- I jep kënaqësi dikujt* is different from *derive pleasure from- marr kënaqësi nga diçka/dikush*.

2. Historical factors or cultural changes

Historical factors or cultural changes is the second factor. For example *car 'cart' " qerre "* , is used with the new meaning "*automobile*" in Albanian language; the word *brisk* derives from word *bri*, and this is why nowadays we also find *dele briske- dele me brirë*. This happens because years ago pocket razor were made by *horns*.

3. Social factors

Social factors are when the word changes its area of use. *Harvest- vjeshtë*, has a specific definition in agriculture: "*te korrurat*". In this case we have to do with the transition of one word from a broad area to a more specific area of use or vice versa. A similar example in Albanian is that of the word *fyell* which is a musical instrument but this word also has a more general meaning which is "*gyp, zgavër*", *si fyell n'mjalti*, meaning "*huall, hoje mjalti*". Cultural and social changes are unpredictable; they are related with the way how the language works and how it is transmitted from one generation to another one. For example, the word *bead- lutje* in English now is used with a new meaning: *top I vogël i rrumbullakët, sferë (sphere)*. This is influenced by the use of the expression *counting one's beads- thuaj lujtet*: (*during beads there were used an rozario and the number of units meant the number of prayers*).

4. Psychological factors.

This is when we avoid the use of those tabu words. Thus, for example *crafty* meaning *skilled- I aftë, i zotë*, is often used as a euphemism of the word *dishonest- ipandershëm*, but the meaning comes from the inference and relates to this lexical unit : *e bukura për buklën(beaty) , përdhesi për gjarpin (snake) or reform - per pushimet nga puna (firing from work)*

However, the psychological factors are not simple. Referring to the so repeated discussion on meaning category, not just as a linguistic but also as a cognitive one, we define semantic changes as a consequence of psychological processes. The

¹ Cabej, E. (1976), *Studime Gjuhesore II*, Rilindja, Prishtine, pg. 139

fundamental fact, that moves on psychological elements of semantic shift, is the necessity to speak the language. The language changes because people tend to express their thoughts correctly and much better. This explains the formation of some metaphors and idioms which pass through a personal use to a wide area of use, for example *make's one mouth water- me lëshon goja lëng; to hit the headlines- del në të gjitha lajmet; to sell one's soul- ja fal shpirtin djallit*, etc...

Referring to this fact, the differences between external factors and vital linguistic changes are connected with the idea that in some cases the semantic changes come as a consequence of changes in real objects which we refer to. Thus, for example, with the development of science it was also changed the concept people had about *electricity* and *atoms*.

According to internal linguistic factors, expect analogical linguistic changes (mutual semantic influence of words which are connected formally), we have intentionally and unintentionally changes, more spontaneous. Unintentional linguistic changes are more regular and they happen more gradually and collectively than those individual and immediate changes such as intentional changes. Those last ones happen as a result of an individual act trying to find a more expressive word that shows ideas and thoughts of the speaker better than a common word. Even though the distinction of these changes is not so evident, according to classifications of Carnoy and Stern¹, the unintentional linguistic changes include also fundamental semantic change such as generality, semantic specialization and metonymy. Meanwhile, the intentional changes often have to do with semantic substitutions to achieve a special effect. We can mention hyperbole, euphemism, dis euphemism and metaphors. However, the main factors of semantic changes are the differences between semasiological and onomasiological mechanisms. Semasiological elements are related with the creation of the new lexemes within the existing lexical unit. In contrast with this, the onomasiological elements or the 'lexicogenetic' include changes related just with a concept. Despite the fact that if it is early used or not, it is expressed with a new lexical unit. So, semasiological innovations complete the concepts with new words which are not part of the vocabulary of an language. Changes are really important, not just because they cause automatic semasiologic changes but also because they create an onomasiological necessity, a necessity to create a new lexical category or adjust it with the existing one².

III. The nature and the consequences of semantic changes

Within semantic shift we notice the creations of new meanings which conserve a relation with original meanings. Here, are included some semantic subdivisions such as semantic contraction, semantic expansion and semantic resolution. These changes in meaning which include denotative meaning are divided in analogical and not analogical changes, if the new meaning is created in analogy with the old one or not. Considering this we can classify four big groups:

1. Semantic changes of denotative meaning

Semantic changes of denotative meaning, that aren't based on analogy, include metonymy, metaphor, the contractions and the expansions of the meaning. These semantic changes are the most important in all classification of semantic shift. The contractions and expansions, known respectively as the specialization and the generalization of meaning, are two types of semantic and lexical changes, where one of the new lexical unit develop a new meaning and this last one has a interdependence relationship (in meaning specialization) or superiority (meaning generalization) on the older sense. So, the contraction of sense means that the usage sphere of the new sense is a subdivision of the older usage sphere of the old meaning. While in the expansion of meaning, the new sphere includes the older one, too. There are some examples of meaning contraction in English, as: *Queen*- firstly used as "wife" but now it is more specific because it is just used for "the wife of the king", "soveran woman" or in old English *deor- animal (kafshë)*, from this general meaning came the more specific one which is used as *deer- drieri*. Another example is that of the word *case* which means differently for a doctor (illness, patient), lawyer (padi, charge), linguist (rasa e emrit). *Gas- gaz* has also different meanings, for a chemist, for a housewife, a mechanic, a miner etc. Thus, we don't have to do with a contraction of the meaning or of the notion but the sphere of use get contracted.

¹ Albert Carnoy, 1927, *La science du mot* and Gustaf Stern, 1931, *Meaning and the Change of Meaning* te Dirk Geeraerts, 2010, *Theories of Lexical Semantics*, Oxford University Press, pg. 26

² Geeraerts, D. (2010), *Theories of Lexical Semantics*, oxford University Press, pg.41

Based on meaning expansion we have the example of word *moon*- firstly a satellite of the earth and later satellite of the planets. *Orarrive*- firstly a borrowed word from French meaning 'arrive in bank or river banks' but now its meaning is wider, just arrive. The same thing occurs in the word *tregoj*, which comes from a more specific sphere of use: "tregtoj me sende te vogla, hollesira" this word expanded its sense and now we use it as "dëftoj", in the same way, *kallëzoj* comes from agriculture sphere and nowadays it is used as "tregoj, rrëfej, dëftej", and it also has a more specialized meaning in legal language: "kallëzim penal" or "kallëzoj nje krim" meaning "denounce". In all the cases we can have semantic components that are present in the new meanings or that can definitely lose from the semantic structure of the word.

Metonymy and metaphor are two other types of semantic shift. In the case of metonymy, the semantic match between two meanings of semantic unit is based on the cognation of phrase references. When we say *e piva të tërë shishen*, we mean that we drank what is inside the bottle. When we talk about a cognation relation, this concept includes all possible associations related with time, place or purpose cognation.

There are a lot of metonymic shifts in Albanian and English language. One of the factors is that the objects are quite complex and when we conjure an object, we don't always have in mind this features complexity or distinctive features, but just one or some of them. Consequently, we can mention different examples like: *the whole village/ I gjithë fshati doli në shesh*; *father of science/babai i shkencës*; *champagne-shampanjë*; *ate three dishes/ hëngri tri pjata*; *the White House/Shtëpia e Bardhë*; *the Pentago/- Pentagoni ect...*

On the other hand, metaphor analysis is based on a similarity relationship. Referring to metaphor, we have the transition of one object label as a label of another object, according to a common feature. Firstly, the label of the first object which is the same for the other object matches both of them closely. When we mention their label, we bring in memory both of them. When the images of these objects get separated and get away, the mentioning of one of them doesn't bring in our mind the next one¹. Thus, we have the transition from a literature element into a lingual element. There is no other label for these two objects so it is created a new lingual meaning.

Even though the analysis of a similarity relationship, which may include similarity in function, form, material, colour or shift from the abstract to the concrete etc, may sound easy, it isn't. Consequently, we can say that metaphor include in itself a figurative similarity². Metaphor is one of the most productive mechanisms in forming of new meanings in a language. For example, *warm/cold/sweet voice- zë i ngrohtë/ i ftohtë/ i ëmbël*; *long speech- fjalim i gjatë*; *short time- kohë e shkurtër*; *mouth of the river- gryka e lumit*; *head of household- koka e shtëpisë*; *teeth of a saw- dhëmbëzat e sharrës*; *leg of the table- këmba e tavolinës ect...* The order of these examples in English and Albanian was not unintentional. Through them we can argue that the facts of this linguistic mechanism existence are interlingua. Referring the fact that the meaning plays an important role through conceptual and lingual field, these concepts we just mentioned are universal and just their expressive material part in specific languages changes. Consequently, analyzing conceptual and semantic fields that linguistic phases share with each other, we can also talk about some tendencies of semantic nature of meaning development. Some of these tendencies are based on universal models of metaphors, for example, shifts from one sense perception to another one. The taste sense is used as a metaphor for emotions or for the semantic transposition from visual sense in the cognitive processes. Thus, we can find the semantic transposition below:

Hearing senses----sight sensesex. *Loud- high volume (me zë të lartë)---- having offensively bright*

colours(ngjyra të ndezura që bien në sy për keq), a loud necktie; in aloud manner(sjellje e keqe)

Touch senses---- taste sensesex. *sharp(e mprehtë)---- having an acrid taste(me shije të athët, i thartë), a sharp cheese(djathë i thartë)*

Taste sense--- emotionex. *Bitter, sweet memories- kujtime të hidhura, të embla*

Physical appearance ---- personalityex. *sharp, thick---- I mprehtë, i trashë*

Sight senses--- perceptual skillsex. *clear, see---- e qartë, shikoj*

¹ Thomaji, J. (2006), *Leksikologjia e Gjuhes Shqipe*, Botimet Toena, Tirane, pg. 94

² Geeraerts, D. (2010), *Theories of Lexical Semantics*, Oxford University Press, pg.28

Per nga vlera monetare dicka e lire-- negative connotationsex.to feel cheap--- (ndjehet i ulët, i turpëruar)

Skilled --- dishonestex.cunning as a fox--- dinak si dhjepër

These shift tendencies can be concluded in three main categories according to their influence on speaker himself, so it may be defined as a high level of subjectivism.

The first tendency - meanings based on external situations---- meanings based on internal situations (evaluations/perceptions) of an individual; *prek- përjetoj, vlerë monetare- vlerësoj nje situatë*. This tendency includes many shifts from a concrete meaning --- in an abstract meaning.

Second tendency - meanings based on internal and external situations---- meanings based on actual text or meta linguistic situation. According to this tendency of semantic shift, we can explain the verb meaning ... *I promise, ... e deklaroj të hapur, shpall të pafajshëm*.

Third tendency - meanings always have the tendency to be based on state, thoughts and subjective attitude of the speaker for a certain statement. Here we have to do with a pragmatic function, where speakers express their attitudes for the text and for the selected strategy.

2. Semantic changes that are not part of denotative meaning

Semantic changes that are not part of denotative meaning can include every kind of change that is not related directly with the referent,because this semantic shift includes every change of emotional aspect of the meaning. Two main types of these changes usually include:

a)a semantic displacement to the most negative aspect of emotional meaning, so we have to do with a degradation of this negative meaning, ex. dumb- *silent, unable to speak(nuk flet dot, memec)* now it is used with a new meaning *budalla, nuk ka gjykim të shëndoshe*,the word *artificial*- firstly was used for “punuar me dorë, ndërtuar me mjeshtëri”, but in comparison with word *natural- naturale*, it gained a negative meaning, because everything natural was considered positive.

b) A meaning displacement to a positive aspect of the meaning, improvement of the meaningex. *knight*- it was used for *djalë (boy), shërbëtor* while now it is used for a honor title *kalorës (knight), pretty*- from *tinezar* now it has a new meaning, *simpatike*.

However, we should know that degradations and improvements of the semantic meanings are not always companied with denotative changes and the original meaning may be saved or not. For example, in English, word *boor*, used for *fermer, fshatar një njeri pa edukatë* is a denotative and emotional change in the same time.

Emotional nuances give to the word the ability of expressing speaker's opinions about what it is said and how he evaluates it. In these cases, we can notice a contrast between neutral words and those of emotional nuances; for example, *buf-* “shpend grabitqar i natës” despite of this meaning it is also has a negative emotional element in it, used for a personthat is “i plogët, i trashë nga mendja, matuf, torollak, i përgjumur”.

Starting from above analysis, the emotional element of a word (that is the new derivative meaning) changes from degradation andimprovement mechanisms of meaning because there we have to do with a meaning displacement from a neutral denotative to a new meaning, positive or negative. In Albanian language we can mention *zot* or *zotëri*(sir); as a consequence of ideo-political attitudes, there was a negative connotation of its meaning; the explanation is: perdoret per t'iu drejtuar ne menyre zyrtare a me nderim burrave qe jane shtetas te nje vendi josocialist e qe nuk jane komunist¹.This meaning can't be found in Fjalorin e Shqipes se Sotme 2002, after social and political changes in our country.

¹ Fjalor I Gjuhes se Sotme Shqipe 1980, fq. 2249

3. A word copies the semantic structure of another word

The group of analogical changes includes those semantic changes where one word copies the semantic structure of another word. We can mention borrowed words. An example of this is the Greek word *angelos*, that before it was just used for *mesazherit*, but later on, following this word structure in Hebraic, it took a new meaning (it is also used for *engjëll*)

In the same language, analogical changes based on semantic associations, can be obtained even when lexical field units widen their semantic structure, coping the other structure way of expansion for the same structure. (for example, expressions *para të zeza*, *tregu i zi*, formed an analogy for the other colours, too. For example, *ngjyra gri-* used for activities that are not totally legal and avoid existing rules)

4. A new concept equivalent with a lexical unit.

We should stress that semasiological changes are part of a more broaden category, such as onomasiological change. When a new concept has come, he should be present with a lexical unit.

Through most important lexicological- genetic mechanism we can firstly mention word-formation based on morphological rules which causes the formation of new words, for example *zbukuroj*, *nguros*, *shfletos*, *ecejake*, etc.. Secondly, new words-formation by phonetics changes, for example, abbreviation *pro* for *professional*, or word creation for example *brunch-* as a formation of *breakfast* and *lunch*. Thirdly, new words can be borrowed from other languages. Fourthly, new words can be formed from the basis of the nature sounds, such as *sounds imitations*: *cicërij*, *gumëzhij*, *mjaullis*, *gëk-mëk*, etc, or different company names as Kodak. Fifthly, new expression can be semantic expansion of existing expressions.

However, we have to stress that all analyzed processes mentioned above can't be found separated in specific words; they can be combined within semantic changes of a single word. It is shown interest in the case of word *toilet-* whose original meaning has been "një coë rrobe për të mbështjellë robat, shami koke", and later we have e broaden meaning; this word was used for different types of clothes and mostly meaning "clothes sew", "qepja e rrobeve", it was used also for i, e *veshur mire*. In this meaning we have metonymy and euphemism for "tualet".

IV. CONCLUSION

In this study, it is concluded that every single word has a general lexical meaning which itself is a linguistic category due to the concept which is a logical category. This general meaning is almost similar with the language function but again not equal with it. As it is closely related to different language functions, it is absolutely distinguishable as a linguistic unit from other main units of the language.

It is also concluded that not only the main units of language have meaning but also the other classes of semantic- word formation or are responsible for the changes of meaning. In the end, we have some specific meanings that distinguish the language units from each – other. If the words are distinguished from their general meaning, they will not be called word; and if they will be distinguished from their grammatical meaning or lexical – grammatical; at the same time they are distinguished also from their specific meaning that each single word contains and which makes them different from each – other.

The meaning shift are part of an onomasiologic process, no matter if they are intentionally or not. In both cases, these changes in meaning happen as a consequence of internal and external linguistic factors. In general, these changes have been classified based on a contrasting relation; widening and narrowing, metaphor – metonymy not allowing in this way another direction of meaning development.

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Maritime English Language – General Features

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Abstract

The aim of this paper is to point out at the real role of English for specific purposes and its importance for the development of modern society (where English for specific purposes is accepted as the international language) and that the essential characteristics of English of maritime profession - as simultaneously creative and limited professional language are clearly and accurately defined. Under the linguistic creativity is primarily implied the ability of any natural language to create from a limited resource of linguistic units an unlimited number of linguistic units at all levels- the phonetic, phonological, morphological, lexical, syntactic and semantic level. Thus, limitation of linguistic units accompanied by linguistic unlimited creativity allows linguistic functionality, respectively the ability of language to respond to all challenges of civilization, man and society. With its creativity language transcends all boundaries and is ready to respond to any new accomplishment, invention or appearance of the modern age.

Keywords: register, lingua franca, interference, general language, specific purpose.

1. INTRODUCTION

Conversation is the widest field of social action, it is the system of the richest articulation, an inexhaustible potential and the widest opportunities. It is superior to the other (restrictive and narrowing) systems of discourse exchange; it is their origin and always alive source. The distinction between spontaneous and imposed creativity can be observed in the examples from the media and everyday conversation. Instead of connecting, which is the primary and natural function of one's language, the language can also separate and form the artificial boundary. In order to conclude this segment with the positive example in linguistic terms - diametrically different cultures, mentalities and people in the United States officially communicate in one language. The *Linguistic relativity hypothesis* purports about the limits of language based on which every man's view of the world is affected by the specific structure of the mother tongue at least in some aspects, therefore, European, Chinese, Arab and Indian, from that very reason do not live in quite the same world. This assumption, very inspiring though unproven and probably not verifiable has long historical roots but is particularly associated with the American anthropological linguists Edward Sapir and Benjamin Lee Whorf, during the half of this century. Around the same time, similar views induced a philosopher Ludwig Wittgenstein to concise but deep conclusion that the limits of one's language are simultaneously the limits of his world.

In philosophy, psychology and other sciences has been written a lot about the existence of the "real world" (as it is) and the "projected world" (the world as we experience and see). For example, in the framework of linguistics this distinction is systematically applied by Jackendoff to the semantics of natural language. Thereby, he also enters in the field of cognitive psychology and observes linguistic structure as a product of the mind in which mental processes occur automatically and unconsciously. Contemporary researches in human and animal psychology support the statement of our inborn ability to create projected world and to understand each other (Jackendoff, 1983: 30).

2. ENGLISH LANGUAGE AS THE GLOBAL *LINGUA FRANCA*

The only real option for overcoming the language barrier is the usage of a natural language, which serves as the global *lingua franca*. The English language has already become a world language, thanks to political and economic progress made over the last 200 years by the people who speak English. English is used in more than 60 countries as the official language and it takes a prominent place in more than 20 others. It either domineers or has a secure position on all six continents. English is the main language of publishing, journalism, international business and academic conferences, science, technology, medicine, sports, international competitions, pop music and advertising. More than two-thirds of the

world's scientists write in English. From the total amount of information stored in the memories of English systems, 80% is in English. Radio-programs in English have been received by more than 150 million listeners in 120 countries. More than 50 million children have been learning English as an additional language at primary level; over 80 million students have been learning it in high schools (these numbers do not include China). It would not be difficult to fill in the next few pages with similar statistical data.

The number of native speakers of English now reaches around 300 million; another 300 million use English as a second language; and also 100 million speak it fluently as a foreign language. Some more radical assessments, which also take into account the speakers at a lower level of language fluency and knowledge show that the total number of speakers nowadays exceeds one billion.

2.1. Maritime English basic features

Although English has already been recognized as an international language both on land and at sea, it is necessary to be followed by clear rules in order to reduce the possibility of ambiguity and vagueness while sending and receiving messages. In contrast to the everyday communication, i.e. the conversation in which one statement performs a lot of different functions depending on the context, seafarer's English is precise and far more limited than everyday language. This linguistic limitation, respectively adjustedness is the key presumption for effective communication in the maritime profession.

For successful transmission of messages and communication in the maritime until nowadays have appeared several variants of maritime English, in linguistics known as *restricted languages*. British linguist (J.R.Firth) (1890-1960) introduced this term as a label for strictly reduced linguistic system that is used for a particular activity. This language is so contextually closed, that only a little linguistic variation is allowed. Such "languages" may be oral and written, and they can be found not only in specialized but also in everyday contexts. They usually consist of routinely-used formulaic structures, with conventionalized prosody or typographical layout, as well as the restricted vocabulary. Such languages are called "special languages" by Škiljan under the explanation "And within the society which overallly uses one linguistic system, different forms of social and economic determinants encourage the emergence of particular, for the other participants of society at least partly incomprehensible "subsystems" - which are commonly referred to as *special languages*. Although the causes of their occurrence are quite diverse, they can probably be divided into three main groups: special languages emerged out of the need to be communicated a specific sub-set of non-linguistic universe, which is interesting as an object of traffic only for a particular group of speakers, or they have grown out of desire and intent that other speakers do not understand what is communicated about, or finally they are the result of the tendency of a social group to be identified by the linguistic labels within itself and distinguished from other groups. "

Basil Bernstein, who originally developed the term, during the 60-ies of the last century (which we must admit, given the course of linguistic thought is by now ancient history) the restricted speech or code defined as a speech with short, grammatically simple, often incomplete sentences, simplicity and repetition of the same conjunctions, limited use of adjectives and adverbs (Bernstein, 1979: 19-22), so all in all speech that is incomplete, grammatically incorrect and with poor vocabulary. Bernstein attempted to prove that children from lower social classes use **exclusively** restricted speech as opposed to children from middle and upper social classes. Also in Bernstein's works is being observed the fact that even these so called limited speakers can be extremely knowledgeable in a particular area or when it comes to a particular area they are more skilled, more familiar, and even more educated from the so-called elaborated code. The farmer will be taken as an example, a man who spent his lifetime in the countryside cultivating the land and being surrounded by parents or friends who are illiterate. Neither he nor his parents went to school, so maybe he did not have anyone to teach him about chemistry, physics or mathematics. If you ask him what is a resonance, interference or sinuous, very likely he will not know what it represents. However, if you ask him what is a mulcher very likely he will laugh at you and might even say: "It is impossible that you do not know!" He will explain to you not only what it is, but also how it works, what effect is achieved, of which is better than, etc. Does this mean that he comes under restricted speakers and therefore less intelligent people? Whether such man can demonstrate his overall knowledge in an artificial atmosphere of testing and in a situation where he is required to respond to just certain questions? A doctor of engineering science talking with a doctor of philology will also be taken as an example. The latter, in some kind of context might mention the ellipse, referring to the elliptical sentence that lacks a part of the sentence, and the first might think that it is a closed oval curve line and asked oneself what this has to do with what is discussed. Maybe on a given topic they will not have much to say but instead they will be silent and listen,

does that mean that he comes from a lower social class, perhaps he is less educated, etc.? Who would agree with this? Some of the world's greatest experts are only experts when it comes to their specialty, beyond it or some other areas outside their interest they may know a lot less, be less knowledgeable, use poor vocabulary, etc.

3. ENGLISH LANGUAGE AS A LIFE-SAVER

The needs and profile of our seafarers who are now sailing around the world have changed as well as the overall structure of the maritime industry. When it comes to teaching English, the easiest way is to stick to the old-fashioned methods because they are "most effective" for teachers who feel secure in familiar territory and do not want to change anything in their work with future seafarers. Maybe their classes are under control and predictable but a completely different atmosphere prevails on the open sea, i.e. aboard. There are people, without their families, left to the sea and to their knowledge of "the trade". They go to work every morning without abandoning the ship.

Any error is paid dearly – from technical to language ones. In methodology can be distinguished two types of errors in foreign language learning: *mistake* and *error*. This distinction can be also applied to errors in maritime communication depending on the weight and consequences of failures. The consequence is too mild word for what can follow an error or a mistake in the communication between ship-to-ship, ship-to-shore or the navigational bridge - engine room. Material loss is not worth mentioning in comparison to a human life. Multinationality of ship's crews requires one common internationally recognized language, which is followed by certain rules of communication. English became the world, and thus the maritime language number one, not because of its linguistic qualities, but of the economic and military superiority of the United Kingdom. The race for that position was long lost for Spanish and Italian even for German language.

As it has already been mentioned, maritime English should be precise, and it can never be overdone in emphasizing of the *accuracy* in the register of maritime profession. Thus, the limitation of maritime English is just as important, if not, even more important characteristic of professional language - precisely that adjustedness, respectively standardization is essential for communication between ship-to-ship and ship-to-shore. It can even be concluded that safety of lives at sea primarily depends on that limitation, respectively standardization. In other words, successful communication in the field of maritime transport is impossible without the use of standardized marine communication phrases, which were introduced by the IMO organization in 2001. Communication in maritime and air transport is unthinkable without standardization of these registers.

3.1. Registers and sub-registers

In achieving its primary task - and that is communication in such a complex phenomenon as the society is - no language, regardless of its standardization, is homogeneous but complex, composed of numerous differences. It is not realized as a single entity, but with non-linguistic influences is *stratified* into linguistic layers, respectively speech variations, which despite their peculiarities, are difficult to separate - as the transitions are continuous. Speech variations are sociolinguistic forms that show functioning of non-linguistic impacts on language and their connection. Thus, all speech variations are the layers of unique system - *language*. That the language is not homogeneous and that is very creative, the proof lies in every individual who in his speaking knowledge has a number of speech variations that are often used unconsciously, depending on non-linguistic impacts, i.e. situations in which language is realized as a means of communication. There is a sociolinguistic term for this substitution of speech variations - *change of the code*, and the English term *code switching*. There are several classifications of language layers, and some of them have inconsistent names. We can meet terms such as *style*, *variant*, *type*, *dialect*, *sociolect*, *idiolect* and *jargon*. Idiolect represents a linguistic style of the individual. It reflects individuality and characteristics of speech representative (education, professional and social affiliation).

In contrast to the territorial stratification of language which creates variants of standardized language and dialects, *functional layers* occur by functional stratification, respectively speech variations characterized by specific choice of linguistic resources, their frequency, and they are determined by situation as non-linguistic category. The situation in which the language is realized, includes the function, the type and the domain of activity, place and time, the theme and participants in communication.

Sociolinguistic forms are the result of the usage, and depend on the use of certain groups of people who share common interests, professional orientation and activities. There are several terms in our language for this linguistic layer, namely: *professional language*, *language of the vocation*, *special language* and *scientific language*. In English, this linguistic layer has these terms: *special languages*, *technical languages* and *languages for specific purposes*.

Despite their linguistic characteristics, professional languages do not separate their users from other members of the speech communities, unlike sociolect (register of certain social class) or, for example, a secret language (the language of thieves, soldiers, students). On the contrary! Professional languages strive to provide an easier and more economical use of language. Linguistic limitation, in this sense, is another key aspect of professional language.

On the other hand, by their professional orientation, and from the standpoint of linguistic creativity, professional languages can be economic, maritime, medical, technical, business - in every professional field there is a specific language of that field, i.e. the profession. At the linguistic macro level, language has branches like a tree in our illustration.

Regarding that the professional language is used for special areas and special purposes, it may be considered as the sublanguage of the language as a whole, or the type of language in which can be seen multiple registers. By its structure, professional languages are not homogeneous, they are also multi-layered structure, which again points to linguistic creativity. In different situations, there is a further stratification of sublanguage, i.e. a type of language and creating sub-layers, i.e. *registers* further narrowing in *sub-registers*, covering smaller areas.

Therefore, keeping in mind the usage and outspread, the language can be divided into:

- general language used by all members of a speaking community;
- language for specific purpose

Modern approach to the study of language is interdisciplinary. In studies of language, which is observed in its use, just knowledge which is directly related to language is not sufficient. When attention is focused on the language of a certain profession/science, knowledge of linguistics and applied linguistics cannot be bypassed, as well as knowledge belonging to the fields of sociolinguistics, cultural linguistics, psycholinguistics and other disciplines related to language. However, a good knowledge of the methods and contents of certain professional/scientific field is also necessary. Language is the most expressive instrument that allows communication between people. Both experts and scientists from around the world, who belong to a certain profession/science communicate through language, but that language has its own peculiarities and differs from everyday conversation - general language. As it has already been pointed out, English is now the most represented language in professional and scientific communication in most discourse communities which are formed in order to satisfy the need of communication. The question is raised about the rules that apply in English which is used by members of such discourse community, if English is their mother tongue or a second, respectively foreign language. Keeping in mind today's role of English in the world of different professions and sciences, knowledge of the rules, respectively conventions of shaping and usage of this language should be applied in everyday practice of professionals and scientists who use English as their language of communication.

When it comes to the methodology of this paper, analysis of the functional segmentation is based on the sub-registers of maritime English, which will be taken into account when necessary. Some of the components and levels of English language, which is used for this purpose, can be elucidated primarily using synchronous studies. If more levels are included in the testing and various forms of analysis are applied, there is a possibility that the language is comprehensively perceived. If this approach is consistently applied, i.e. constantly bearing in mind the objectives of the research, results revealing the function of individual components and the structure of the analyzed language levels, their connection and completeness of language can be obtained. It then provides a picture of the way the language is actually manifested in reality.

The peculiarity of professional language is its vocabulary, which depends on the usage of people who rely on it. In addition to the terminology, it contains parts of the general lexicon. Vocabulary is the most powerful communicative barrier for the layman, who recognizes professional language by a large number of unknown words.

It is important to emphasize that the lexicon of general and professional language has been mutually enriching, because there is a mutual activity of general and professional language, which is reflected in the presence of parts of general lexis in professional language and penetration of professional words in the general language.

Taking into account this internal differentiation, we can extract the registers used only by certain group of people, using specific terminology. This limited communication can be further narrowed in the sub-registers that have already been mentioned, and which include more specific areas of scientific disciplines, as shown in the following illustration.

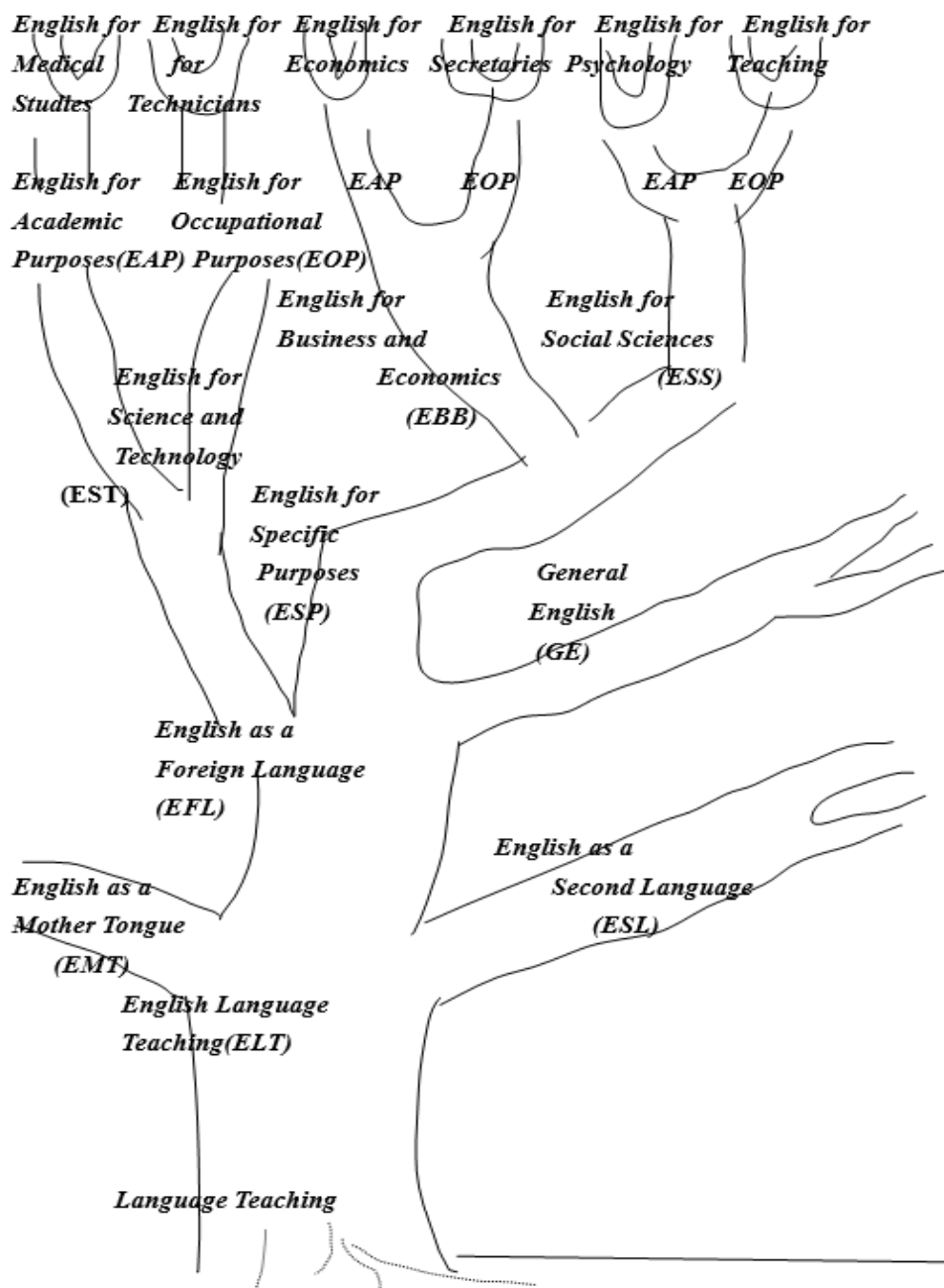


Figure1: The tree of English language registers

3. CONCLUSION

Nowadays in maritime of the world English is widely accepted as a means of communication, and is exclusively used in most of the world's ports and countries. Only in Latin American countries Spanish is used in maritime and, partially, Portuguese. English for seafarers is an instrument of communication which they use not only for the performance of professional activities, but also in everyday contacts. It has a long-term goal for its users. Among other maritime languages (Spanish, Italian, French and Russian), it is a means of international communication at sea, considering the spread of its use. It has developed on a large scale, as an instrument of communication - from everyday communication, written and oral information, documentation, to scientific presentations. rite a short review about work and research done in paper and indicate paper highlights.

Unlike English, our maritime language has no role in the global maritime communication. Its function is limited to local area use. Due to its specific development, our maritime language is the subject of study both linguists and maritime experts. The characteristic of our maritime language is borrowing from other languages (in earlier centuries, especially from Italian, and more recently from maritime English) and fighting for local expressions. In addition to that , present language of our seafarers is based on lexical heritage of the whole our Adriatic coast, which gives it a diversity, semantic and stylistic abundance and flexibility of use. This is contributed by numerous maritime school, where unjustifiably little attention is paid to our maritime language. Each seafarer requires a good knowledge of the mother tongue, as well as the knowledge of other vocational subjects, but the written culture of our seafarers has not been satisfactory yet.

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Neither Here Nor There: How to Fit in British Society in Kureishi's *the Buddha of Suburbia* and *the Black Album*?

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Abstract

*"Diaspora" as a word dates back to ancient Greek, although its modern usage stems from its appearance in the translation of the Hebrew Bible into Greek by Jewish scholars. However, the Greek word diaspora is not related to migration; rather it connotes a religious meaning. In the second half of the 20th century, the meaning of the word diaspora broadened and began to be used for any ethnic, national, or religious community that is dispersed and settled in one or more countries. Yet, the issue of diaspora is not just restricted to the settlement of communities in other countries: diasporas are also about displacement, dislocation, and the maintaining of connections with a real or imagined homeland. This paper will analyse how Hanif Kureishi, as a diasporic writer, represents the struggle of first and second generation Pakistani immigrants to fit into British society during a chaotic time. Our analysis will be on Kureishi's *The Buddha of Suburbia* and *The Black Album*, which focus on the problems of the Indian diaspora through its main characters in 1970s and 80s Britain when racial tensions, prejudices, and class conflicts between the working class and the upper class take place in society. With the analysis of Kureishi's characters, both first and second generation, we will see how they experience in-betweenness and double-consciousness in the process of constructing a new identity. Moreover, we will present how they clash with both British society and their own diaspora while struggling to belong to two cultures at once.*

Keywords: Post-colonial, diaspora, identity, double-consciousness, in-betweenness.

Introduction

As the mobility of the population has increased over the last fifty years due to political, economic, ethnic, and religious reasons, the term diaspora has begun to be used widely. When the history of the word is traced, we go back to ancient Greek, although its modern usage comes from the translation of the Hebrew Bible into Greek by Jewish scholars. However, the word diaspora does not refer to migration but rather it connotes a religious meaning, "the threat of dispersion facing the Hebrews if they failed to obey God's will" (Dufoix, 4). As time goes by, the term has undergone basic changes in its meaning. The Jews were at the centre again, but this time they experienced real dispersion due to the forced migration during the time of the Nazis. They dispersed around the world to escape genocide, and they formed diasporas wherever they went. Apart from the Jews, Afro-Americans are also associated with diasporas because of their dispersion to perform forced labour. Since these groups experienced forced migration on a huge scale, when people think of diaspora, they associate it directly with the Jewish and the Black/African diasporas.

However, in the second half of the twentieth century the meaning of word diaspora broadened and began to be used for any ethnic, national, or religious community that undergo dispersion and settle in one or more countries. Yet, the issue of diaspora is not restricted with the settlement of communities in other countries; it requires having some other factors that involve "maintenance of identity and community solidarity, which allows people to make contacts between groups and to organize activities aimed at preserving that identity; and finally, relations between the leaving state, the host state, and the diaspora itself..." (Dufoix, p. 21). As clearly stated above, diasporas are about the idea of displacement, dislocation and the maintenance of connections with a real or imagined homeland. Since diasporas are the communities that left their homelands to settle a new life in new places, they face serious problems in the host countries which affect them psychologically, culturally, socially and economically. While they try to preserve their original roots, they are exposed to the culture of the host land. The state of belonging to two cultures at the same time creates a person who is "in-between" as Homi Bhabha (1994) calls it. The diasporas and minority groups in host countries try to reconstruct a new identity despite racism, poverty, discrimination, etc. Especially, during the second half of the twenty-first century, when many diasporas formed all over the world, a new field of literature emerged: diaspora literature which deals with issues concerning immigrants such as identity, displacement, dislocation, racism, double-consciousness, etc. Hanif Kureishi is one of the

writers who explore the issues of diaspora literature in his works. As a child of a Pakistani father in the UK himself, he writes about the Indian diaspora in Great Britain. In this paper I will analyse how Hanif Kureishi as a diasporic writer represents the struggle of first, and second-generation Pakistani immigrants to fit into British society during a chaotic time through the novels *The Buddha of Suburbia* and *The Black Album*. While exploring these issues, I will focus on the factors that cause such problems for the members of the Indian diaspora and affect them psychologically, politically, and economically either as first-generation immigrants or the second-generation immigrants.

India has drawn attention as a major source of migration in the twenty-first century. The colonial history of India and the religious conflicts of the subcontinent created a country that offered no possibilities for its citizens to lead good lives. 1947, India's date of independence, coincided with its partition. Immediately after partition, approximately five million Hindus and Sikhs left Pakistan for India, and about six million Muslims moved into newly established Pakistan from India. Binod Khadria (2006) states that "this politically triggered exchange created very serious and long-term problems of refugee settlement and integration, the prospects of intra-Indian subcontinent migration became increasingly remote after India's independence" (p. 172). After World War II, many immigrants from India and other Asian countries, which were mainly poorly educated, came to the United Kingdom to meet increasing post-war labour shortages. However, not only those unemployed, but also students who wanted to get a better education came to the UK. Upon the arrival of these immigrants, the country turned out to be multicultural, multiracial society in which the conflict of white and black appeared. Apart from the harsh attitude of England's citizens toward Indian diaspora, these immigrants faced internal conflicts of identity and personality. Hanif Kureishi is a member of the Indian diaspora in UK, born to a Pakistani father and an English mother. His father belonged to a relatively rich, upper-class family in Madras, and he came to England to study law. Although he did not complete his studies, he stayed in England and worked at the Pakistani Embassy while other members of his family moved to Pakistan after the partition. His father experienced dispersion even in his homeland. While witnessing changes in the UK's social structure, Kureishi wrote many novels, short stories, film scripts, and dramas to represent the struggles of both generations.

The Buddha of Suburbia (1990), Hanif Kureishi's first novel, is a semi-autobiographical book focused on the search of the protagonist Karim's social and sexual identity in 1970s Britain. The novel consists of two parts — In the Suburbs and In the City — which show the social transformation of characters throughout the novel. Kureishi, who expresses that "We are all mixed-race now," represents it in his protagonist Karim, who is the son of an Indian Muslim immigrant and an ordinary Anglo-Saxon British woman in 1970s Britain. Karim undergoes many difficulties while constructing his immigrant identity in the face of discrimination against 'colored' people. *The Buddha of Suburbia* is like a mirror since it reflects life in 1970s Britain, where racial tensions, prejudices and class conflicts between working class and upper class in the society take place. While we're reading the novel, it feels like Kureishi is taking us on a tour in 1970s and 1980s Britain with all its complicated social and political life.

Around the 70s' and 80s', the time when the number of immigrants from the Indian subcontinent increased, "British government was concerned with how best to limit Asian (and black) settlements without tarnishing the country's liberal image" (Khadria, 174). As Kureishi shows in the novel, there was a great political debate and rivalry between Conservatives and the Labour Party. However, when the Conservatives had the power, and Margaret Thatcher won the elections, a new era started for Britain. Thatcherism was effective in every field of government although it is basically associated with economic changes that led many people to unemployment, and forced people to pay unfair taxes. Thatcher also had statements on race, national identity, the family, multiculturalism and morality. Sezer (2010) quotes from Green that for Thatcher and her supporters to be British was defined by narrow boundaries of geographical origin and kinship. (p. 145) Thatcher never wanted to accept those immigrants as Englishmen, even the second generation who were born into the UK. For her the notion of Britishness was static although according to famous critic Stuart Hall, cultural identity is a slippery term since "it is a matter of becoming rather than being" (p. 225). Apart from Thatcher, Enoch Powell, who was an important politician of the Conservative Party, expressed a strong sense of nationalism and even racism in his famous speech *Rivers of Blood*. This nationalist party did not want immigrants in their country and had a strict policy on immigration, and it found support especially among working class. So, there were aroused organisations against immigration and that supported racism. The National Front is an organisation that protested against immigration and fought against the inclusion of immigrants in British society. Especially the white, middle-class UK citizens were against the new-comers of the country.

The stimulation to exclude Asian immigrants prevented the UK from being a multiracial and multicultural society. Racism in the country was an outgrowth of economic problems such as unemployment, poverty, and housing problems. Roy Porter

expresses that “the importing of low-waged immigrant labour greatly incited racial hatred of the white working class towards the immigrants” (qtd. in Su, 251). Kureishi emphasizes how his characters are exposed to racist attacks in the suburbs of London. While the protagonist Karim is walking along the street with his friend Jamila, newly renamed Jammie, a British man shouts at them “Eat the shit, Pakis” (53). Whereupon, Jamila tells him about her country’s oppressed people who face violence in this racist country. Apart from verbal attacks, there were also physical attacks on various ethnic groups, especially against Asians. Karim describes these groups who attack immigrants:

At night, they roamed the streets, beating Asians and shoving shit and burning rags through their letter-boxes. Frequently, the mean, white, hating faces had public meetings and Union Jacks were paraded through the streets, protected by the police. There was no evidence that these people would go away — no evidence that their power would diminish rather than increase. The lives of Anwar and Jeeta and Jamila were pervaded by fear of violence. I’m sure it was something they thought about everyday Jeeta kept buckets of water around her bed in case the shop was fire-bombed in the night. Many of Jamila’s attitudes were inspired by the possibility that a white group might kill one of us one day. (p. 56)

The fear of the family increases as these racist groups scrawl graffiti on the wall of their house’s, and the threat becomes reality when a pig’s head is thrown through the shop as they are sitting in it, and they are injured in this event. Later on, Jamila’s Indian husband Changez is attacked by an extremist group. Everything happens suddenly: “It was a typical South London evening — silent, dark, cold, foggy, damp — when this gang jumped out on Changez and called him a Paki, not realizing he was Indian. They planted their feet all over him and started to carve the initials of the National Front into his stomach with a razor blade” (p. 224). The National Front threatens the lives of Asian people and attacks their shops in order to cut their income. Karim himself is affected by the racist attitude of schoolboys, and he recalls how they treated him because of his colour:

I was sick too of being affectionately called Shitface and Curryface, and of coming home covered in spit and snot and chalk and wood-shavings. We did a lot of woodwork at our school, and other kids liked to lock me and my friends in the store room and have us chant ‘Manchester United, Manchester United, we are the boot boys’ as they held chisels to our throats and cut off our shoelaces. We did a lot of woodwork at the school because they didn’t think we could deal with books. (p. 63)

This paragraph is important since it clarifies the book as not just mere fiction but as autobiography. In an interview Kureishi expressed how he experienced more or less the same things: “I remember going to school and being racially abused. I remember my mother going to the school to complain. It was as if she hadn’t realized the consequences of marrying an Indian man. These consequences only worked themselves out later on: suddenly you’ve got this boy and everybody spits on him and you are completely devastated” (Kumar, 2001, p. 122). The characters express what British people think about themselves in a merciless way while they try to construct a new identity based on their Indian roots and British culture: “The thing was, we were supposed to be English, but to the English we were always wogs and nigs and Pakis and the rest of it” (p. 53). Karim realizes this truth once again when he is scolded by the father of his girlfriend, Helen. The father is direct and harsh in his speech: “‘You can’t see my daughter again, said Hairy Back. She doesn’t go out with boys. Or with wogs... However many niggers there are, we don’t like it. We’re with Enoch. If you put one of your black ‘ands near my daughter, I will smash it with a ‘ammer! With a ‘ammer! Hairy Back slammed the front door” (p. 40). For some immigrants, racism and discrimination is so unbearable that they even decide to end their lives. The ex-lover of Eleanor, who is Karim’s upper-class, white girl-friend, committed suicide because of these racist attitudes toward him:

Gene was a young West Indian actor. He was very talented and sensitive...he was better than a lot of people. So he was very angry about a lot of things. The police were always picking him up and giving him a going over. Taxis drove straight past him. People said there were no free tables in empty restaurants. He lived in a bad world in nice old England. One day when he didn’t get into one of the bigger theatre companies, he couldn’t take any more. He just freaked out. He took an overdose. Eleanor was working. She came home and found him dead. (p. 201)

When the social and economic state of the Indian diaspora are examined, we see that they’re more or less interconnected because the quality of social life of an individual is directly proportional to his income. Since Indian immigrants are mainly composed of unskilled workers, they work in low-wage jobs with long hours of shift. Karim’s father, Haroon, is a “badly

paid and insignificant" Civil Service clerk in the British Government (p. 7), and his mother works as a sale assistant in a shoe store. Rita Felski states that "lower-middle-classness is still a 'cage of umbrellas and steely regularity' (BS, 26), marked by respectability, rigidity, and gray routine" (p. 37). For the lower-middle-class, social life did not exist, as is clear from the life of Haroon: "No one went out, there was nowhere to go, and Dad never socialised with anyone from the office. They too fled London as quickly as they could after work. Mum and Dad went to the pictures maybe once a year, and Dad always fall asleep; once they went to the theatre to see *West Side Story*" (p. 46). Karim feels trapped in this boring life of his parents and wants to escape his petit bourgeois origins to achieve social mobility; therefore, he wants to get a job among the artists and upper-middle-class people.

The most striking side-effect of immigration is seen on the psychology of individuals, or more collectively, on the whole diaspora. When they migrate from their home country, full of their traditions, cultures, and beliefs, their cultural system clashes with the host country's system. The one who succeeds to fit into the society gains a hybrid identity, but the others become misfits in the society, trapped between two cultures and belonging nowhere. These 'in-between' individuals suffer from exclusion, displacement, alienation, and identity conflict. As a result of this exclusion, they either reject British culture, or cling to fanaticism and radicalism, or they seek consolation in drugs, raves, and sex (Töngür, p. 91). Clearly, diaspora identities are dynamic, and in constant change. For Hall, "they constantly produce and reproduce themselves, through transformation and change. It belongs to the future as much as to the past. It is not something that already exists, transcending place, time, history, and culture" (p. 235). In order to fit into the British society, the characters use the flexible aspect of identity and try to Westernise themselves. So they are trapped between their Indian or Pakistani identity and their newly gained British identity. For example, Karim says, "My brother Amar, four years younger than me, called himself Allie to avoid racial trouble" (p. 19). Another example of this renaming is Karim's father: "Ted and Jean never called Dad by his Indian name, Haroon Amir. He was always 'Harry' to them, and they spoke of him as Harry to other people. It was bad enough his being an Indian in the first place, without having an awkward name too" (p. 33). Some of the characters try to be English by casting off their national clothes and dressing in a modern and Western way. However, there is a striking fact that they are scorned by their fellow countrymen if they do not appear British. They see it as something to be ashamed of and accuse those who cannot fit into the British society. For example, Changez feels a kind of disgust when he sees traditional Asian men in England. Yet there is an irony in Changez's situation because although he feels British, he is not seen and accepted by the natives, they do not even see him an Indian but instead yell at him as a Paki when the nationalist gang attacks him for nothing.

Look at that low-class person, he'd say in a loud voice, stopping and pointing out one of his fellow countrymen — perhaps a waiter hurrying to work or an old man ambling to the day centre, or especially a group of Sikhs going to visit their accountant. 'Yes, have souls, but the reason there is this bad racialism is because they are so dirty, so rough-looking, so bad-mannered. And they are wearing such strange clothes for the Englishman, turbans and all. To be accepted they must take up the English ways and forget their filthy villages! They must decide to be either here or there. Look how much here I am! (p. 210)

In this ugly political atmosphere, British citizens are stimulated to exclude immigrants based on race. Politicians play a great part in dissociating the society with their racist discourses. Although the immigrants want to integrate, they are separated based on their differences. Samir Dayal (1996) refers to this discrimination saying that: "Instead of marking an achieved pluralized space and time guaranteeing an equal political address within the nation-space, the model immigrant category is sometimes ironically constructed as precisely a divisive and subordinating condition for "belonging" (p. 50).

There are significant differences between the two generations of immigrants in the UK. While the first generation fails to learn British habits and culture or find a place in society, the second generation faces the struggle of belonging to two cultures. The first generation comes with its own cultural norms and they have difficulty in adapting to the country; so they turn into alienated misfits in the society. Experiencing discrimination in all parts of daily life has a big part in their disintegration into society. Karim tells his father's discomfort: "The whites will never promote us", Dad said. "Not an Indian while a white man left on the earth. You don't have to deal with them — they still think they have an Empire when they don't have two pennies to rub together" (p. 27). Haroon, Karim's father is among the first generation of immigrants, so for him it is not easy to lose its Indian identity and harmonise with British culture. Since he does not belong to this country, he lacks orientation in the streets where he has lived nearby for almost two decades. Karim complains about this situation: "Dad had been in Britain since 1950 -over twenty years- and for fifteen of those years he'd lived in the South London

suburbs. Yet still he stumbled around the place like an Indian just off the boat, and asked questions like, 'Is Dover in Kent?' (p. 7). Haroon turns to Oriental philosophies and practices in search of his identity, but he cannot carry on with it since white people see it as rubbish. He even exaggerates his Indian accent by hissing his s's. In addition, he neither sticks to the rules of his religion, Islam, nor loses himself fully in the extreme pleasures of life. Haroon tries to balance his life between two different cultures; one time they stick to their traditions, but on other time they totally forget about it and enjoy the pleasures of the new culture. Dayal (1996) explains this condition: "... diasporics may position themselves as resisting assimilation, liminally situated on the borders or fault lines, alive to the play of contradiction and to the unregulated possibilities of such a positioning" (p. 52). Like Haroon, his brother Anwar lives in contradictions; one day he attends prayers in the mosque, but when he comes home, he drinks alcohol and eats pork.

Other aspect of diasporas is that the immigrants have a goal of returning to their idealised and imagined homelands (Dufoix, 2008, p. 22). Although the characters do not clearly express this in *The Buddha of Suburbia*, there is a longing for the home country, and they want to return to their homelands in some way, maybe an internal return to their imagined homelands. This does occur in the second generation of diasporas since they are not born into their native land so they may not feel the attachment as their fathers did. The first-generation immigrants feel a kind of linkage to their countries and cultures. Karim observes his father and Uncle Anwar and thinks that "Now, as they aged and seemed settled here, Anwar and Dad appeared to be returning internally to India, or at least be resisting to English here" (p. 64). And Karim's observation is justified when his father expresses his feelings about his home country: "We old Indians come to like this England less and less and we returned to an imagined India" (p. 74). Anwar also says that "I want to go home now ... I've had enough of this damn place" (p. 172). Through the end of the book, Haroon confesses that "I have lived in the West for most of my life, and I will die here, yet I remain to all intents and purposes an Indian man. I'll never be anything but an Indian" (p. 263). It's clear that even the first-generation immigrants experience in-betweenness. They are not completely Asian anymore, they are neither British, though; so they feel trapped between two cultures all the time.

Although the older generation feels a kind of belonging to their homeland, the new generation is somewhat trapped in this society, and it is indicated in the novel by a British man as "belonging nowhere" (p. 141). Hence, whatever the characters do to escape their origins, they come across their double-identity. The second-generation has ancestral customs with them which are mostly not practiced, yet they are born into and grow up in British culture. Our protagonist Karim suffers from the same problem, as the second-generation of immigrants, who were born in the UK: "I am an Englishman born and bred, almost. I am often considered to be a funny kind of Englishman, a new breed as it were, having emerged from two old histories. But I don't care — Englishman I am (though not proud of it), from the South London suburbs and going somewhere. Perhaps it is the odd mixture of continents and blood, of here and there, of belonging and not, that makes me restless and easily bored" (p. 3). Even the opening lines of *The Buddha of Suburbia* show the main issue of the novel. Karim also denies his Indian identity because he sees it inferior to the Britishness. In the funeral of his Uncle Anwar, he muses:

But I did feel, looking at these strange creatures now—the Indians—that in some way these were my people, and that I'd spent my life denying or avoiding that fact. I felt ashamed and incomplete at the same time, as if half of me were missing, and as if I'd been colluding with my enemies, those whites who wanted Indians to be like them. Partly I blamed Dad for this. After all, like Anwar, for most of his life he'd never shown any interest in going back to India. He was always honest about this: He preferred England in every way. Things worked; it wasn't hot; you didn't see terrible things on the street that you could do nothing about. He wasn't proud of his past, but he wasn't unproud of it either; it just existed, and there wasn't any point in fetishizing it, as some liberals and Asian radicals liked to do. So if I wanted to additional personality bonus of an Indian past, I would have to create it. (p. 212)

Although Karim does not want to remember his hybrid condition and he just wants to focus on his own life, on how to develop himself and start the career he wants, people around him wonder about this state of solidarity led by the exclusion of two cultures. Mr. Shadwell sees him as a half-caste in England and he says: "That must be complicated for you to accept — belonging nowhere, wanted nowhere. Racism. Do you find it difficult? Please tell me" (p. 141). However hard he tries to forget his burden of being Asian, he has to carry it everywhere. On his way to create a new self, he decides to be an actor and joins a theatre group. They will play *The Jungle Book* by Kipling, who is well-known for his colonial discourse. Worse still, he is asked to play the role of Mowgli since he is dark-skinned, small and wiry like him. In order to succeed,

Karim accepts the role but he feels miserable when his dad and cousin come to watch him. Since Karim exaggerates the accent and the clichés about the Indians, his parents freak out and accuse him of playing in a neo-fascist play. Haroon goes further: "The bloody fucker Mr. Kipling pretending to withy he knew something about India! And an awful performance by my boy looking like a Black and White Minstrel!" (p. 157). Kureishi portrays a postcolonial *Bildungsroman* in Karim's attempts to find himself, and create an identity that is barely his. In his struggle to create his own identity, he has ups and downs but he does not care about the others so that in addition to his Indian identity, he constructs a bisexual identity. He is attracted to his step-mother's son, Charlie. With his second identity based on sex, he defies the British rules once more since Thatcher is homophobic and they even made a law against this kind of relationship. However, Karim is not a real Indian either; his mother expresses this: "But you're not an Indian. You've never been to India. You'd get diarrhoea the minute you stepped off that plane, I know you would" (p. 232). So, it is obvious that Karim is a hybrid character who is in-between of two different cultures. He neither completely clings to an Indian identity nor the British. He has a double-consciousness: on the one side he represents Indian values while he sticks to the host country's values. He is never fully Indian or British. As Homi Bhabha (1994) states: "identity is never a priori, nor a finished product; it is only ever a problematic process of access to an image of totality" (p. 73).

Published five years later than *The Buddha of Suburbia*, *The Black Album* (1995) is Kureishi's second novel which explores crucial issues such as Islamic radicalism, ecstasy, censorship, and Prince in late 1980s London, as well as religious and cultural clashes between Britain and its immigrants. The novel originates from the controversies based on the imposition of the fatwa on Salman Rushdie by Ayatollah Khomeini in 1989. The rise of Islamic radicalism during the Rushdie affair attracts Kureishi's attention and he puts this controversial topic in the centre of *The Black Album* with the criticism of fascist manners of both racists and anti-racists in multiracial British society in the late 1980s. In contrast to *The Buddha of Suburbia*, as the title of the novel refers, this book is a means to celebrate the multicultural, multiracial British society in the late twentieth century. *The Black Album* is the name of the American musician, Prince's lost album, available only illegally, as its release was cancelled in 1987. Prince is an important figure in the celebration of diversity in race, culture, and gender since: "he's half-black and half-white, half man, half woman, half size, feminine but macho, too" (p. 25). Although UK has undergone some changes in its cultural structure since the 1980s, racism is still strong as understood from Shahid's experiences:

Everywhere I went I was the only dark-skinned person. How did this make people see me? I began to be scared of going into certain places. I didn't know what they were thinking. I was convinced they were full of sneering and disgust and hatred. And if they were pleasant, I imagined they were hypocrites. I became paranoid. I couldn't go out. I knew I was confused and ... fucked-up. I didn't know what to do. (p. 10)

Like Karim, the protagonist of *The Black Album*, Shahid, is also exposed to racism at school by his classmates who call him: "Paki Wog Fuck Off Home," and "Paki, Paki, Paki, Out, Out, Out!" (p. 72). The streets and homes still do not seem safe for Pakistani immigrants. Shahid and his extremist group members find themselves in the middle of a racist attack. When they are protecting a mother and her daughter in their home, a British woman comes: "Paki! Paki! Paki!" she screamed. Her body had become an arched limb of hatred with a livid opening at the tip, spewing curses. "You stolen our jobs! Taken our housing! Paki got everything! Give it back and go back home!" (p. 139). Again, the problem of racism is linked to the economic condition of the British working-class. They're envious of Asian immigrants who came and got the jobs that they thought inferior, but now they accuse these people for their bad economic condition. Shahid sees tension in the society and he expresses his fears: "We're third-class citizens, even lower than the white working class. Racist violence is getting worse! Papa thought it would stop, that we'd be accepted here as English. We haven't been! We're not equal! It's gonna be like America. However far we go, we'll always be underneath!" (p. 209). Apart from Shahid, Zulma, sister-in-law of Shahid although she was an intelligent and upper-class woman, still has no place in this society since "to them she'd always be a Paki, and liable to be patronized" (p. 87).

As in the 1970s, the racist attacks still carry on despite the changes in government. There are still oral and physical attacks on Asians, Blacks or any kind of "alien". Since Muslim women look different in their hijab, they are generally attacked orally. Tahira expresses this trouble: "We're constantly mocked and reviled, as if we were the dirty ones. Yesterday a man on the street said, this is England, not Dubai, and tried to rip my scarf off" (p. 105). Shahid and his radical friends help Asian families who seek protection against the attacks of racist groups. They go to the flat of a Bengali family with cricket bats,

clubs, knuckle-dusters and carving knives, and they take action against the racists with an enthusiasm of jihad. They have a good reason to defend by the way since

The family had been harried – stared at, spat on, called ‘Paki scum’ – for months, and finally attacked. The husband had been smashed over the head with a bottle and taken to hospital. The wife had been punched. Light matches had been pushed through the letter-box. At all hours, the bell had been rung, and the culprits said they would return to slaughter the children. Chad reckoned the aggressors weren’t the neo-fascist skinheads. It was beneath the strutting lads to get involved lowly harassment. These hooligans were twelve and thirteen years old. (p. 90)

As the protagonist of *The Buddha of Suburbia*, Shahid suffers from the identity crises of second-generation immigrants. Shahid is in a desperate need of an identity. He thinks that without an identity, the individual cannot succeed. Kureishi explains this need as: “Now, though, Shahid was afraid his ignorance would place him in no man’s land. These days everybody was insisting on their identity, coming out as a man, woman, gay, black, Jew – brandishing whichever features they could claim, as if without a tag they wouldn’t be human” (p. 92). He’s literally torn between his Pakistani, Muslim identity and the British identity. The idea of in-betweenness is apparent in the hybrid identity of Shahid and other Indian characters in the novel. He wants to be both with his fundamentalist friends and his liberal girlfriend Deedee, who lives in the extremities. While one offers strong religious beliefs and close ties with his Pakistani fellows, the other offers a life with no stress and with drugs, alcohol, and sex. Kaleta claims that “Shahid vacillates between belief and worship, between fiction and reality, between intellectual pleasures and simple pleasures of the body, between cultural assimilation and cultural identity” (qtd. in Töngür, 98). Step by step he breaks his bonds with his fellows and turns to the side of Deedee. Shahid tries to fill gaps in his identity by getting rid of the sense of exclusion in British society. Considering his identity, Shahid’s mind is a “tabula rasa,” he does not know Pakistani culture, and he is not sure about British culture and not sure to adopt it, though. He experiences both sides with the help of side-characters. His girlfriend, who is older than him symbolizes the Western way of life with every possibility. He indulges in sweet dreams when he is thinking of Deedee but then he feels a kind of resentment. Kureishi describes the complicated feelings of Shahid:

But instead of bathing in the warm memory of the love they’d made and the pleasures she’d introduced him to, which they could delectably repeat and extend into the future, he became aware of a bitter, disillusioned feeling. How he’d been drowning in his senses in the past hours! What illusions he’d been subjected to! What torrents of drug-inspired debris he had allowed to stream through his head! What banal fantasies he believed were visions! (p. 130).

On the other hand, there are his Muslim friends who totally embrace Muslim identity and live their lives as Islam requires. The way they dress, pray, and act is merely in order to separate themselves from other groups. Now they do what the British do to them, they stress their differences and want to be known as much. For example, Chad insists that Shahid wear shalwar and go to mosque like that. Although he feels strange in this outfit, he also feels integrated. As the days go by, Shahid feels the urge to make a decision between the two cultures. The tension increases in London due to Salman Rushdie’s book *Satanic Verses* that attacks the Prophet Mohamed. As in many parts of the world, there are demonstrations in London, too. Although Shahid loves the book, he has to attend the demonstration unwillingly and burn the book. Although they are not in contact anymore with Deedee, Shahid undergoes a breaking point when he sees Deedee with three policemen who disrupt the crowd. Apart from book burning, the city is in flames due to the two bombings in the tube stations.

In the formation of Shahid’s identity, the attitude of his fundamental friends is really important since when Shahid transcribes Riaz’s poems, he plays with words and gets away with it, then Chad says he is revealing his dirty mind and sexual fantasies. He is excluded from the group because they think that he has betrayed them. After the fight between Hat and Shahid, Chad is after him. They follow him to Deedee’s house. They beat Shahid and even try set fire to the house; luckily Chili saves his brother. In the end, Shahid decides and says to Deedee: “I’m sick of being bossed around, whether by Riaz or Chad or God himself. I can’t be limited when there is everything to learn and read and discover. And you...” (p. 272). As Shahid hears the news of Chad’s getting injured in the book-burning and attacked in the shop events, he feels a kind of relief to choose the right part for him.

Chili, the brother of Shahid, is another character who is trapped between two cultures. In contrast to his brother’s religious attempts, Chili remains a hedonist. For him, life consists of expensive cars, brand-name clothes, and women, although he

is married to a Pakistani woman, Zulma. With his Westernised appearance, Chili seems to have adopted British society: "In Chili's hands were his car keys, Ray-Bans, and Marlboros, without which he wouldn't leave his bathroom. Chili drank only black coffee and neat Jack Daniel's; his suits were Boss, his underwear Calvin Klein, his actor Pacino" (p. 38). Although he appears Westernised, he still likes listening to Pakistani qawali singer Nasrut Fatah Ali Khan.

Chad, or as his real name Trevor Buss, is the most alienated and excluded character in the novel. He's the extremist type of boy who is hostile toward Western values. He does not belong to anywhere, he claims that "I am homeless ... I have no country ... I don't know what it is to feel like a normal citizen" (p. 108). Once he wanted to get closer to his origins, but he felt that it was impossible:

When he got to be a teenager he saw he had no roots, no connections with Pakistan, couldn't even speak the language. So he went to Urdu classes. But when he tried asking for the salt in Southall everyone fell about at his accent. In England white people looked at him as if he were going to steal their car or their handbag, particularly as he dressed like a ragamuffin. But in Pakistan they looked at him even more strangely. Why should he be able to fit into a Third World theocracy? (p. 107)

Since he was unable to integrate into Pakistani culture or British, Chad decides to construct a new identity that is based on religion. In the mosque, where all borders are removed, he feels complete. The sense of exclusion caused Chad to be a fundamentalist. He could only fill this gap by having a radical Muslim identity. He just wants to be defined as a Muslim, and he even changes his name to Muhammed Shahabuddin Ali-Shah.

In contrast to *The Buddha of Suburbia*, *The Black Album* does not focus on generational differences. The reader is shown a glimpse of the lives of Shahid's mother and father, through which we learn that his father was working until his arse ached. Since his mother's family was respected in Karachi, she even ignored the bruises, cuts, and all kinds of abuse against them as a way of escaping the reality of Britain. It is clear that the first-generation is more conservative in their ways and they do not bother to create a new identity as the second generation do. Of course, the changing face of Britain is effective in the formation the second-generation's identity. Although many of them cannot succeed in forming a new identity that is a mixture of the host and home cultures, Shahid finally reaches his goal and chooses the life he wants to live.

In conclusion, Kureishi, in both of his books, clearly portrays life in 1970s and 1980s England, where social tension is highlighted due to the immigrant population that is seen as a threat since as Anne Marie Smith states, "Subversive immigrants, it was feared, would 'congregate together' in areas that might soon become 'English Harlems'" (p. 214). He brilliantly shows the colourful British culture as in total contradiction to the Asian traditions and culture either in the first or in the second generation. As a diasporic writer, he presents the identity crisis that the characters undergo in order to fit into the society where they live. In their struggle to create an identity, trapped between their home and host country, they experience dislocation and displacement which results in in-betweenness and double-consciousness in the characters. Both Karim and Shahid are forced to create their own identity out of two cultures. In the process, they face serious problems such as verbal and physical attacks in a racist atmosphere. However, in the end they succeed to create themselves despite all their shortenings.

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