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Multiculturalism and Javanese Ways of Behaving as Reflected in Umar Kayam's Works of Fiction

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Abstract

This study aimed to describe the construction of multiculturalism in Umar Kayam's works of fiction in terms of the forms of multiculturalism, the factors causing multiculturalism and the effects of multiculturalism. This study used sociology of literature approach that sees literature as a reflection of society. There were three short stories and two novels that became the subjects of this study. They were *Seribu Kunang-kunang di Manhattan* (1988), *Sri Sumarah, Bawuk* (1988), *Para Priyayi* (1991), and *Jalan Menikung* (1993). The results showed that (1) the forms of multiculturalism found in Umar Kayam's works are recognition of difference, democracy, justice and equality before the law, cultural values and ethos, unity in diversity, respect for other's ethnicity and nationality as well as religious belief, implementation of cultural philosophy, appreciation of the private and public domain, respect for human rights and freedom to choose culture in a community; (2) the causes of multiculturalism are migration, intra-ethnic and inter-ethnic marriage, occupation, and devotion to somebody/"*ngenger*", (3) the effects of multiculturalism are reflected in the tolerant nature, respect for individual or group of people, surrendered life, willingness to help others, humility, and respect for religious beliefs.

Keywords: Multiculturalism, fiction, Sociology of Literature

Introduction

Literary work is a literary response to the surrounding world. This is in line with what was stated by Pradopo (1995: 178) that literary work, which is the author's creation as a member of society, is not born in a socio-cultural vacuum. In creating literary works, the author is inspired by the reality of complex life in the surrounding areas (Teeuw, 1980: 11). According to Faruk (1988: 7), literature is a semiotic fact that sees cultural phenomenon as a cognitive system of sign.

Literary works and the reality of life are two social phenomena that are complementary in their selfhood as something existential. This implies that literary work and life, beside having their own autonomy, also have a reciprocal relationship (Mahayana, 2007: 5). The author's point of departure in creating literary works is inspired by the experiences in his/her life. However, it does not mean that every phenomenon can be recorded and later be reported in the form of literature. To produce good literary works, contemplation is needed before interpreting the life phenomena and subsequently articulating them into works of art.

Multiculturalism is assumed as something inevitable and it occurred naturally in a diverse country such as Indonesia. It emerges because of differences but then may result in an appreciation or respect for the differences in the dimension of religion, ethnicity, class, and politics. Multiculturalism is one of the problems in a society and it is a social reality which has already existed since a nation is established. The problem of multiculturalism is not only of concern to the nation but also to the attention of Indonesian authors. Some authors who wrote about multiculturalism issues are: Arswendo Atmowiloto who wrote about the social class relationship between the aristocracy and the labor in the novel of *Canting*, Ahmad Tohari who depicted a society and rural poverty in the village of Karangsoga in the novel of *Bekisar Merah*, Ramadhan KH who wrote about marital problems and religious conversion in the Novel of *Keluarga Permana* and Linus Suryadi AG who told about the surrendered life of an underprivileged named Pariyem in Dalem Suryomentaraman in the novel of *Pengakuan Pariyem*.

Umar Kayam is a prolific author in Indonesia whose works contain social criticism. His works include the duology novels of *Para Priyayi* (1992), *Jalan Menikung* (1999), *Mangan Ora mangan Kumpul* (1990), *Lebaran di Karet* (2002), *Kelir Tanpa*

Batas (2001) *Sri Sumarah, Bawuk* (1986), and *Seribu Kunang-Kunang di Manhattan* (1972). Those works contain a lot of multiculturalism issues conveyed subtly but sharply to those in authority over the customs and the society as well as to the community. Of these works, there are five of them that discuss the issue of multiculturalism, namely *Para Priyayi* (1992), *Jalan Menikung* (1999), *Sri Sumarah, Bawuk* (1999), and *Seribu Kunang-Kunang di Manhattan* (1985). Those novels and short stories show that the author has high social sensitivity towards environmental issue and the problems related to it.

This study aims to reveal and describe (1) the forms of multiculturalism in Umar Kayam's works of fiction, (2) the factors causing multiculturalism in Umar Kayam's works of fiction, and, (3) the effect of multiculturalism as reflected in Umar Kayam's works of fiction. Theoretically, this research is beneficial to provide an alternative application of literary theory, particularly the theory of sociology of literature in Indonesian literature, especially novels. Practically, this study provides a basis for appreciating Umar Kayam's short stories and novels that raise the issue of multiculturalism.

THEORETICAL REVIEW

In answering the question of forms, causes and effects of multiculturalism as mentioned in the research objectives, this research used sociological theory of literature and multiculturalism in literature.

A. On the Ideology of Characters, the Author's Philosophy, and the Society

Understanding the characters presented in a novel means reading the author's ideology and philosophy to be conveyed to the reader. This means literature is a way to understand philosophy. The author's ideas and thoughts are delivered through the main characters who carry the message. In other words, literature is a means to understand the "elusive" philosophical thoughts. It is a medium that helps readers understand the abstract language of philosophy (Sutrisno, 1995: 28-29).

There are two points of intersection between philosophy and literature. First, literature can be the raw material of philosophy. Understanding philosophy through life experience by appreciating life reality can be done by using empirical findings, for example using the philosophy of language as the raw material of Linguistics. Besides, people can also understand philosophy by using the experience spoken by authors and artists. Second, the view that philosophy is "difficult and abstract" is *a priori*. Literature, in fact, can help readers to know about philosophy. It can be a medium of enlightenment for obscure understanding. Through the literary language which is communicative, fresh, and lively, philosophy may mean living a life and appreciating its meaning. When we read works of philosophical literature, such as *Ziarah*, *Kering*, *Koong*, *Adam Marifat*, or *Laki-Laki yang Kawin dengan Peri*, without an adequate understanding of the characters' nature and behavior, we will not be able to interpret their doings.

The emergence of sociology of literature is motivated by the fact that the existence of a literary work can not be separated from the social reality in a society. Damono (1979: 17) stated that in a work of literature, there is always a relationship among the writer, the work and the society. That is a kind of reciprocal relationship. As one approach to literary criticism, sociology of literature refers to the way of understanding and assessing literature that considers social aspects. Since literary work basically presents a picture of life, the life depicted here is mostly based on social reality (Wellek and Warren, 1990: 109).

In its further development, the approach of sociology of literature has many variants, each of which has its own theoretical framework and method. In this case, Junus (1986: 36) divided several kinds of sociology of literature: (1) the one that examines literature as a socio-cultural document, (2) the one that examines the income and marketing of literary works, (3) the one that examines public acceptance of literary works of a particular author and analyses the reasons, (4) the one that examines the socio-cultural influence of a creation of literary works, (5) the one that studies the universal mechanism of art, including literature, and (6) genetic structuralism developed by Lucien Goldmann from France.

The sociology of literature used in this study examined a work of literature as a socio-cultural document which means literature is a reflection of society. A work of literature is considered as an attempt to recreate human relationship with the family, society, politics, religion, and other social institutions because it is possible to be an alternative aesthetic aspect to adapt and it is possible to make changes in a society (Swingewood, 1972: 12),

Sociology of literature discusses a literary work in relation to the society as well. The analysis does not intend to reduce the nature of this imaginative world into facts. Moreover, it also does not mean to transform the nature of facts to the world of imagination (Ratna, 2003: 117).

B. Multiculturalism in Literature

In the Great Dictionary of Bahasa Indonesia (2005), multiculturalism is defined as a symptom in a person or a society marked by the habit of using more than one culture. Multiculturalism is an ideology that recognizes and magnifies differences in equality, both individually and culturally (Fay, 1996, Jary and Jary, 1991, Watson 2000). In this model of multiculturalism, a society has a culture that is generally depicted in the pattern of a mosaic. This mosaic covers all cultures of small communities to form a larger community (Reed, ed. 1997). This model has actually been used by the founding fathers of Indonesia as a reference to design the so-called national culture, as what is stated in the explanation of Article 32 UUD 1945, which says: Indonesian national culture is the peak of local cultures.

Multiculturalism is not merely a discourse but it is an ideology that should be fought for as it is important to be a foundation of democracy, human rights and the people's welfare. It is not an independent ideology that is separated from other ideologies, and in order to understand and develop it to a larger social life, it requires a set of concepts as the reference. The concepts as the foundation of knowledge should be relevant to and support the existence as well as the function of multiculturalism in human life. This set of concepts must be communicated among experts who have the same view on multiculturalism so that there will be a common understanding and mutual support in fighting for this ideology. Some of the concepts which are relevant to multiculturalism are democracy, justice and law, cultural values and ethos, unity in diversity, ethnicity, ethnic culture, religious beliefs, cultural philosophy, private and public domain, human rights, cultural rights of a community, and other relevant concepts (Fay, 1996, Rex, 1985, Suparlan 2002)

Multiculturalism in literature emerged in the 1960s and has been widely known since the 1970s. It was born in relation to the cultural needs of non-European migrants in the Anglophone countries. In general, it indicates that the birth of multiculturalism was related to the increasing unwanted social and cultural consequences of the huge migration to the countries of Europe, America, and Australia. In the later development, multiculturalism also raised more controversial issues, such as nationalism, aboriginality (in Australia), as well as differences in skin color and religion. (Rahman, 2014)

In Indonesia, the spirit and principles of multiculturalism are clearly needed but by considering the Indonesian context. In this country, social grievances related to ethnicity happen frequently in several places, such as Mandura-Dayak ethnic quarrels in Sampit and Sanggau Ledo Regency in Central and West Kalimantan, residential combustion of Gafatar in West Kalimantan, and even forced eviction done by the local residents of Sampang Madura. There is no guarantee that such outbreaks will not happen again because people of Indonesia are still very vulnerable to be provoked by group sentiment (ethnic, religious, social, political, etc.). This vulnerability is partly supported by a dim and poor view about diversity. Therefore, it is a must to continuously handle the cultural pluralism in our country by exploring the sources that will ensure the unity of the people.

In relation to multiculturalism, using the works of literature as a showcase of the Indonesian cultural diversity has been in line with the spirit of multiculturalism. It enables minor cultures to be equivalent to the major ones without mixing them. Thus the culture of Minang, Acehnese, Javanese, Betawi, Sundanese, Balinese, Dayak and many others still look different and are, in fact, different. However, they are equal.

Indonesian literature has provided deep dimension upon that diversity by exploring and questioning the traditional problems related to the ethnic cultures of Indonesia. There are some similarities between the issues of multiculturalism presented in Indonesian literature and in the reality, such as different religions in the novel of *Keluarga Permanan* written by Ramadhan KH (1970) and Duology *Para Priyayi* (1990) and *Jalan Menikung* (1994) by Umar Kayam. In *Keluarga Permanan*, Farida, the daughter of a very religious Islam family, must marry a Catholic, FX. Sumarto. Similarly, the marriages between Hardjoko and Nunuk as well as Eko and Claire are also those of different religions. Eko who is raised in a family of Islam *Abangan* (the syncretic version of Islam) retains his religion after his marriage to Claire from a Jewish family.

The issue of multiculturalism is not merely a question of interreligious relations but it also includes the problem of cultural migration and personal problem of striving for freedom. This happens in the story of Bawuk (1970) from an aristocratic family who strives to free herself from the noble tradition and mingles with the grassroots. She has to leave her family to marry Hasan, a communist.

Intersection of cultures, religions, ethnicities in literary works needs to be opened up by creating a new perspective, namely intersection of ethnic cultures. What are the problems that may arise if the Javanese culture intersects with Western Catholic culture? How does Sundanese culture view the culture Catholic or otherwise, where they are different from each other in

all respects? How does Javanese culture regard some cultural change? Indonesian literature on multiculturalism can answer all of those questions.

Methods

This research used content analysis with the following procedures (1) recording, (2) data reduction, and (3) inferring. The subjects of this research were three short stories and two novels representing literary works on multiculturalism. They were *Seribu Kunang-Kunang di Manhattan* (2002), *Sri Sumarah* (2001), *Bawuk* (2002), *Para Priyayi* (1991), and *Jalan Menikung* (2002).

Results and Discussion

The results showed that (1) the forms of multiculturalism found in Umar Kayam's works are recognition of difference, democracy, justice and equality before the law, cultural values and ethos, unity in diversity, respect for ethnicity, nationality and religious belief, implementation of cultural philosophy, appreciation of the private and public domain, and respect for human rights; (2) the causes of multiculturalism are migration, intra-ethnic and inter-ethnic marriage, occupation, and devotion to somebody/"*ngenger*", (3) the effects of multiculturalism are reflected in the tolerant nature, respect for individual or group of people, surrendered life, willingness to help others, humility, and respect for religious beliefs.

1. The Forms of Multiculturalism in Umar Kayam's Works of Fiction

Understanding the works of Umar Kayam, both the short story and the novel, particularly the two short stories entitled *Sri Sumarah* and *Bawuk* collected in the form of short story anthology of the same title, a short story of *Seribu Kunang-Kunang di Manhattan* and two duology novels entitled *Para Priyayi* and *Jalan Menikung* is like reading what is in the mind of the author who was a multiculturalist. Umar Kayam, a multiculturalist, academic, as well as a cultural and culinary connoisseur, also wrote down his experiences in literary works in cross-cultural, interfaith, and even across civilization dimensions.

Understanding Umar Kayam's life through his works can be started from the story of his adventures in New York in the short story entitled *Seribu Kunang-Kunang di Manhattan* through Marno, the main character who is innocent yet proud of the culture of his village, and Jane, who lives a metropolitan life with all the freedom she has. Marno, a villager who studies in metropolitan New York has to face the reality of free relationship between men and women that lead to infidelity. The affair ends without violence and coercion, and still, there is an element of faith in his life.

Through *Sri Sumarah* in the short story entitled *Sri Sumarah*, Umar Kayam depicted a character of Javanese woman whose husband is dead and she has to work as a masseur with the risk of delinquent behavior of her customers and she has to raise her daughter as a single parent. She also must surrender because her daughter is married to a communist activist; yet, she always helps and protects them.

Through *Bawuk* and her mother, Mrs Suryo, in the short story entitled *Bawuk*, Umar Kayam portrayed a Javanese female character who should be able to face the fact that what her youngest child chooses is different from her choice. *Bawuk* chooses to follow her husband, Hasan, who is a communist and she entrusts their children to her mother, Mrs. Suryo. Although she is raised in an aristocratic culture, it does not make *Bawuk* behave as a noble woman like her older brothers and sisters.

Lantip as the main character in the novel of *Para Priyayi* could change his life to become a member of aristocracy. His original name is Wage. He is a child of infidelity between Ngadiyem and Soenandar, a noble man. Wage can be an aristocrat because his father is a noble man and he grows up in an aristocratic culture in the family of Sosrodarsono. The way he thinks and behaves resembles those of the Sosrodarsono family. As he is a smart boy (read: Lantip) and he learns a lot, these make him a successful person.

Harimurti, Eko, Lantif, the family of Levin Alan Bernstein and Claire are characters that bring multiculturalism and appreciation without having to convert somebody's faith or beliefs. Eko remained a Muslim although he marries the daughter of a Jew. Similarly, Kevin Alan Bernstein greatly appreciates the choice Eko makes. The issue of interfaith marriage, the problem of having no child in a marriage, and criticism or satire about religious belief are addressed wisely by those characters.

Recognition of difference

Differences in personality, politics, faith or religious belief, and respect for diversity become an interconnected link among those works of fiction. In terms of social status, there are different views about 'aristocracy' between parents and their children, as what happens between Bawuk and her parents in the short story entitled *Bawuk* and between Tun and her parents in the short story of *Sri Sumarah*. Bawuk, as the youngest child of a family with high position in the society, looks different from her brothers and sisters. She mingles with maid and the underprivileged and leaves her big family to marry Hasan, a communist. Similarly, Tun also marries a communist activist, Yos. Then, both Bawuk and Tun become fugitives.

Nevertheless the strong disagreements between parents and children do not change the love of Bawuk's mother to her child when Bawuk becomes a fugitive, and it happens as well in Tun's life. The following excerpt shows the love of Mrs. Suryo to Bawuk.

"Wuk, ati-ati, Nduk. Kau cari Hassan sampai ketemu, ya?" (Bawuk, page 121).

"Be careful, Sweetie. Go till you find Hassan. "

In his works, Umar Kayam also provided freedom for the characters to choose their husband or wife by marrying a woman from different religion or even that from abroad. Hardjojo is married to Sus who is from a Catholic family in the novel of *Para Priyayi*. Eko is married to Claire from a Jewish family without leaving Islam. So is Sudarsono who is paired with Siti Aisah as well as Lantip, a Javanese, who is paired with Halimah, a woman from Padang. On marital issue, Umar Kayam talked about multiculturalism that permeates problems of culture and religion. However, the fact today shows that someone can not get married to his/her partner who is from different religion and it has been strengthened by the government regulation.

Waktu usia Lantip hampir 45 tahun, barulah dia berani melangsungkan perkawinan dengan Halimah, tunangannya yang sudah sekian tahun lamanya itu. (Jalan Menikung, page. 14)

When Lantip was almost 45 years old, he just had the courage to marry Halimah, his fiancé who had been with him for many years.

Maka pesta perkawinan Claire dan Eko terjadilah. Perkawinan sipil, bukan perkawinan agama (Jalan Menikung, page. 71).

Finally the wedding of Claire and Eko came true. It was a civil marriage, not the religious one.

Maintaining Harmony

This aspect refers to living in solidarity despite the different social classes, religious beliefs, nationalities, and even politics. Bawuk as the daughter of an *Onder*, patrician official in an estate, gets along with the servants and the people of the village. In addition, Sri Sumarah, who already knows that her son-in-law is a communist, prefers to live with him at the same home. Hardjojo can also live in harmony with the Catholic family of *Dik Nunuk*. Moreover, Eko and Claire are close friends although they are from different religions and different countries. They even get married even though it is done only in a civil registry.

The following excerpt shows how readers can learn the sense of togetherness despite some differences. In Indonesian ideology, it is called *Bhineka Tunggal Ika* (Unity in Diversity).

"Tiduran di balai-balai dengan seorang bediende, main-main dengan anak-anak desa di belakang kandang kuda adalah bukan kebiasaan yang baik buat seorang anak onder..." (Bawuk, hlm. 86)

Lying on the couch with a servant and playing with the village kids behind the stables is not a good habit for a child of an *onder*...

"Begitulah hubungan kami semakin rapat dan mesra. Rumah Madiotaman semakin lebih terasa sebagai rumah saya. Bahkan kadang-kadang saya menginap pula di rumah itu, tidur di kamar adik-adik Dik Nunuk. " (Para Priyayi, page 144)

That's how our relationship was getting close and intimate. I felt like Madiotaman home is my home. Even I sometimes also stayed in the house, sleeping in the room of *Dik Nunuk*'s siblings.

"Ah aku tetap jadi orang Indonesia asal unsur Jawa saja. " Mereka lantas tertawa bersama (Jalan Menikung, page 20). Eko tetap sebagai orang Jawa dan Islam walaupun ada di budaya Barat dan akrab dengan keluarga Yahudi.

"Ah, anyway, I want to be an Indonesian with Javanese origin." Then they laughed together. Eko remained a Javanese and Muslim although he was in the Western culture and lived with a Jewish family.

Those indicate that the vertices of harmony can be maintained, despite some differences in attitudes, religious orientations or beliefs. Even Lantip, the main character in the novel of *Para Priyayi* and *Jalan Menikung*, always emphasizes respect for other ethnicities.

The Relation between Aristocracy and the Underprivileged

Within his works, Umar Kayam portrayed a good relationship between the aristocracy and the grassroots. It is seen from the relationship between Bawuk and her servants, Sastrodarsono and Lantip as well as his mother, the aristocrats in Wanagalih and the underprivileged in Wanalawas, or Eko, the Indonesian student in New York, and Prof. Levin. Those all show a good relationship between those in high social class and the lower class people. Moreover, such relationship brings another good effect by developing somebody's virtue such as helping others. Those who are rich help the poor; those of high intellectuality educate the less intellectual ones by building a school in Wanalawas as what is done by a rich man, Sastrodarsono.

The attitude to always willingly help and respect others is done both by the aristocracy and the underprivileged. The Sastrodarsono family willingly helps his niece and nephews to stay in *Setenan* (Sastrodarsono family residence) although his own nephew, Soenandar, betrays him by doing a rape and robbery. In another story, Sri Sumarah willingly sells her land to celebrate the wedding of his youngest daughter, Tun, although the wedding ends tragically because Tun's husband, Yos, is a communist and a fugitive.

The implementation of Cultural Philosophy

This aspect means believing Javanese philosophy and implementing it in facing problem of personal life and in ruling the nation. On the issue of marriage, Sri Sumarah said that her soul mate has been decided by God (*sing wis pinasthi*). Other cultural expressions are *Memayu Hayuning Bhawana* (preserving the beauty of the world) as what is said by Pakde in the novel of *Para Priyayi*, *Mikul duwur lan mendhem jero* (respecting parents while they are alive and after their deaths), and also *nglumpukke balung pisah* (gathering scattered bones or gathering separated family members) as what is said by Tommy in the novel of *Jalan Menikung*.

There are some Javanese lexicons used by Umar Kayam in the novel *Para Priyayi*. Some of them are spoken by Sastrodarsono, such as *mbanyu mili* (go with the flow), *kencana wingka* (gold and diamond look like earthenware), *melik nggendong lali* (excessive desire will make people arrogant), *sangkan paraning dumadi* (human will go to the place he was originated; or to God is where the human go after life.), *mampir ngombe* (life is so short), etc. In addition, there are still other cultural expressions as stated by Rama Dokter *cegah dhahar lawan guling* (eat less, sleep less), the one said by Noegroho *inggih, inggih mboten kepanggih* (saying 'yes' but does not really know what it means), and the one spoken by Siti Aisyah, the wife of Soedarsono, *garwa, sigarane nyawa* (spouse is half of our life).

Here some sentences containing Javanese philosophy found in the works Umar Kayam.

Sebaliknya, kami mengambil inisiatif ini justru untuk menegakkan prinsip mikul duwur mendem jero (Jalan Menikung, page 46)

Instead, we took the initiative to establish the principle of respecting our parents while they are alive or after their deaths.

"Ooh, sinyo Amerika. Balung pisah itu artinya semua sanak keluarga yang sudah lama tidak bertemu dan berkumpul dikumpulkan kembali untuk silaturahmi." (Jalan Menikung, page 127)

"Ooh, you're an American. Scattered bones mean all relatives who we have not seen for a long time and they reassemble for gathering."

"... Dan pada waktu Sumarto sudah duduk berhadapan dengan Sri, makin yakinlah Sri bahwa dialah jodoh yang sudah tersedia --- jodoh sing wis pinasti, kata orang Jawa lagi." (Sri Sumarah, hlm. 11)

"...And when Sumarto already sat face to face with Sri, the more Sri assured that he was the husband that has been provided --- the one chosen by God, as what Javanese people said."

2. The Causes of Multiculturalism

As what is found in the works of Umar Kayam, multiculturalism is caused by cultural experience, religious experience, and life experience. Cultural experience is motivated by migration from one village to another village, from one town to another town, and even from one country to another country. This movement will result in forming tolerance and appreciation of diversity. Other factors causing the rise of multiculturalism are inter-ethnic, inter-religion, and inter-nation marriages, choice of occupation, and "ngenger" or staying with aristocratic family or with people who have a higher social class.

Marriages that lead to multiculturalism are those of Bawuk, from aristocratic family, and Hasan, a communists; Tun, an educated woman, and Yos, a communist activist; Sudarsono and Aisah; Hardjojo and Soemini, who is a Catholic; Eko and Claire, who is from a Jewish family. The last two marriages mentioned above are those of different religions. However, they do not change the Islamic life of Hardjojo and Eko. They still believe in the Shahada although they are married to a Catholics and a Jews.

Choice of work can also lead to the rise of multiculturalism. Various occupations are attached to some characters, such as Tuan Suryo as an *Onder* (the head/director of an estate during Dutch colonialism), Hasan as a communist activists, Lantip's mother who is a *tempe* seller, Satrodarsono as a skilled teacher in a village school, Atmokasan as a farmer in the village of Kedungsimo, Martodikromo as a village farmer and a foreman in a sugar factory, Mukaram as a seller of opium, Raden Harjono as a skilled police who helps the government, Soenandar as a robber, Noegroho who is a state company director and the director general of the department of trade, Lantip who becomes a lecturer, Harimurti as a reporter and also Eko who is a deputy of assistant director. The relationship among people of those different professions results in the emergence of multiculturalism.

"Sebagai onder teladan yang dikasihi oleh bupati dan wedana, karena prestasi kerjanya yang tinggi, dan demikian juga harus menjaga gengsinya dengan sebaik-baiknya, ayah Bawuk sesungguhnya tidak seberapa setuju melihat kecenderungan "bohemian" anaknya itu." (Bawuk, page. 86)

"As an exemplary onder beloved by the regent and district officer because of his achievement, and as he must maintain his prestige as much as possible, actually Bawuk's father does not really agree with the "bohemian" orientation of his daughter."

"Sejak malam itu Sri telah menetapkan namanya sebagai tukang pijit." (Sri Sumarah, page 51)

Since that night, Sri has established her name as a masseur."

"Hubungan Embok dengan keluarga Sastrodarsono di Jalan Setenan itu dimulai dengan penjualan tempe." (Para Priyayi, page 11)

"The relationship between Embok and the family of Sastrodarsono in Jalan Setenan began on selling the tempe."

3. The Effects of Multiculturalism

The effects of multiculturalism in Umar Kayam's works of fiction are indicated by the tolerant nature that respects individual differences, surrendered life, willingness to help others, humility as well as freedom in the choice of religious beliefs. In the novel of *Para Priyayi*, Lantip has to let his mother who died because of eating poisoned mushrooms go; Mrs. Suryo willingly let her beloved youngest daughter go to find her husband who is a communists and she loves her grandchildren by providing them a good religious education. After the death of her husband Mas Marto, Sri must carry out the work as a masseur with all the risks of facing delinquent behaviors of her customers. Likewise, she was willing to lose everything for her daughter's education and marriage.

The following excerpts indicate the humility of the characters.

Bawuk enak-enak main di belakang kandang kuda, makan tebu dengan anak mandor tebu yang sering main dengan anak Sarpan. (Bawuk, page 85)

Bawuk enjoyed playing behind the stables, eating sugar cane with the foreman's child who often played with Sarpan's child.

"Ndoro Guru Kakung kelihatan akrab betul mengobrol dengan mereka seperti mereka itu orang-orang yang sudah lama ia kenal." (Para Priyayi, page 28).

"Ndoro Guru Kakung looked really intimate in chatting with them as they were people who he had known for so long."

Baju dan celananya nampak mewah, mahal, dan modis. Meskipun begitu di tengah-tengah paman-pamannya di kamar kerja bapaknya itu Bambang tampak sopan, rendah hati, tidak sok, dan murah senyum (Jalan Menikung, page 44)

His shirt and pants seem luxurious, expensive and fashionable. Nevertheless with his uncles in his father's working room, Bambang was polite, humble, not pretentious, and full of smile.

Conclusion

The forms of multiculturalism found in Umar Kayam's works of fiction are recognition of difference shown in both attitude and actions, maintaining harmony, relationship between the aristocracy and the underprivileged as well as the application of Javanese philosophy in real life. The factors causing multiculturalism are cultural knowledge, migration from village to town, from one city to another city and even from one country to another country. Other motivating factors are inter-ethnic, inter-religion, or even inter-nation marriage, choice of occupation and "ngenger" or staying with a family of high social status. The effects of multiculturalism are reflected in the tolerant nature, respecting other individual or group of people, surrendered life, willingness to help others, humility, and respect for religious beliefs.

Suggestion

The forms of multiculturalism in literature can be implemented in the practice of character education. The values of multiculturalism that can be developed into teaching materials are recognizing differences, maintaining harmony or being tolerance by respecting other religious beliefs, building relationships between those from high class society and the underprivileged, willingness to help others and practicing Javanese philosophy in real life.

Understanding the causes of multiculturalism, such as migration, will provide an insight about environment and human behavior. The occurrence of inter-ethnic, inter-religion or inter-nation marriages may arise people's understanding about different religions, ethnicities and countries. Various kinds of occupation provide opportunities for people to build a positive attitude of tolerance. The opportunity to do "ngenger" in a high class family (either in social or education level) will form a pattern of multiculturalism, i. e. mingling with others.

Understanding multiculturalism and its contributing factors will result in the nature of being tolerant, respecting others, surrender to God, helping others, and humility. Therefore, multicultural features need to be transferred in a work of fiction, particularly through the main characters in Umar Kayam's work of fiction.

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Causal Connectors in Albanian Language - Causal Conjunctions

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Abstract

This paper discusses connectors, the connectors will be analyzed within their causal relationship, reasons and motives. The Albanian scholar Floqi determines the known and unknown reasons of the usage of the conjunctions and the position of these casuals, before the main clause or after the main clause. On the other hand, the scholar Mirna analysis the conjunction because as a subordinate conjunction, some of which are in the subordinate clause and in other cases followed by the main clause. The connection between these two cases manifest themselves in a linear way, it is typical of subordinate conjunctions that may even be at the beginning or after the main clause. In addition, the coordination conjunction gives the clause after the main one.

Keywords: Albanian language, cause-effect, conjunction, subordinate, main clause, because, that, position.

Introduction

When it comes to analyzing the causal relationship, we analyze the causes, reasons and motives. In order to realize the causal relationships, we have presence of the connectors, adverbs and prepositions. In the structure of the causal relationships built with prepositions there is the companionship of a group that follows:

Preposition nominal group plays the role of the cause

Për shkak + grup emëror

Floqi ¹analyzes in details the subordinate connectors and causal relationships, so in this paper we will focus on the characteristics and their usage.

Because

The conjunction because grouped as a proposition, it is used for an unknown reason, because it is not known or can not be determined. ²

Because he loved her.

(Sepse e donte.)

Because I can not stand this.

(Sepse nuk duroj dot.)

Because is given as a causal conjunction, placed at the beginning of the subordinate sentence to show causal reason or cause of something like: because, for the reason, as.

She didn't speak, because she was tired.

¹ Floqi, S. (1996). Periudhë me fjali të varur shkakore. Studime Filologjike N.2, Page 4

² Akademia e Shkencave të Shqipërisë. Fjalori i Gjuhës Shqipe . Tiranë, (2006). Page 1742

(Nuk foli, sepse ishte i lodhur.)

No one could hear him, because he was away.

(Nuk e dëgjoj njëri, sepse ishte larg.)

If we analyze attentively the adverb that in the case of using the "Albanian Language dictionary". Because I do not know. Because it can be replaced with: which is the reason / for what reason and in this case it is shown as a conjunction exp; I do not know the reason.

Furthermore, it is evident that because it is a causal connector and frequent use at the beginning of the sentence indicates text as a function connector. Because it is placed at the beginning of a sentence after a question.

Why should I forget, what in the day is done? - Said the priest.

(Përse duhet të harroj, atë që shkoj ditën?- tha prifti.)

Because we have a home with these miserable. ¹

(Sepse ne kemi një atdhe me këta të mjerë.)

The conjunction because can be placed after a pause, (comma) or after a point. ²

Perhaps, because they just came out of the clash and they were wounded.

(Ndoshta, sepse ato porsa kishin dalë nga përleshja dhe ishin të plagosur.)

Pitt Mirna³ analysis the conjunction because as a subordinate conjunction, some of which are in the subordinate clause and in other cases followed by the main clause. The connection between these two cases manifest themselves in a linear way, it is typical of subordinate conjunctions that may even be at the beginning or after the main clause. On the other hand, the coordination conjunction gives the clause after the main one.

Because there was frost last night, the tomato plants have died.

(Sepse ishte ngricë mbrëmë, bimët e domates u thanë.)

The tomato plants have died because there was frost last night.

(Bimët e domates u thanë sepse ishte ngricë mbrëmë.)

The sentence begins with the subordinate conjunction and accompanied by commas before the main sentence, whereas in the second case because the subordinate sentence is set after the main one, even when it is accompanied by commas.

Because the weather is nice, I go out.

(Sepse është kohë e mirë, unë dal.)

I go out, because the weather is nice.

(Unë dal, sepse koha është e mirë.)

A distinction between coordination and subordinate conjunction with the articles is that the subordinate can be in the coordination one and the subordinate cannot.

One should ask his opinion first, because he is the oldest member of the club and because he is also one of its founders.

¹ Kadare, I "The General of the Dead Army" Page 39

² Akademia e Shkencave të Shqipërisë " Garamtika e Gjuhës Shqipe 2" , Tiranë (2002). Page 571

³ Pitt, M.. (2003) " How to express yourself with a causal connective: subjectivity and causal. Connectives in Dutch, German and French. Amsterdam: New York. Rodopi. Page15

(Pikë së pari Ohe duhet të kërkojë opinionin e tij, sepse ai është pjestari më i vjetër i grupit dhe sepse ai është gjithashtu një nga themeluesit e tij.)

The tomato plants have died because it has been freezing, and because they were in the wind.

(Bimet e domates u thanë sepse ka qenë ngricë, dhe sepse bimët ishin në erë.)

I will not go out, because I am ill and because I am still feverish.

(Unë nuk do të dal, sepse jam sëmurë dhe ende me ethe.)

She did not come, because she had no time, and because she is not interested in it anyway.

(Ajo nuk erdhi, sepse nuk pati kohë, dhe sepse nuk i interson aspak.)

Structural differences can be given in the clauses that are linked with subordinate conjunctions and that, and are seen as the coordinative conjunction.

Pitt¹ calls subordinate conjunction "hybrid" and "pur sang" "Cleft" extra can be applied to subordinate conjunctions "genuine".²

It is because he is fat that he is short of breath.

(Sepse është i shendoshë ka frymarrje të shkurtër.)

Ngaqë është i shendoshë ka frymarrje të shkurtër.

It is because he was eaten too much that he is sick.

(Për shkak se ka ngrënë shumë është sëmurë.)

Consider the case of an adverb, from it we can apply the case "genuine" "real".

He has searched a new job, particularly because he thought he was not paid enough.

(Ai ka kërkuar për një punë të re, veçanërisht sepse mendonte se nuk paguhej mjaftueshëm.)

He went out, just because the doctor told him.

(Ai doli, vetëm sepse doktori i tha atij.)

These kinds of relationships listed above can give denial, the question the compound operator of quantitative and a sustainable word.

The usage of the connector because in its initial position, we note in response after a question in a conversation, when it is requested more clarification and in this structure, can be found in cases of the questions adverb why. In addition, this connector can also be found at the beginning of the sentence and this Ismail Kadare, has used it as a styling feature.

-Why they say "emerged partisan" Because... because it has gone out of the city. ³

(-Pse thonë " ka dalë partisan" Sepse...sepse ka dalë nga qyteti.)

- Why I must get bored for those that went? - the priest said.

(- Përse duhet të harroj atë që shkoj ditën? – tha prifti.)

Because we have a home with these miserable.

¹ Pitt, M .How to express yourself with a causal connective: subjectivity and causal. Connectives in Dutch, German and French. Amsterdam: Neë York. Rodo pi, 2003. Page 17

² This is a complex sentence in English its structure It +to be + the subordinate clause exp: It's money that I love. (Janë paratë ato që dua).

³ Kadare, I .The General of the Dead Army. Page 175

(Sepse ne kemi një atdhe me këta të mjerë. ¹)

She plucked hardly a handful of mud and said to herself: Ah, if I had been in army troops who had with him a shovel and dig fast, fast, fast.

Because there with feet hanging with a water mill, in there was laid down my close friend. ²

(Ajo shkulte me zor një grusht baltë dhe thoshte me vete: Ah, sikur të kisha qenë në trupat e xheniervë që të kisha me vete një lopatë dhe të gervoja shpejt, shpejt, shpejt. Sepse atje pranë me këmbë të varura me një mulli me ujë, është shtrirë përmbys shoku im i ngushtë.)

The connector because, as it found in the communication process as explained above but not always associated with an interrogative adverb with the progressive statements.

-Tak, Tak, tak: And when I returned, barely step off.

-Because it was the first time that I was opening the door with one hand - continued with a hidden ton of. ³

(-Tak, tak, tak: Pastaj kur u ktheva, mezi hapa portën.

-Sepse ishte hera e parë që e hapja portën me një dorë, - vazhdoi me një ton të fshehetë.)

In Sweester studies we also look cases when adjectival uses of particles or correlative conjunction in sentences with the taking the record articles where by which a fact can be emphasized as the only factor can stand out among other possible causes. ⁴

Reinforcing particles precisely located before causal conjunction because it highlights a due fact.

I carried everything with great pleasure, just because I kept my interest secret.

(E kryeja çdo gjë me kënaqësi të madhe, pikërisht sepse e mbajta të fshehtë interesin tim.)

But the particles only or solely (supposedly) emphasizes the assertion of a fact due only to what is stated in the foremost.

He didn't like her only because she had not finished the studies.

(Nuk e pëlqente vetëm sepse nuk kishte mbaruar studimet.)

On the other hand, the word maybe or supposedly give uncertainty or suspicion of a fact.

Ben Affleck is very serious these days. Speaks little heavier, the old jokes are missing.

Maybe he because just turned 40 and admits that he has been facing the fear of bad ideas, things that did not exist before in him. ⁵

(Ben Affleck është shumë serioz këto ditë. Të flet pak rëndë, janë zhdukur batutat dhe shakatë e dikurshme. Ndoshta, sepse sapo ka mbushur 40 vjeç dhe pranon se kjo e ka vënë përballë ideve të këqija të frikës, gjëra që më parë që nuk ekzistonin tek ai.)

The connector because is used on structures seen in elliptical sentences after the demonstrative adjective this.

It came with no expectations. That's because they had not explained the situation here.

(I erdhi pa pritur. Kjo sepse nuk ja kishin shpjeguar situatën.)

¹ Kadare, I .The General of the Dead Army. Page 39

² Kadare, I .The General of the Dead Army. Page 28

³ Kadare, I .The General of the Dead Army. Page 269

⁴ Sweester, E. (1990). From etymology to pragmatics metaphorical and cultural aspects of semantics structure, Cambridge. University Press,. Page 76

⁵ "Shqip" newspaper 15.10.2012

I can say that we have cooperated very well in team and we have realized a toned video.

I say this not because of me, but anyone who has seen it was wonderfully. ¹

(Mund të them se kemi bashkëpunuar në ekip shumë të mirë dhe kemi realizuar një klip dinjitoz. Kjo jo sepse e them unë, po kushdo që e ka parë është mrekulluar.)

The connector because can be separated from causal sentence by sentence fixer:

When the boss rang frantically begin to fall, because we have to know, in our office there is a whole system of ringtones.

(Kur zija e shefit filloj të bjerë me furi, sepse duhet ta dini, në zyrën tonë është një system i tërë zilesh.) ²

A new information or based information that is known to the receiver of the text can be shown via connector because, for. Thus, in the following case, it is shown how the information about cause and effect are both new to the receiver of the text.

2011 is a special year for the Albanian Red Cross, because it marks the 90th anniversary of its creation.

Viti 2011 është një vit i veçantë për Kryqin e Kuq Shqipëtar, sepse shënon 90-vjetorin e krijimit të tij. ³

The following example will analyze at the known consequences but not the cause. Due to information obtained from the first connector viewed the information is known but previously issued a new information related cause that is for concern, about the fact that students will not have access to university education.

The Ministry of Education communicates the issue of free quotas for universities will accept students who are 20000 by 40000. For the opposition, it is worrisome because it can bully students apply abroad or remain without education.

(Ministria e Arsimit komunikon çështjen e kuotave të lira për universitetet studentët që do të pranohen janë 20000 nga 40000. Për opozitën kjo është shqetësuese sepse mund t'i detyroj studentët të aplikojnë jashtë vendit ose të mbeten pa shkollim.) ⁴

That

Subordinate causal connector that is one of the most used one and expresses: a close cause, direct cause, or can be motivated an end or a supposition, a question, a claim conditional, it can justify the mention of any word or the other expression. ⁵

They didn't go to the movies that they expect Tana's phone call.

(Nuk shkuan në kinema se prisnin të telefononte Tana.)

This conjunction in terms of cause and effect is identical with the connector because and can be substituted for it.

This connector is ambiguous two ways of reading;

focus on the whole relationship falls

By way of reading is achieved by "hybrid" connectors

He didn't go that sought. (But that was bothering)

Nuk iku se e kërkuan. (Por se u mërzit)

He didn't go that sought. (He doesn't go if required)

Nuk iku se e kërkuan. (Nuk ikën nëse e kërkojnë)

¹ "Telegraf" newspaper 09.12.2012

² Floqi, S.(1966) Periudhë me fjali të varur shkakore. Studime Filologjike N.2, 1966. Page 4

³ <http://www.kksh.org.al>

⁴ www.top-channel.al

⁵ Akademia e Shkencave e Shqipërisë, Gramatika e Gjuhës Shqipe2. (2012). Tiranë. Page 564

Moreover, the structure when the answer why:

Why did it happen? – That I do not know.

(-Pse ndodhi? -Se nuk e di.)

This use at the beginning of the sentence that is more usable in speaking.

The example where the connector is placed on top of the sentence and realized with long pauses between sentences is given in the following sentence.

I do not talk to her anymore. That she offended me.

(Nuk i flas më. Se më ofendoj.)

They will hang out, that the rain stopped.

(Ato do të dalin, se shiu ndaloj.)

The realization of reading these statements is made in the following ways:

- a) They shall hang out, and the reason for this is that the rain stopped.
- b) I am convinced that emerge to hang out, and the reason for this is that the rain stopped.
- c) I suppose that they go to a picnic, for the day is beautiful.

But if the causal vibrating positions changes and the causal relationship at the outset can not be read in this way.

That the rain stopped, they will hang out.

(Se shiu ndaloj, ato do të dalin.)

As explained this connector is not used in causal sentences, if the subordinate sentence is placed before the main one, but can establish another causal connector because.

** That he later apologized.*

*(*Se vonë ai kërkoi ndjesë.)*

Because of the free order, that is placed before the verb which is the most used position.

He apologized that he was late.

Ai kërkoi ndjesë se ishte vonë.

He apologized that he was late.

(Ai kërkoi ndjesë se vonë ishte.)

The conjunction that can be used after a particle as what, supposedly, perhaps.

Exactly that it is scandalous, Trump policy is working.

(Pikërisht se skandaloz, politika e Trump po funksionon.)¹

The United States alleged to have begun to transfer nuclear weapons from Turkey to Romania due to worsening relations between Ankara with Washington...

¹ Tema 10.12.2015

*(Shtetet e Bashkuara të Amerikës gjoja se kanë filluar të transferojnë armët atomike nga Turqija në Rumani për shkak të keqësimit të marrëdhënieve ndërmjet Washingtonit e Ankarasë...)*¹

Maybe that you know, but today is the richest footballer in the world.

*(Ndoshta se njihni, por sot është futbollisti më i pasur në botë.)*²

The connector that can be shown that the cause and effect are both new to the recipient in case the text below is provided in the foreground as new information why the Albanian society is in the grip of a strong crisis of confidence.

In fact it is very upsetting, are unthinkable the measures of such crime..... These show that the Albanian society is in the grip of a strong crisis of mistrust, support and security.

*(Në fakt është shumë tronditëse, janë të paimagjinueshme për masat e këtij lloj krimi..... Këto tregojnë se shoqëria shqiptare është e mbërthyer nga një krizë e fortë mungese besimi, mbështetje dhe sigurie.)*³

Obviously not a diary, that as I said earlier, I would write something else.....

(Natyrisht jo një ditar se siç e thashë më parë, diçka tjetër do të shkruaja.....)

I asked for Vera, that she is not related to her....

*(Për Verën të kam pyetur, se nuk e ka gjë ajo....)*⁴

In this case the information provided above sentences tied to the connector that is known by the receiver of the text. Warnings by using the expression as I said that the treated information is considered as known by the speaker.

Conclusions

According to the analysis conducted in connection with the relation to the structure of information, it may be seen the connector because, for with high flexibility connector, after realizes expressed various relations known and unknown cause-effect.

The connector because there is a high usage compared to other connectors, in answer to questions with the interrogative adverb why though it seems clear that the recipient source wants to know more information to the cause, which may be related with morphological construction of this connector (that+ though) though - it is an integral part for adverb.

In the second part of the paper, the connector that regarding to the relationship of the structure of the information realizes the expression of different relationships, known and unknown causal. According to the sentence given note the use of this connector at the beginning of the sentence and the sentence topic.

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Using QR Codes as a Resourceful Ict Tool in the ELT Classroom

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Abstract

As the incorporation of technology into language instruction becomes more prevalent, teachers and researchers look into ways of using mobile tools in the classroom. Using QR codes for language instruction is one example of successful incorporation of a mobile technology, which allows educators to draw on the motivational value of technology while using tools that are fit for the purpose of effective instruction. QR codes are everywhere. Students see these codes everyday outside the classroom. They will be fascinated at the prospect of using this technology in the classroom. Similarly, teachers are eager to adopt new technologies, provided they are simple and efficient. And there is a reason why QR codes are everywhere: they are simple and efficient. This workshop aims at familiarizing participants with this very practical and efficient mobile tool that teachers can easily use at every level of language instruction. The presenter will first provide theoretical background explaining what QR codes are and how the use of QR codes enhances classroom instruction. This discussion will be followed by a hands-on training session where the participants will be guided through the steps of creating URLs and QR codes for classroom use. In the last part of the workshop, the presenter will share practical ideas on how these codes can be used in various ways including sample assignments and projects. The workshop will conclude with a discussion of the motivational value that the QR codes can bring to the classroom.

Keywords: QR codes, teaching English as a foreign language, technology in the classroom

INTRODUCTION

There is growing movement among educators, business leaders, academics, and governmental agencies to identify 21st Century skills which are a series of higher-order skills, abilities, and learning dispositions required for success in 21st century society and workplaces. The movement aims at focusing on the skills required for students to master in preparation for success in a rapidly changing, digital society. In 2002 the Partnership for 21st Century Skills (P21) was founded which identified four key skills ("Framework for 21st Century Learning" n. d.):

Content Knowledge and 21st Century Themes

Learning and Innovation Skills

Information, Media and Technology Skills

Life and Career Skills

Given the significance attached to ICT literacy, we, as educators, have to do our best so as to incorporate as many communication technologies as possible into our classrooms. Research clearly indicates that "the use of technology in English language teaching and learning can encourage the development of strategies necessary for modern survival: communication, collaboration, and information gathering and retrieval" (Teachers of English to Speakers of Other Languages, 2009, p. 15).

'Technology in the English language classroom' is a term used to refer to "all the tools available in your classroom that when applied with skill can lead you to enrich, extend, and empower student understanding (Kajder, 2003, p. 5). Although this definition encompasses books and pens under the umbrella of technology as it encompasses computers and smartboards, teachers of English increasingly use the term to mean software, hardware, protocol, or anything that has to do with modern technologies. As a matter of fact, technology in this sense (computers and the Internet) have been making their way into our classrooms for well over a decade (Sokolik, 2014).

Successful integration of technology into the language classroom in a sense redefines the role of the language teacher. Originally, the role of the teacher was that of a facilitator. At a time when computers do not replace teachers but teachers who use computers replace those who don't, teachers have to improve their digital literacy; only then can they develop the students' digital literacy (though, admittedly, this equation works the other way from time to time when the digital native students educate their peers and even their teachers in new ways of technology use.) Kajder (2003, p. 10) groups these new roles under four titles: (1) teachers as instructional designers, (2) teachers as resource managers, (3) teachers as researchers, and (4) teachers as communication specialists. In this article, QR codes are presented as a tool that allow teachers to complete all these four roles with ease and efficacy.

THEORETICAL BASES FOR THE USE OF ICT TOOLS IN THE CLASSROOM

As the incorporation of technology into language instruction becomes more prevalent, teachers and researchers look into different ways of using mobile tools in the classroom. In doing so, they wish to base their methods on specific theories. There have been various studies showing that the use of Computer Assisted Language Learning (CALL) enhance student motivation and teacher instruction (Warschauer, 1996; Grgurovic & Chapelle, 2007.)

However, the use of CALL is not necessarily based on any theory of technology use. According to Sokolik (2003, p. 43), 'the theoretical basis for the use of digital technology in the classroom comes from various second language acquisition theories and classroom practices themselves. " In the absence of any specific pedagogical theory suggested by the use of a specific technology, it stands to reason to expect that as technology develops, new classroom techniques are proposed to attain a more content-rich learning environment.

CLASSROOM APPLICATIONS

Hanson-Smith (2003) points out that more opportunities for rich content and interaction developed as technology improved to allow the use of mobile phones in the classroom. Using QR codes for language instruction is one example of successful incorporation of a mobile technology, which allows educators to draw on the motivational value of technology while using tools that are fit for the purpose of effective instruction. QR codes are everywhere. Students see these codes everyday outside the classroom. It is not unconceivable to predict that they will be fascinated at the prospect of using this technology in the classroom. Similarly, teachers are eager to adopt new technologies, provided the technology involved is simple and efficient. And there is a reason why QR codes are everywhere: they are simple and efficient.

Facilitating learning in a technology-rich environment is the emerging challenge that faces the modern teacher. To do so, teachers have to be able to effectively integrate technology without necessarily diverting from student-centered pedagogical philosophies. When trying to effectively integrate learning technologies, teachers very commonly tend to forget that students should be actively responsible for their learning. This stems from the assumption that computers can make students process information. However, understanding is not embedded in the technology. It is the teacher's duty to always keep the focus on knowledge construction by using technology in carefully designed lessons where the learner has to seek the information, to reflect on understanding with the help of technology (Kajder, 2003).

This paper aims at familiarizing its readers with this very practical and efficient mobile tool that teachers can easily use at every level of language instruction. After a discussion of theoretical background, it explains what QR codes are and how their use enhances classroom instruction. This discussion is followed by an explanation of the steps of creating URLs and QR codes for classroom use. Lastly, some practical ideas on how these codes can be used in various ways including sample assignments and projects are listed.

THE USES OF QR CODES IN THE CLASSROOM

Kajder's definition of technology (2003) encompasses all the tools available in a classroom that when applied with skill can lead you to enrich, extend, and empower student understanding. This definition, by extension, also means that technology, when not applied with skill, makes us a lot less efficient. Meaningful use of technology in the classroom is indeed a skill. This skill is perfected when effective tools are matched with trained users for the right task. Following is a discussion of how QRs can be used in the classroom, what makes QRs effective tools, and an example lesson plan which lends itself to QR usage.

In brief, a QR code - an abbreviation for a quick response code - is a two-dimensional barcode which was first designed to be used in the automotive industry back in the 1990's. Very simply, one needs a device that has a camera so that he or

she can scan or take a picture of the code; a programme or an application that can do the decoding; and web access to see where the code takes its user. The requirements for the classroom are the same. Students would need a smart device to scan the QR codes and an Internet connection. For the teacher, a cloud account such as Google Drive or Dropbox and Internet access is all it takes to fully incorporate this technology into classroom practices.

In a sample grammar lesson that follows the PPP approach (Present-Practice-Produce), QR codes can be used in all stages of the lesson. For the purposes of this paper, a PPP lesson plan is taken to teach modals of necessity at A2 level where affirmative and interrogative forms are introduced (have to, don't have to, must, and mustn't).

The lesson starts with a lead-in activity which is called "The Gallery." The Gallery is a commonly used generic activity type whereby the instructor posts eight pictures of signs showing what is forbidden in different parts of the world. The same gallery activity can be designed to show weird laws from the history of different countries. Alternatively, pictures can be used to show rules for guests and staff in a hotel. Pictures around the world is most suitable for a multicultural classroom setting. Some of these pictures (all taken from <http://www.telegraph.co.uk/travel/galleries/Unusual-laws-around-the-world/>) can be seen on Figure 1:



Figure 1. Pictures from Singapore, Thailand, Japan and Spain can be used to elicit that it is forbidden to chew gums, to step on the banknotes, to be overweight, and to spit

Images like the ones above are scattered around the classroom and posted on the wall in a gallery fashion. They show different rules and regulations that are in place in different parts of the world. In the order they appear, they show that it is forbidden to chew gums in Singapore; it is forbidden to step on currency in Thailand; it is forbidden to be overweight in Japan; and that it is forbidden to spit in Barcelona. Students are asked to guess what is not allowed in each country. At this stage, by raising their schemata of what is allowed and forbidden, students are lead towards a discussion whereby they feel a need to use the structures to be introduced. Under each picture is a QR code that links to the online polling activity. The teacher first tries to elicit what each picture represents and then asks them to choose the one that they think is the strangest. Here is how to create an online survey using QR codes. It is worth noting that the following explanation, as provided by the webpage, is just one the many simple ways of using QR codes to easily access an online survey. The surveys gather and displays real time results as students punch in their responses. And this provides an opportunity for a whole-class discussion.

For the suggested online survey, the user has to sign in at <https://mqlicker.com/user>. After the log in, the first step is creating a new interaction by clicking the 'New Interaction' button at the top left. With this command, a new, blank interaction appears in the center panel. Then the user adds question to the interaction by clicking the 'New Question' button at the top left. As many questions as needed can be added by repeating these steps. For this activity, only one question with multiple options (as many as the number of countries posted in the gallery) is needed: "In your opinion, which country has the

strangest rule?" Now the user can open a new session by clicking the Open button. When the new session is started, a session key (displayed in the top right corner in the middle panel) is generated for collecting responses as shown below:

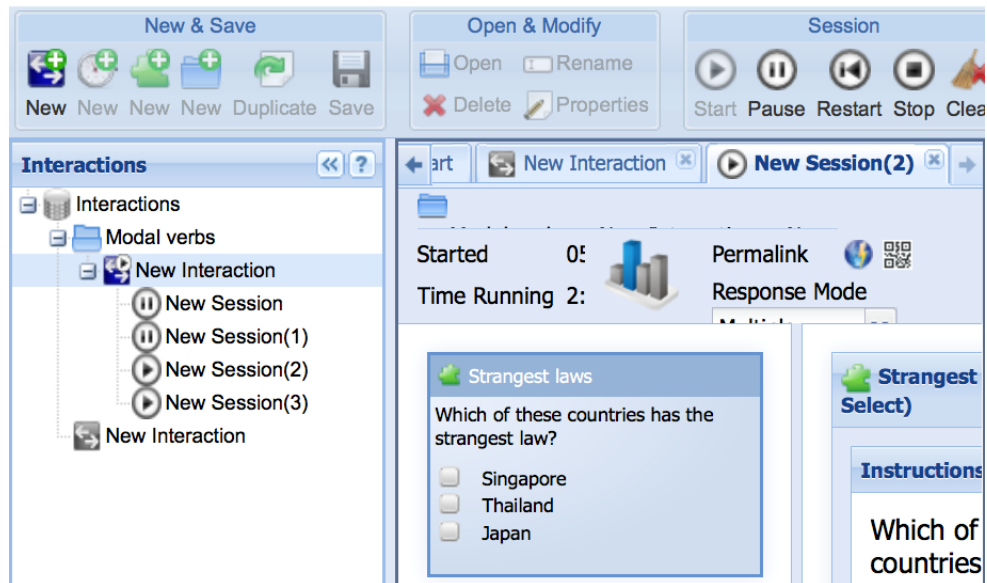


Figure 2. A screenshot of the web page showing how a new survey session is initiated online

The last step is communicating the session key to the students who go to <https://respond.cc> and use the session key to load the session and enter their responses. At this point, the page automatically generates a QR code for students to scan and go the online survey as opposed to having to type in a lengthy URL.

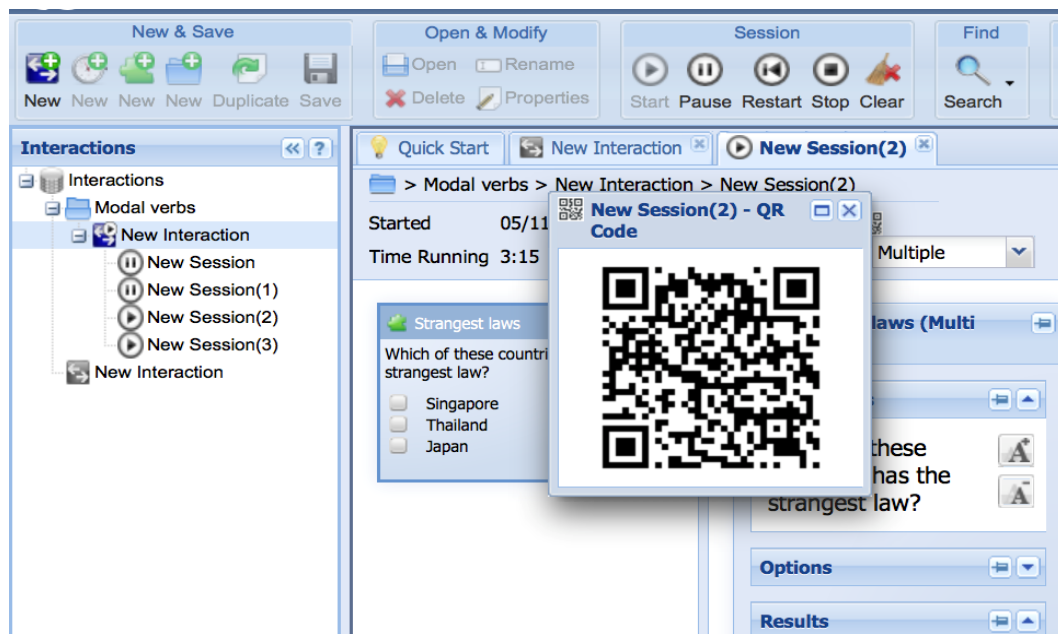


Figure 3. A screenshot of the web page showing how a QR code is retrieved for a session

The Results panel shows a graph with results as soon as responses are submitted. The graph changes instantly as new responses are submitted by respondents. As the students see the real time responses, they are very much focused to find out if the rest of the classroom thinks the way they do. And, as mentioned above, this paves the way to an engaging classroom discussion.

This activity is followed by a pre-reading activity in which students are asked to talk about strange rules in their lives. While eliciting some strange rules from their lives, the teacher also allows students to personalize the topic. Afterwards, students are provided with a reading text that has many examples of the target language structures (have to, don't have to, must, mustn't.)

Students can then be given a text about the teacher's rules for the classroom. While reading the text, students are asked to find out the classroom rules of the teacher. They are asked to underline the sentences where the rules are explained. This text allows students to contextualize the target language use. And after reading the text, students are asked to fill in a set of sentences as given below, which is designed to get the students to work out the rules for themselves. The activity is ideally completed as a pair work in order to add interactional variety, where students compare their answers to those of their pairs, before sharing the answers with the whole class.

Table 1. Eliciting rules of the target language

What is the negative form of "must"? _____
What is the negative form of "have to"? _____
_____ means something is necessary.
_____ means something is not necessary.

The next stage in the lesson is the practice stage that is divided into controlled and semi-controlled practice parts. For the controlled practice, any A2 level mechanical exercise activity can be used. In the semi-controlled practice, a tic-tac-toe game is designed using QR codes. A Tic-Tac-Toe is a generic game that is frequently used in the language classrooms. The object of the game is to get three in a row. The game is played on a three by three game board. Player A is known as X and player B is O. Players take turns to place Xs and Os on the game board until either side has three in a row by answering the question placed in each empty place on the board. However, it has a shortcoming in the sense that the students see the questions on the board and the first student has an advantage as he or she gets to choose the easy question to answer. With a little twist, as shown below (Figure 4), the board can be filled with QR codes linked to the questions instead of the questions themselves, thus adding a bit of suspense into the game and allowing technology to seep into classroom usage.

Creating this board with the QR codes is simple. For this activity, there are a myriad of different ways and here is a simple one: The instructor creates nine Google documents on a Google Drive. On each document is an open-ended question (such as "*Is there anything you have to do this weekend?*") that requires the student to freely practice the target language for a dictated period of time. Once the documents are created, the teacher creates a separate QR code for each page by visiting the Google URL shortener site at goo.gl. The instructor writes or pastes the document URL in the **Paste your long URL here** box and clicks **Shorten URL**. The page not only shortens the URL, but also provides a QR code for the shortened URL. The last step is now to copy and paste nine separate QR codes into the nine boxes on the Tic Tac Toe worksheet:

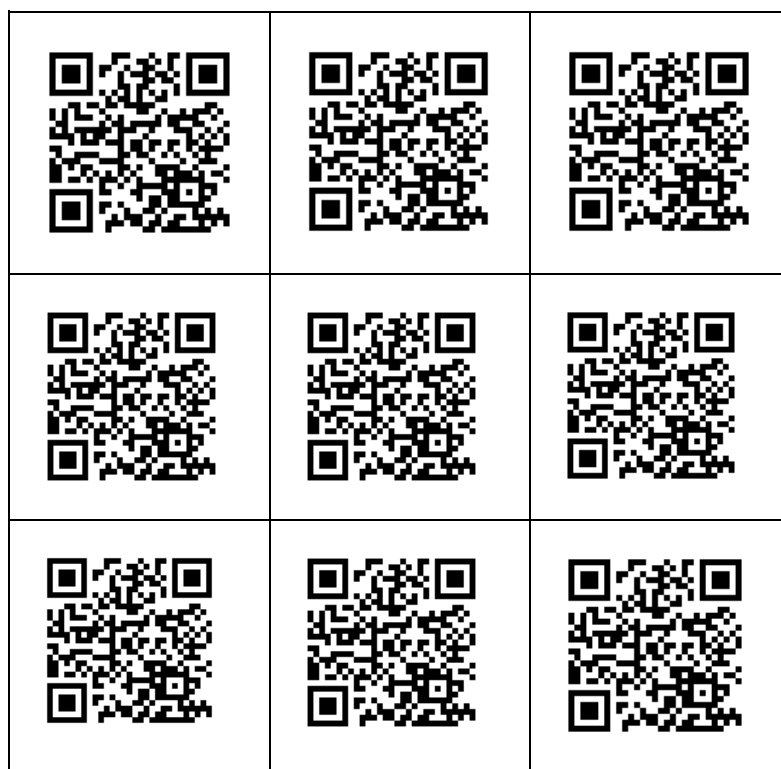


Figure 4. The tic tac toe board using QR codes

In the production stage of the lesson, the students are given everyday objects and are asked to improvise rules for a game using these objects such as a plastic cup, table tennis balls, straws, and coins. Students are asked to come up with rules of their own game, which are constructed using the target language structures. Once they brainstorm the rules of their games in groups, they are asked to audio record these rules. This recording will then be uploaded to a cloud storage space and QR links will be given to each game on the game poster. Other students will look at the posters and listen to the rules of the game by scanning the QR codes, and this way, the instructor can incorporate QRs to the production stage of the lesson plan. Again, there are a lot of different ways of linking an audio recording to a QR code, and the following is just one of the simple different ways of doing this. The students click on the audio recorder on the GarageBand application of their iPhone. They then tap the round red record button to record, and click stop button to stop the recording. When finished recording, they go to the MySongs sections to choose the recording they wish to share by uploading to Dropbox. They then copy the URL that they are given by Dropbox and paste it to the Google URL shortener and follow the steps explained above to extract the QR code for their recording. They can then paste this code onto their poster so that other students, while looking at the poster, can listen to their explanations of the game rules.

At this point, it is worth noting that the suggested lesson progresses in a more traditional grammar teaching fashion with three phases of presentation, practice and production. The first phase is meant to provide an understanding of the target structure; the second phase gives the student some practice opportunities for written and spoken accuracy; in the last phase, fluency is fostered through communicative use of the target language (Sheen, 2003).

CONCLUDING REMARKS

Practitioners and researchers of second and foreign language instruction have always been interested in finding ways making the L2 learning a more attractive experience. These experts seem to agree on 10 strategies that focus on the learning experience as summarized by Dornyei (2014). Four of these strategies are listed here: Making the teaching

materials relevant to the learners; breaking the autonomy of learning; making the learning tasks more interesting; and creating learning autonomy (p. 526 -527). Without going deep into the explanation of each motivational point, it can be clearly seen that the lesson plan proposed on this paper does indeed meet each one of the four strategies through the incorporation of QR code technology. Given the importance of learners' positive experiences, inarguably technology and QR codes can play a key role in making the teaching materials relevant to the learners; breaking the autonomy of learning; making the learning tasks more interesting; and in creating learning autonomy. Nevertheless, learners do not learn from computers or smart phones. Nor do they learn from technology. As always, they learn when they are focused on what they are doing. They learn when they think about the task. At his point, technology itself is not the task. It is rather the tool. Therefore, "focus has to be placed on learning with technology rather than learning from or about the technology" (Kajder, 2003). In this regard, keeping technology to a bare minimum can be the key. Using simplest technologies such as QRs will definitely help keep students focused on the task rather than the technology itself.

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Language Policy for the Tendency of the Sound Complex in the Albanian Anthroponymy and Patronymic

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Abstract

The authors reflect on the progress of anthroponymy and patronymy sounds tendency and its applied linguistic policy in the last century and the beginning of the new millennium. The research is carried out in two periods: during and post-communism. The authors have done a long-time research on this topic, which has resulted in an accurate argumentative discourse on pre-linguistic choices of these sonorics complex usages in family discourse. The authors have listed carefully the entry of Illyrian/Albanian names and the tendency of sonorics usages, which were part of language planning process; and everything is argued on the basis of national spirit of the time. The linguistic policy of entering of Illyrian names into family discourse is also seen as a general trend of Renaissance (1730-1912) for the purpose of restoring historic memory to Albanians. After the 1990-s, the beginning of democracy in Albania, nonetheless the publishing of the study on newborn names, the linguistic policy has never been applied for many reasons. For the last two years, 2015-2016, linguistics, students, surveyors, educational secretaries, members of civil status, have listed a number of reasons on the choices of the names of newborns in Albania. The freedom of choice of the sonorics complex, the trend of names, the tendency of names in the western world, emigration, etc., are some of the reasons to justify the choices and the linguistic behavior of sonorics complexes. The study is carried out in several municipalities and it is noticed that sonorics choices are highly influenced by the trends in media. There is an avoidance of inherited muslim, catholic and orthodox names and of those names claimed by linguistic policy of 1970-1990. Such linguistic tendency is argued on national basis by making comparisons on the frequency of uses. Diachronic comparisons of Albanian names found in registers of different years reflect the cultural trends of the parents. Albanian families have been quite generous with the borrowings of names from other cultures. Borrowings, as an integral part of linguistic policy, are result of foreign literature, movies, history and fashion.

Keywords: Language Policy for the Tendency of the Sound Complex in the Albanian Anthroponymy and Patronymic

Introduction

The sound complex of the anthroponymy and the patronymic have attracted many linguists on making that object of their studies even in small spaces, territorially and culturally limited: in one commune or several communes of a district with lot of villages and cities. Also have drew the attention, the second forms of personal names which are a transitory phenomenon or one of the interesting points where the linguistic meets (mixes up with) the unlinguistic therefore it constitutes one of the furrows of further sociolinguistic research.

Other linguistics has seen this sound complex as an arbitrary connection with the humans they name. While they don't have close connections with the humans they name, they can undergo interferences from the family assembly or language policies over the years which can consciously change and replace them with other names, as happens during periods of conquest.

The community consequently changes their faith and requires the forced change of old naming. Particularly personal proper nouns are subject to this interference. Another cause of conscious changes is the popular etymology, asking from individuals of a family or further more to know the meaning of the name or of the patronymic because after all these are language words. The author of the compiled vocabulary with people names, advises, to explain these anthroponyms to

each one : "Proper nouns, as a rule, are depleted from the expressed meaning of the general noun or the word they come from. You can say they get a neutral meaning or "do not have" a meaning at all, they do not express the notions, but they just name it. "Therefore names are not used by the linguistic meaning they originally have."¹ Also can't deny the tendency to link their sound form with meaningful words of the language trying to give a sense to words, to their personal proper nouns. In other cases to hide the meaning of personal names from names with bad meanings or pejorative nuance of meaning, the form of patronymic¹ has been intentionally changed, as will be discussed below by surveys conducted with 100 students, representatives of municipalities: *Vlorë, Përmet, Himarë, Selaninë, Berat, Skrapar, Sarandë, Gjirokastër, Këlcyrë, Tepelene, Fier, Patos, Kuçovë, Lushnjë, Divjakë, Durrës, Gramsh, Librazhd, Mat.*

Despite the difficulties of the linguist, the family names which are younger should be carefully overcome, though they use the toponym as a subject. The difficulty increases even by other factors, even though their value has to do more not only with the linguistic interest but also with the cultural interest, their bearers, they want to know the origin of their family name. Is already written from other linguistics that the stabilization² process of the personal name, family name has been a long process; going through several stages which extend over a period of time from several centuries, trying to build language policies in these years. Seeking this way, they gathered full linguistic material to complement certain directions and tendencies.

So we researched those regions of incomparable idioms of the North Tosk dialect with the South Tosk dialect or further more. We accomplish what the professor Gj.Shkurtaj has emphasized in several years that this topic will be followed in the future even in surveys and further researches in all Albanian³ regions.

More or less is searched the path that has described this fixing and stabilizing process of the sound complex to the personal name, the family name also in the municipalities of Përmet, Këlcyra, Vlora, the municipalities in South and North of the country. Consequences of the linguistic policy in the years before 1990 for the tendency of the sound complex and the sound complex in the democracy years, after the 1990s- till today.

1. The evolution of anthroponymy and patronymic with the European system of identification.

When the Albanian principalities were created, the masters were called with patronymic, the family name. Here and there you can face the dominant three-terms formula, the nickname appears as the third element of the formula.

As family name serves also the origin of the place of residence; the patronymics of this type, in the terminology of the field are called patronization of toponyms. Today according to datas they are about 10 % of the family name fund on the municipalities we surveyed and compared, widely treated with in another study.

The features of the formation of sound complex for their denomination and construction are different from one municipality to another. Somehow they vary considering also the regional idiom. The construction of the sound complex composite by joining the surname with the head of the family name, it has a small extension in all the subregions⁴, and in the municipalities we explored.

It is also written by other researchers that the entirety of the Albanian anthroponyms experiences a profound break with the Ottoman occupation of the country. The new Asian conqueror along with the new religion (Islamization) brought with it also the Islamic anthroponymy, which began to prepositioned Arbër's names, that until then were only Christians. However, in Ottoman registers is also reflected at the inherited anthroponymic situation from the pre-Ottoman period; With an anthroponymic of two-term formula, stabilized in centuries later. The Islamization of the population of Albanian cities was realized through two paths, first through the transition to Islam of its resident population in cities and the second, through the mechanical movements of the rural population towards the cities.

During the eighteenth century even the population of the provinces of southern Albania was introduced massively to the Islamic path.

¹Memushaj,R. *Himara's Patronymic in "Himara in Centuries"* Tiranë,2004,f.297.

² Bidollari, Ç. *Onomastic research* . Tiranë, 2010,f.7.

³ Shkurtaj, Gj. *Onomastic and ethnolinguistic*. Tiranë, 2015,f.26.

⁴ Zaputi, I. *Barleci or Barleti ?* SF, nr.3 1970,f.170-177.

The secret Christianity represented a two-dimensional transitional state, through which Christian individuals accepted formally Islam only in order to avoid payment of the Zhizje tax and to enjoy equality with the Islamic population in social life, which began to preposition the Albanians names, whose names until then had been only Christians. However, in Ottoman registers is also reflected the anthroponymic situation inherited from the pre-Ottoman period; with an anthroponymic two-terms formula, stabilized in later centuries. Meanwhile the Islamization of the Albanian cities was realized through two routes, first through the transition to Islam of its population living in cities and second through the mechanical movements of the rural population towards the cities. During the 18th century, the population of the provinces of southern Albania entered the path (road) of mass Islamization¹

The secret Christianity represented a two-dimensional (religious beliefs) transitional state through which Christian individual accepted Islam formally only in order to avoid payment of the sloping tax and to enjoy equality with the Islamic population in social life. While in public these individuals appeared as Muslims bearing names of the Islamic sphere and went to the mosque in the family they were practicing the Christian rituals.

Among the Islamic sects in question, Bektashism gained considerable popularity and expansion in Albanian territories.

The penetration of Islam in the ranks of the Albanian people may be related to certain features of its ethno-psychological nature, which favors at that time the implementation of the Ottoman Empire's language policy.

Throughout history, the Albanians are remarkable for their pride, seduction and ambition to occupy a social and materially enviable positions in any political and social system. By his nature it has been difficult to accept the disregard, the status of a second-class citizen²

However, two significant limitations have been noted that relativize our estimates in this regard: First, the Ottoman land registers, for their own identity do not represent the anthroponyms of the female inhabitants, and second, as far as the male sex inhabitants are concerned, the registrations are limited only by the names of heads of the family and bachelors, only those who paid taxes, so we do not have the full personal name of the whole family in the entire population. This was also the main reason to expand the research for anthroponymy and patronymic. The Catholic contraction is related to the diminishing role of Catholicism in the South of Albania, its gradual withdrawal to the North and to the rural part of the South. This means that it appears generally without endings, the characteristic of non-Albanian orthodox names

So for example: the name or surname "Stamat" is written in the form "Stamad" and not Stamat or Stamatis, as it has been written by linguists over the years. Similarly, we find it written "Niko" and not "Nikos", "Nichola" and not "Nicholas".

Other linguists who have researched anthroponymy and patronymic have underlined the studying difficulty wich extends to the South as well. We also had the experience of the linguist D.Luka at the center of the research: "Often the letters : ğ,e,c which are missing in the Arabic alphabet, in the 1467 register are replaced with -xh(j). We doubt as well as for the 1431 register that the guttural -k and palatal q (ki) should not have been pronounced the same, although they are given with the same letter.

While we read the names it's important from the linguistic point of view to differentiate the graphic elements without confusing them with the phonetic ones. For the character itself of the original alphabet it's difficult to distinguish: -s from-sh, -d from -dh,- l from -ll and in the 1485 land register also the vowels: i,e,u,dhe o."³

The tendency of the sound complex in anthroponymy and patronymic makes it difficult during the research for traditional orthograms, the ability to spell(orthography) names, family names, and the fact of altering alphabets over the centuries. On the other hand in many cases you can find registered as names also family names, in their abbreviated form, characteristic of orthodox anthroponymy such as for example: Koço or Koc instead of Kosta or Konstandin⁴. Sound complex such as personal names are found in other municipalities of Përmet as well, like: *Ninka*, *Tanuçi(Q)*, *Metushi(Ç)*, *Sulçe(F)*,

¹ Duka, F. *Ottoman centuries in Albanian space*.Tiranë, 2009,f.47.

² Duka, F. *Ottoman centuries in Albanian space*.Tiranë, 2009,f.57.

³ Luka, D. *Language observation on the onomastics of the Ottoman cadastral records of XV century (1431,1467,1485)*. SF.4, 1983,f.161.

⁴ Same book, f.244.

Pelushi(P), Agushi(V), Lako(SH), Malushi(Ç). only for the letter (T) we can mention: Tice, Todhe, Todi, Tore, Toska, Toti, Tralo, Tuku, Tundo etc.

Also, there are not uncommon ameliorative forms in the name formation or surnames of the city inhabitants, which are characteristic of the Albanian variant of anthroponymy: Sulçe(F), Pelushi(P), Agushi(V), etc.

Ethnopsychological reasons, the long period of Islamic linguistic politics is accompanied by other changes that represent the youngest older names in most cases, are well explained through the historical phonetics of the Albanian language by making them objects with linguistic value.

In some areas of the northern edges, in researched registers by linguists, prevails Slavic-Orthodox anthroponymy. The emergence of these names with total Albanian clothing can be explained by the lack of analogous forms of Slavic names, thus the inability to adapt to them. Slavic suffixes emerge only on a Slavic root. These are rarely linked to local topics.

Most of the Slavic names with their own correspondent in both the Albanian and Slavic vocabulary(lexicon)are translations from Albanian to Slavic language just for easiness of use by the administration not excluding administrative interventions with certain goals as one of the forms that use sometimes invaders. Here you can add new personal names according to the country's configuration, tree-names or any other distinguishing element according to the French linguist Dauzat, Albert in his major work: "*Les noms de famille de France*". (Paris,1949, f.180)

A full study has been carried out according to Belgian researcher Eugen Vroonen, who distinguishes within this type of patronymies: names that characterize physical characteristics like: age, hair color and skin, mentioning of an organ or part of the body, various mutilations, wounds; beauty, body ugliness; strength, vitality and weakness, morality characteristics, profane names, religious names, moral strength and weakness, justice, sincerity, self-restraint; arbitrariness, severity, hypocrisy, flattery, lack of language, elegance in clothing, main sin or virtue, miserliness, generosity, hot-temper/peaceful, envy, laziness, carelessness¹.

It's written that language policies over the years have brought a movement within the system with rapport displacement until the system closes with the establishment of the first administration of the Albanian state and especially with the first population census (in 1923); "registration is repeated every 10 years until 1945. It takes place in these years after the Second World War, until 1 September 1948, when the law on personal names was adopted, which is published in the "General Codification of the Legislation" in force on the Popular Republic of Albania, Annex 1959-1960, Tirana. Prime Minister's Edition, 1961.

This system was improved year after year, according to this variety of types and forms, and it manages to identify the citizens with the two-term formula and in too formal circumstances uses the three-term formula. to make it work more accurately.

However, this system is the result of a long evolution that is in full compliance with the European system of identification.

1. Language policy of the years before 1970-1990 on the tendency of the sound complex

Even before the 1970s and onwards, many linguists treated in full articles the names of the population and the names of the families. Complete publications were also made. In those years was also published a vocabulary of about 5000 people names that was published as an appendix in the "Vatra e Kultures" (Culture Hearth) magazine, in 1972, mainly with Albanian source or Albanianised that served as a guide to parents and their employees.

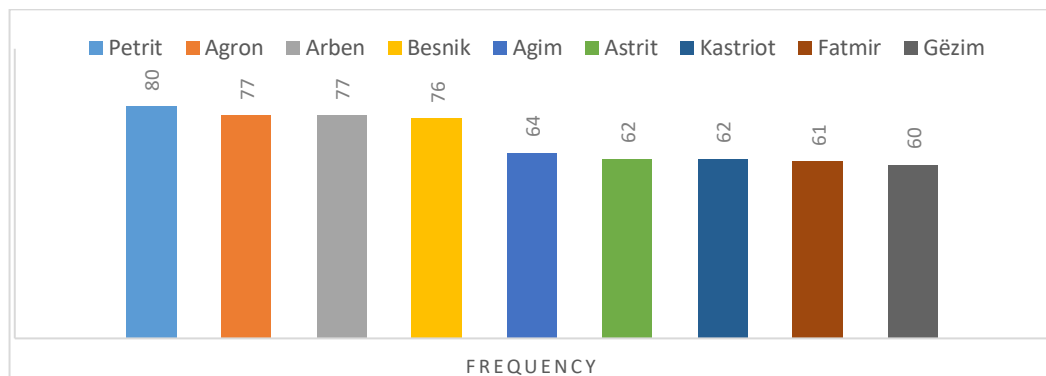
Then this list was elaborated by a group of linguists who worked in the field of anthroponymy and was published as a separate book "Dictionary with people's name", 1982. That period has left a very beautiful footprint in Albanianhood and the common names of people in Albania and almost throughout Albanian lands.² We can not say that it continued to act as a "patriotic trend" in naming proper nouns, but we see it clear at the municipalities that surveyed the voter lists of the

¹ Vroonen,E. "*Les noms de personnes dans le monde*"(Antroponymie universelle compare) 1967, f.409-426.

² Shkurtaj ,Gj. *Onomastic and enolinguistic*.Tiranë,20015,f.28.

two municipalities, which reflected perfectly both genders. On the telephone numbers of the city of Vlora and Përmet,¹ the literature emphasized in the frequency of using those names, who built for those years the language policy for the people's names

Anthroponyms, sound complex, chosen by family assemblies with local source, that have the greatest use which are reflected in the chart below:



Graphic (chart) nr. 1. Anthroponyms with local source that have the greatest use

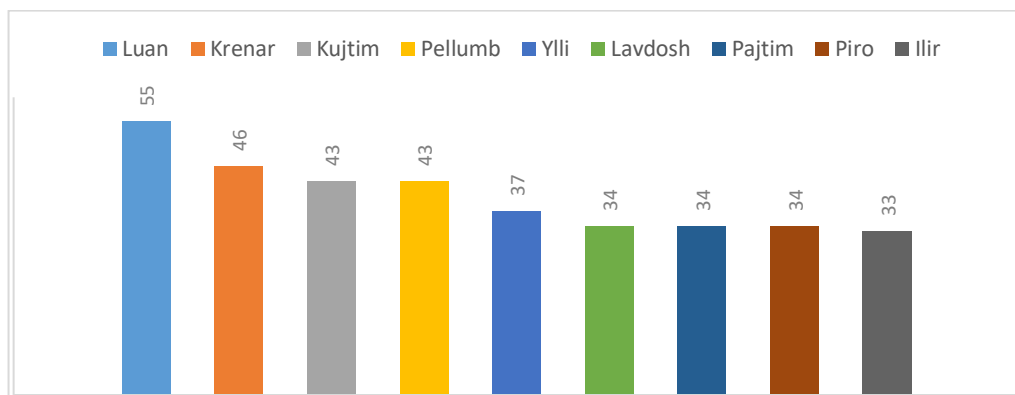
Personal name concepts, as a sign, are different. We mentioned above some of the linguistic thoughts. The name sign (stamp) is also viewed in the sociolinguistic aspect. Putting a child's name is an act of will and a social obligation, somehow the child always carries the parents blessing together with the belonging to a culture, a religion, or a happiness vision of tomorrow's world. He's going to keep that name for life, the name that others gave him, as a distinguish sign and at the same time as a sign of union with the surrounding society. The tradition has been the establishment of families assemblies for all, family members are active in discussing and selecting the name. The family assembly decides on the sound complex that the child will hear thousands of times. The man and his name are inseparable, the name lives even after man's dead, to remind his descendants of his work. Somehow the name is not like any other sign. He is a living sign.² The longevity of the individual's name was a concern for the family generations when they reflected the language policy of these years. Grandparents, parents who preside over families assemblies worry about the naming: First, how will it be caressed in the family;

Secondly, how will it sound when is placed next to determinative like: uncle(sire, old man), or auntie, when he reaches a certain age; till to the beautiful sound of ear when this sound complex was associated with over-segmental elements. The language politics of the time also affirmed some of the names of animals, birds, and plants by expanding the meaning of the general noun, reflecting it also in the following graphics.

¹ The onomastic material we used as a sample for the study: personal names and family names, Based on sources obtained from the 2013 electoral registers of Vlora's city, the list of names from the (ISSH) SSI of the Sevaster and Armen communes and Vlora's telephone numbers of 2003, Përmet's telephone numbers of the year 2003 etc.

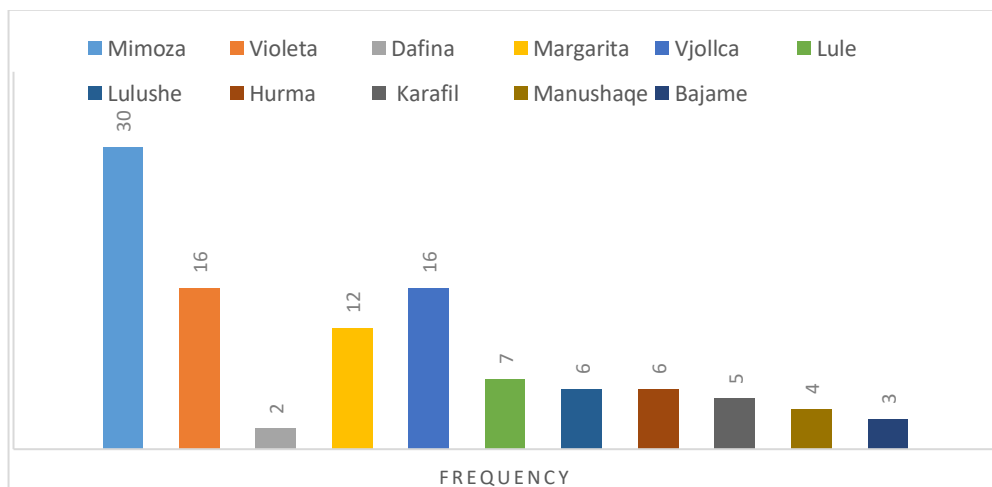
² Kostallari, A. "People and names", *National Literary Standard and Language Culture*, 1.vol Tiranë, 1973, f. 361.

The names and family names that we have taken for the study belong to individuals over the age of 18, who are reflected in the language policy of the 1970s that we left behind.



Graphic Nr. 2. Anthroponyms that derive from animals and birds names, and formation with the suffix *-im*

Anthroponyms from local source that have the highest use frequency



Graphic Nr.3. Anthroponyms derived from plant names

The observation of time records reflects the Albanians names through the years, you can learn not only the family's religion, or the tastes and cultural tendency of the parents, but more or less the generation they belong to. As well as other times, Albanian culture has shown itself unsparing with loanwords from other cultures that have accessed us through literature, films, history and fashion.

Normally when you prepare to put a child's name, you are always forced to follow different conventions, different signs, complex sounds that sound nice and are distinct as sound waves for the ear, for example: religious or national; which always refer to the total temptation of baptismal authority. There are also limitations in the space that remains relatively out of the sphere in which this authority operates, since many times the child is named after his grandfather(grandmother), or another name, based on a variety of rules that may relate to the family proximity and kinship structures; or with the calendar: or by the order of birth etc.

The parent is free to choose a name beyond religious, nationalist, traditional, ritual, consideration etc; And this choice can not only be aesthetic; so the chosen name should be beautiful. Of course it can not be denied that aesthetics plays a first class role in personal name selection; at least the modern Albanian, can no longer experience the evocative force of the name that was possibly linked to once. The factors listed above about these years and language policies, correctly

implemented by Civil Status Offices, family assemblies also mapped out some tendency. Almost mandatory, the tendency of this policy are also reflected in the use frequency on the graphics presented, such as: plant and animal names, abstract names, by mapping out the Albanian culture etc.

3. The sound complex in the years of democracy, after the 1990s

The system change brought also changes in language policy for the tendency of the sound complex to the anthroponymy and patronymy and on. The above mentioned language policy began to be implemented less, even for the main factor that the institution that planned it did not applied the best realization of the distinctive tendency of the sound complex in anthroponymy and patronymic. The propensity of the sound complex with Illyrian names and remarkable figures starting from the beginning of the twentieth century it looks like it fades, to be interrupted. It is not involved in fashion while it brings linguistic culture over the years and puts Illyrian names as part of a general trend of the National Renaissance to restore the historic memory of Albanians. A tendency increase is not noticeable nor for the tradition initially launched among the middle classes of citizens. In other social classes as well there is no tendency to use names that belonged to distinguished men and women of the nation and plant and animal names.

Linguists treated in conferences also special publications for the policy improvement, the consolidation of the best tendencies and the Linguists addressed special conferences and publications to improve policy to consolidate the best trends and distinctions as any other European nation..A survey was conducted with a sample chosen by the country's municipalities in the north and the south. Survey questions aimed at expanding the argument for the family assembly, setting the anthroponymy, patronymic and its choice and aesthetic, which led to the chosen tendency of the sound complex. Family assemblies for all students are active in the family for discussions and selections of the personal name and family name.

Among these choices are those who are influenced from media and literature.

These assemblies continue today in the explored regions for anthroponymies and patronymics.

To the question "How did you get your name?";

70% respond from the names of speakers, singers, winners of beauty contests, character actors (main actors):Jonida, Zhuliola, singer's name; movie actor: Sonila, Abigela, Paula, Ornela, Marjeta; book character: Asjola, Osjola, Olta; winners of beauty contests: Sidorela, advertisement's name: Lori, Lorena.

10% of the names were set by letter's merging: mir + ban <Mirban, two brothers Er+ s+jan<Ersjana, two parents names, grandfather's sisters, aunties names: Sa+ina<Saina, Marianthi, art+ ilda<Arilda etc.

5% of the names are set as grandfather's, grandmother's, aunt's(mother's sister), aunt's(father's sister) and other relatives legacy who want to perpetuate their name even when they are alive although, once afflicted, by most parents of rural areas is mostly preferred the traditional by resetting their parents names. To the question "How do you choose aesthetically a beautiful name for you and for your family members and your relatives(tribe)?" According to sub-zones with different concepts even when it is a borrowed name.

Selecting a name by the aesthetic beauty of the sound complex from the family or other members in the family assemblies which are comfortable with what this sound complex means: Ersila ,Ersi – goddess, Sara- princess, Habibe<love, Siderela-music, passion, Zajmira <good voice, Gëzim-a boy after two girls, Euxhenia – well-born Flutura - to be beautiful as a butterfly, Sotira- good-hearted,, Juliana – is a christian name, feminine beauty name.

1-2% take place the islamic inherited names, and it is not supposed to replace this sound complex

1% Are expressed for changing the sound complex by stressing out those sounds complex, those names that are most used on the Internet: Sara.Todete> Odeta, Juliana, etc.

The sounds complex chosen as a proper name, which has as its basic function simply the marking, the individualization of the living being, putting a label on each of them, so that the individual or object named is easily identified and distinguished from other individuals. Sound complex recorders assert that parents choose the name aesthetically and ease in pronunciation, usually are chosen names with fewer words: *Emi, Ana, Rei, Ina, Ami.*

So the above trend it's not noticeable by the fulfilling of the reports presented in the graphics with the names of flowers and animals becomes rare, have a frequency of use up to one as well as those formed with the suffix -im.

Proper nouns, since they do not mark concepts, have no content. Few are the students who ask for the meaning, the etymology of the sound complex, how can they be translated; and consequently changing the name.

The biggest reason for the changes is the adaptation with the name that is fashionable in the country where they emigrate together with their family. To the survey's question

"Can you write any case of changing the name and family name and the reasons?"

They line up as a motive for changing their name at first the trend of emigration: *Xhevair < Jani, Ferlando < Andi, Landi< Fabion, lives in Germany, Agron<Sami, Mjaftime< Sidorela, Era<Irimi.*

The emigration's reason has continued with the choice of the sound complex for the family name as well: Shehaj <Stefani, Shaqiri < Karpuzi, Gjoka <Gjika, Gjoleka < Kristo.

To the question "Has your family name changed?" They answer by listing the reasons for adapting to the sound complex of the family name for emigration reasons like for example: *Shehaj<Stefani, Shaqiri< Karpuzi, Gjoka <Gjika, Gjoleka< Kristo*, but also changes for property reason like: *Cjapi <Sabriu, Dangaj <Kajo, Vaso <Sefraj, Asllanaj <Aliu etj.*

It is also claimed by sound system recorders that during the period post-1991 many families, which emigrated, because of the documentation or even insults, especially immigrants in Greece, have changed their names as well as the columns of motherhood and fatherhood reflecting from Muslim names in Christian names: *Fatime<Fotini, Vesel<Vasil etc.*

To the question "Why someone has two names?";

There are several alternatives: 1-2% have two names: Bush for Qamil, Zenel for Maxim, Fiqirete for Ornela. The first one now replaces the grandfather who has already been renewed as a name and others for immigration reasons.

They call as second name the family ameliorative done in the family for the family register and the casual register carried out with sound drops in different positions such as: *afheres: Oligerta>Gerta, Aligerta>Gerta, Euxhenia>Xhenia, Todeta>Deta, Elfrida>Frida, Elisa>Lisa, Abigela>Gela, Trifon>Foni, Domalda > Alda, Pamela>Mela, Sidorala> Dorela, Kristabela>Bela, Ervina> Vina;*

and apocope: *Juliana >Juli, Marjeta>Mari, Emirjana>Emi, Enelita>Eni, Jugerta>Jugi*

They form this second name for family records and careless in various ways with additions and ameliorative suffixes: *Ersjana>Cole, Armada>Didi, Olta>Oltush, Gëzim>Xhimi, Anxhela>Xheku>Xheni, Asjola>Asi, Paula>Pau, Flutur > Luçi, Arbana>Bai, Bleona> Lona, Zajmira> Zami, Sotira>Tirka, Olta> Oltush etc.*

It is written by the linguists that a part of the inhabitants registered in the daftar(land registers) of 1583, they kept as names as well family names, characteristic of the Albanian ethnicity. A part of the registered residents in 1583 within the "Muslim community" still held a Christian family name of early Islamization period as: Hasan Gjoni etc. Emigration into different countries of Europe has shown the trend in adapting the name and family name of the country where he will be placed to work. While younger generations have come to the "throne" of heritage, selecting names from centuries-old national tradition is a neglected job by the eldest after the 90s who have not turned it into tribal and family education the setting of Albanian names.

Has fashion influenced into the choice of the sound complex displayed on the web pages?

Are they reflected in the choice and now the setting of children's names?

The selective family assemblies of the child's name sound complex appear to be reflected after the 2000s, when they were also used by the population: computers, tablets, and cell phones. With these tools they can easily find the promulgated trend by the Social Security Administration, but also the one in the country where they will emigrate. This information is participant in the family assembly, or talking on Skype etc. The most favorite names for children beyond Albania: Jacob and Sophia are the most popular names for infants(babies) born in 2012, as has announced the Social Security Administration. The list was filled with names from the Bible, pop culture, but also with characters names from media: *Jacob* for eighteen

consecutive years is at the top of the list, in terms of names for boys. The most favorite names for men in some generations are: *Gilbert, Michael, David, John, James, William, Matthew und Robert*. Meanwhile for girls' names preferences change more often. So in the last 5 years, four different names have dominated the preferences for girls' names. From 1996 to 2007, Emily was the most favorite name, but from 2007 and beyond the names Emma, Isabella and Sophia are the most popular. Below are 10 names for men and women who are or are expected to be most preferred in the years to come, and may be anthroponymies tendencies and later patronymies with some little changes in the letter and the entire sound complex even in Albania.

10 the most used names for girl and boys, with are discussed from family assemblies:

Boys	Girls
Jacob,	Sophia
Mason	Isabella
William	Emma
Jayden	Olivia
Noah	Ava
Michael	Emily
Ethan	Abigail
Alexander	Madison
Aiden	Mia
Daniel	Chloe

This fashion was observed in some municipalities of North Tosk dialect and Labëria, Vlora Municipality selecting the sound complex during 2015.

In the Municipality of Përmet and Këlcyra the names of Islamic origin that were once dominant during 2015 are rarely settled, only once, the frequency of use is one: Sinan.

Melodi, Burbuqe that once before the 90s were preferred or trendy on the family assemblies were repeated only once. In both municipalities is noticed the placement of two syllables names: Roi, Nergis, Matias; Names that are not pronounced with -s are being written as they were borrowed from the respective languages.

Most of the names are set according to the trend that appears online: *Afrosta, Izabela, Mikele, Aluesta, Vanesa, Dario, Juel, Elena, Joel, Noemi, Serxhio, Aria, Flojdi* etc. In the municipality of Këlcyra, the sound complex chosen for the year 2015 with the highest frequency is Noel, with two variants Xhoel, Roel (3) Ajla (2) Melina (2) etc.

In the Municipality of Vlora it is settled by family assemblies: *Emi, Ana, Rei, Ina, Ami* etc.

In all three municipalities that we have explored, there is a tendency to choose the sound complex from trends shown in the media, so it is a common phenomenon with wide-range. Have been avoided inherited Muslim, Orthodox names and Catholic names, even those tendencies who succeeded in the language politics of the 1970s-1990s. This trend is further argued in the anthroponymy and patronymic to a wider national level. There is anxiety when examining the sound complex chosen by family assemblies wider than the aforementioned municipalities. You can feel the concern when you consider the sound complex chosen by family assemblies wider than the aforementioned municipalities.

So this is confirmed by the latest INSTAT (Institute of Statistics) data, that from more than 35,000 children born in 2014, the most popular name is Amelia, followed by Amelja, Ajla, Melisa, Klea, Sara, Kejsi, Noemi, Alesia and Leandra. The sound complex for male children, at the top is Noel, followed by Joel, Mateo, Ergi, Luis, Aaron, Samuel, Roan and Roel. But referring to BIRN, none of the 20 most commonly used names for newborn babies in Albania have no Albanian roots or they aren't constructed according to the aforementioned Albanian linguists policies. From the above presentation we clearly see the remark of 70 years ago that H.Boissi formulates in his statement: "There are few family names formed by first names as abstract": "*Shkëlqim*". It is explainable, why such names have not passed in patronymic, it is surprising to us what comes out in the Cadastre and Concessions Registry for the district of Shkodra in 1416-1417 "patronymic Kujtimi, Pjetër Kujtimi", which is not encountered neither today in the material collected in the district of Përmet. While in

¹ Bibollari, Ç. *Onomastics Research Tiranë*, 2010, f.57.

other municipalities the student's paternity for the years under review have a usage frequency of up to 50% the names that are fashionable: Agim (5), Kujtim (4), Gezim (3) etc.

Though the personal names formed with the suffix -im have a high frequency of use after the language policy of the 1970s: *Agimi (64) Kujtim(43)Pajtim (34)Bashkim (31) Shkëlqim(27)* etc., are not transferred into family names. Maybe it takes time to turn to family names.

This wide, beautiful tendency is not mentioned by student enumerators, it is avoided by the enumerators, by not mention it. The above changes are also argued with other factors that reflect the survey conducted with students of the first-year for language-literature, with first-year master's degree Language and Literature students in May 2016.

So to argue further the language policy for anthroponymy and patronymic we expanded the geographic extent in many municipalities in the country. We analyzed for two years the names of students coming from the municipality that lie in the north of the country. The anthroponymy and pathronymic of first year students in the Faculty of Human Sciences, at "Ismael Qemali" University, we examined to see what was the most widely used name with the highest frequency for the years 2015-2017. How it went on with the trend choices from the family assemblies even on the threshold of 1998-2000 for the sound complex? How does go on this trend this with the parents anthroponymy and patronymic? How are they reflected in student names by calculating the frequency of use and the comparison with the graphics of the years 1970-1990 above?(4),Antonela ((4),Sidorela(4)Esmeralda (4)Sara(4),Klea(3),Anisa(3)Xhoana(3), Daniela(3) etc.

Academic Year 2015-2016,2016-2017, First year at the Faculty of Human Sciences

Anthroponymy			Paternity			Pathronymy		
Order	Unfiltered word count	Occurrence	Order	Unfiltered word count	Occurrences	Order	Unfiltered word count	Occurrence
1.Anxhela	17	4.6322	1.Artur	7	1.9126	1.Xhaferaj	6	1.6349
2.Kristjana	5	1.3624	2.Astrit	7	1.9126	2. Hoxha	5	1.3624
3.Françeska	4	1.0899	3.Luan	7	1.9126	3. Muçaj	4	1.0899
4.Antonela	4	1.0899	4. Petrit	6	1.6393	4. Mustafa	4	1.0899
5.Megi	4	1.0899	5. Viktor	5	1.3661	5. Sula	4	1.0899
6.Sidorela	4	1.0899	6.Vladimir	5	1.3661	6.Veizaj	4	1.0899
7.Esmeralda	4	1.0899	7.Agim	5	1.3661	7. Halili	3	0.8174
8.Sara	4	1.0899	8.Sokrat	4	1.0929	8. Breg	3	0.8174
9.Ermelinda	3	0.8174	9.Arben	4	1.0929	9. Doko	3	0.8174
10.Klea	3	0.8174	10.Ardian	4	1.0929	10.Meta	3	0.8174
11.Anisa	3	0.8174	11.Artan	4	1.0929	11. Hoxhaj	3	0.8174

The tendency of sound complex for student's parent is quite different from that of the student by having a high usage frequency: Artur (7), Astrit (7), Luan(7), Petrit (6), Vladimir (5), Agim(5) etc.

While patronymics reflect just a little bit from language policy as they change very slowly by coming out with greater frequency of use: Hoxha(5)+ Hoxhaj(3), Xhaferaj(6), Muçaj(4) etc.

which are inherited pathronymics for centuries and fossilized by Islamic language policy of five centuries ago.

Language policy before the 1990s brought the addition of names : , *Dafina, Agim, Vjollca, Luan, Lumturi, Besnik, Dashamir, Dhurata, Majlinda, Liri, Bekim, for whom there has always been authentic tradition, Illyrian names such as: Agron, Teuta, Ardian, Enkeleida, Bardhyl, Taulant*, etc. which were completely unknown to family assemblies as a whole. This language policy of the Illyrian names introduction can also be seen as part of a general trend of the National Renaissance to restore historic memory to Albanians by making it part of family assemblies by selecting the sound complex.

From the changing of the system, the beginnings of democracy 1990 - today, this language policy with all the editions and studies of names, family names did not apply for many other factors listed by surveyors such as: freedom of choice for the sound complex, the trend of the names coming from the west, emigration's trend etc.

The entire number of baby names born in these years especially those related to the most important parts of the Albanian language community with the lifestyle and the spiritual and material culture of it, are less preserved intact, do not come up as a trend.

Civil Status Employees implement correctly the list of prohibited names (2008). These names are considered to express negative qualities and are commonly expressed in everyday life. This makes them unsuitable for ordinary use, which is not reflected in the names of students, preschool children, and on the birth lists of 2015 in the surveyed municipalities. Parallel can also be applied as well the prudent work of the linguist V. Zoto, "Name's Dictionary. "(2005) and other dictionaries to carefully select the Albanian sound complex from family assemblies.

Perspectives of Public Pedagogy in Christopher Nolan's Cinema. Case Studies on *Inception* and *the Dark Knight Rises*

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Abstract

The educational and pedagogical impact of cinema is investigated through two popular Christopher Nolan's films *Inception* and *The Dark Knight Rises*. Analysis of his films, in the context of cinema public pedagogy, shows that Nolan's way of film-making defines a specific set of challenging and reversing messages, hidden behind the Hollywood mainstream standards. Moreover, throughout this analysis, the power of the public pedagogy of the cinematic medium is established, and cinema is approached as a powerful tool that sets the standards of private and public behavior by combining entertainment and politics, according to [Giroux, 2008]. We end up in suggesting that the public pedagogy of cinema be embedded in the educational system as a distinct educational tool.

Keywords: Christopher Nolan, Public Pedagogy, Giroux

Introduction

Cinema public pedagogy is one of the most important types of informal education of our times. Grollios (2008), on commenting related analyses of Henry Giroux, states that "the meaning of public pedagogy demands a radical reflection of how optical technologies are produced, circulated and adapted on various aspects of pedagogic. These aspects give birth to types of knowledge being intervened with specific social relations and activate selected ideologies, stories and memories (Giroux, as referred in Grollios, 2008)." Based on the above, one could claim that the educational and pedagogical influence of cinema comes in a massive way and, thus, Hollywood has developed irresistible ways through which it can affect public behavior.

Public Pedagogy through Christopher Nolan's Films

In the context of this claim, we approach two Christopher Nolan's films, with which he succeeds in establishing a frame of opposing to the mainstream, although he conforms to the rules imposed by the big studios. Analysis of Nolan's films is made on the basis of cinematic narrative and aesthetic, intertextuality, psychoanalysis and ideology as factors that compose this basis so that public pedagogy is produced and publicly accepted.

Nolan is a British-American director born in London in 1970. His projects are characterized by huge production costs and the participation of highly recognizable movie stars (*Batman begins*, *The Dark Knight*, *The Prestige*, *The Dark Knight Rises*). His films are to be blockbusters and comply with the rules of modern capitalistic economies in terms of being as profitable as it gets. Issues dealt with in his films are enriched by motives and stories popular in modern American society. What makes his films important is not their content but the way the content is developed and evolved. The result may seem as being set on the industry standards, although multiple views of political, existential, psychoanalytical, and controversial (but truly ideological) dimensions are hidden. Narration levels of Nolan's films are composed of controversial elements that seem to confront to the basis of current social-economical-political status.

Inception

The film *Inception* (2010), can be used as an example of intertextuality, which includes most of the themes of cinema theory: demonstrating pictures as signs and symbols, references to Freud and Lacan, connection of the cinema to the other "Fine Arts" (visual arts, architecture), philosophical questions of a phenomenological type, references to the ideological absolutism and the creation of thought that arises from a film. The film *Inception* can be considered at the same time a psychoanalytic and ideological comment, while its narration strength can be located in the multiple *mise en scène* (dream in a dream). The intertextuality of the film includes the self-reference of cinema itself, since essentially every dream is a well directed, almost cinematic, story.

The film has as the main character Dom Cobb (Leonardo DiCaprio), who is an expert in a new specialization of the Science of Sleep. He "invades" into the dreams of unsuspecting people and steals their secrets, something that proves a valuable asset in industrial espionage. In the USA he is wanted man and as a result he is forced to be active in any other place of the planet. When the Japanese businessman, Saito (Ken Watanabe), offers him to clear him of his alleged crimes, Cobb accepts to make a risky plan. Saito asks Cobb to achieve the "inception", something truly inconceivable for Dream Invaders. The enterprise consists in planting an idea into the subconscious of Fischer (Jillian Murphy), a business rival of Saito, so that Fischer will believe that the idea is exclusively his own. Cobb with his friend Arthur (Josef Gordon Levit) enlist the young architect Ariadne (Helen Page), the forger Eames (Tomas Hardy) and the chemist Yusuf (Deleep Rao) in order to achieve his reckless plan. However, the personal subconscious unresolved issues and his guilt for the death of this wife, Mal (Marion Cotillard), pose a dangerous threat to Cobb's team.

The initial classification of the film to the type of fantasy films – although simplistic – is exceptionally accurate. It is a paradigm of fantasy film, which combines at the same time adventure, spectacle, continuous action, suspense, unbroken narrative, unexpected development, romanticism and a clear-cut philosophical-political-social background.

Cinema – through the film of Christopher Nolan – proves to be the ideal reflection of subjective and subconscious reality. It is the personal dream-like reflection and the visionary mirage of the creator that becomes the personal experience of the spectator. Like a dream inside a dream, where the boundaries and the limits are blurry and –as a result– easy to change at any moment. Through the dream, the "inception" of an idea is implanted with surgical precision in the victim-target's subconscious, by brilliant scientists and con artists. At the same time, it is also implanted in the spectator's subconscious, since he is also an abuser (he participates actively in the development of the story through the process of identification) and a victim (he also suffers the "inception" with the process of the spectacle). The con man, scientist-artist in the *Inception* is the director Christopher Nolan, who insists with his films in exploring the instincts of man inside a modern environment, which creates new urban nightmares and insecure and iconic, for himself and his work, characters. The original character in his case is the fact that his films constitute the essence of mainstream while, at the same time, they demonstrate his personal anxieties, masked by Hollywood's business philosophy, which has as its motto the phrase "give the people what they want".

The philosophical structure of the *Inception* becomes clear and understandable from the first sequences of the film. Dom Cobb, the character played by Leonardo DiCaprio, is particularly persuasive when he develops his arguments regarding the existential and philosophical origin of the Idea: "The most resilient parasite?... An idea! A single idea from the human

mind can build cities. An idea can transform the world and rewrite all the rules". It is an obvious and perhaps simplistic parallelism with modern reality. The powerful media daily overwhelm citizens with "simple parasitic ideas", and consequently it is easy to shape-transform the world, according to the will of those who are in power. The Ideas (that is the idols of the real objects that are created in the mind and at the same time, every abstract concept) are the most powerful parasites, when they are used like this.

Nolan structures the film creating three levels, as many as the dreams in which the characters of the story invade into. "Dream inside a dream" (like babushka dolls), until Cobb and his company manage to enter into the depths of the subconscious of the subject-target. The "Inception" is designed completely. Cobb is the director-inspirer of the three dreams and operates as the alter ego of Christopher Nolan, who builds his film on three levels using the same mechanism. Integral pieces of the films –like the one of the dreams– the architecture, the identification and, finally, the flight, the basic structural components of a successful film experience. The architecture expresses the decor-environment (artificial or natural) over which spectators start to feel a gradual familiarity with the characters of the film. Cobb needs an architect to build an environment, on which the heroes (and through them the spectators themselves) will experience "dream inside the dream". Cobb's architect is the young student Ariadne, who will provide the "thread", the means for him to find a way out from the complicated situation in which he found himself and thus escape Oblivion.

The complete identification of the spectators comes with the achievement of the "Inception", that is with the implantation of the parasite-Idea. The identification is multiple, successive and parallel. The spectators in the first dream are identified with Yusuf, who is trying to escape the persecutors-projections of Fischer driving a van, which moves in the highways of a big city. In the van there are, in a state of hypnosis, the rest members of the team. At the same time, in the second dream they are identified with Arthur, who gives his own, unimportant, battles with Fischer's bodyguards in a vaguely familiar hotel. In the third dream, spectators identify with the rest of the characters: Cobb, who faces his own personal insecurities, his lost wife Mal, Ariadne, Saito, Eames, even the group's target, Fischer, who through the deceptive "Inception" he sees his past under a different light. The flight of the heroes and of the spectators as well comes at the ending (it is melody).

All these take place at the same time, in succession, fully harmonized and masterfully designed in the multiple and complicated *mise en scène* planned by Nolan. That is, we have a *mise en scène* inside a *mise en scène*. Action inside action. Plot inside the plot. A film inside another film. An adventurous Odyssey from Memory to Oblivion and back again, with the invaders of the subconscious and with them the accomplices-spectators (perpetrators and victims) to return constructing and deconstructing the dreams-realities, using signs and symbols. The film, according to the views of Daniel Frampton about cinema (2006), obtains its own autonomous thinking and is defined as a new entity with its own intelligence.

The Dark Knight Rises

An example regarding how the projector creates a clear ideological substratum and at the same time a powerful pedagogic influence to the mass public, with direct measurable influences to society itself, is the trilogy of Christopher Nolan's films with central character the comic hero Bruce Wayne/Batman [*Batman Begins* (2005), *The Dark Knight* (2008) and *The Dark Knight Rises* (2012)].

The *Batman* trilogy was based on the popular comic with the same name by DC COMICS and is a powerful figure of the American popular culture that deals with the known stereotype "good against evil". Bruce Wayne, a wealthy businessman, with a strong "feeling of justice", is transformed into a masked vigilante, in order to face the criminals that institutional justice can't or won't arrest. That is, he is a vigilante who operates outside the legal framework. This in itself is an issue that troubles society for centuries. The limitations of the "Law and Order" that provide asylum to big time criminals, through bureaucracy and the corruption of public servants, allow the appearance of masked-vigilantes, which will try to give justice, as it is necessary. Usually, these masked vigilantes are rich, noble and philanthropists and have an intense sense of justice, always within the framework set by the status quo. Such famous characters of popular culture are Robin Hood, Zorro and others, whose actions provided plenty of material, both for films and TV series.

Batman by Christopher Nolan tries to restore the system of corrupted city (Gotham City) into an operational situation, fighting outside the system against mafia and organized crime. He doesn't wish to overthrow the system, but to make it even more humane. He is not the overthrewer but the one who maintains the status quo. In the three films by Nolan, interesting are the "villains". In the first film, Ra's al Ghul, who wants to destroy the corrupted city of Gotham, in the second is Joker who comes to create panic and upheaval into a declining city and state, while in the third city, the terrifying Bane, who clearly shapes the ideologically profile of the villains and through some amazing scenes seems to justify them. For Nolan villains are ideologists, who try to overthrow the system through violence. They are terrorists with crystalized ideological and political attitude. Apart from the first (easy) reading of the film, Nolan manages to specify his own, revolutionary, almost of terroristic ideology, character through a blockbuster production. The whole story is structured around Bane, who is the opponent of the tired, disappointed Bruce Wayne/Batman. Bane (actor Tom Hardy) pushes Batman (Christian Bale) even more into the background, weakens him ideologically and comes as a tornado to destroy everything. "Victory defeated you", he says ironically to the resigned and without ideological and personal motives Batman. The capitalistic businessman Bruce Wayne, who wears the uniform of the vigilante Batman, is presented tired and compromised since he is invited to defend the status quo of Gotham, which is based on lies and corruption. Behind the apparent calm of the city with the low levels of criminality, the oppressed citizens who live in the sewers of the city are ready to offer their lives, since Bane promises them "death to the rich people of Gotham". The outcasts of society, the despised homeless are ready to sacrifice themselves in order to build a new world, where there will be no corruption. As a matter of fact, "... they have nothing to lose but their chains".

Through Bane, Nolan preaches violent revolutionary overthrow. Film producers, faced with the certain profits from the tickets of the Batman films, seem to ignore the production of anarchist ideology of Nolan. The anarchist manifesto of Bane, in the middle of the film speaks for itself:

"We take Gotham from the corrupt! The rich! The oppressors of generations who have kept you down with myths of opportunity, and we give it back to you... the people. Gotham is yours. None shall interfere. Do as you please. Start by storming Blackgate, and freeing the oppressed! Step forward those who would serve. For an army will be raised. The powerful will be ripped from their decadent nests, and cast out into the cold world that we know and endure. Courts will be convened. Spoils will be enjoyed. Blood will be shed. The police will survive, as they learn to serve true justice. This great city... it will endure. Gotham will survive!"

The Machiavellian Bane gives hope where hope does not exist. He sets popular courts and eliminates the rich and powerful giving his own kind of justice, reminding the following day of the French Revolution. Bruce Wayne/Batman, in the second half of the film, he understands that in order to subdue Bane he must not become like him. He understands that he must desire the insatiable desire of Bane to achieve his objectives. "Desiring the desire of the other" according to Lacan (Stam, 2006) and thus Nolan's film is justified, apart from ideologically and psychoanalytically. Through this process of identification of desires, the spectator desires Bane's desire for justice that is imposed by instincts and which will come with an uncontrolled social entropy.

Discussion

According to Grollios (2008), "many theoreticians of cultural studies, following the works of Antonio Gramsci, Raymond Williams and Stuart Hall, recognize the primary role of culture in education. They argue that culture, as an area of production of meaning and social interaction, is important because it is there that, through struggle and negotiation, the different types of identities and values are created, although always in a framework of unequal power relationships". According to Giroux (2008) "given the important role of popular culture, including cinema, the influences it exercises are pedagogic and political, determining identities and values and wider social practices that characterise a continuously increasing postmodern culture, in which the electronic media and visual forms are the most powerful educational tools of the new millennium" (p. 591). Giroux (2008) also emphasised that cinema as a medium of public pedagogic combines entertainment and politics, while it creates an atmosphere that helps shape individual behavior and public beliefs with multiple and complicated ways, consciously or unconsciously. The films, which were analysed in the present paper function as models of a state pedagogic,

which invites citizens to question and to stand with scepticism in front of the status quo. This is interesting and peculiar, since the specific films are products of the status quo itself, expressed through the powerful film industry of Hollywood. Christopher Nolan with his films behaves like a "functional" intellectual according to Gramsci's analysis of "hegemony". During the opening night of *The Dark Knight Rises*, the "pedagogic" influence of his films in the mass public, was "measured" with human casualties. This took place on the night of the 20th July 2012, in the pack-filled dark hall of a cinema in the city Aurora of Colorado, which was characterised by the press and the internet as exciting (like watching a film!...), disturbing, terrifying, ominous and at the same time expected. The twenty-five year old James Holmes, (PhD Candidate at the University of Denver, in the field of neuroscience), dressed in Joker's costume, opened fire against the spectators that were watching the midnight show of the Batman film, killing 12 people and wounding over 50. In conclusion, it doesn't matter who was the neuroscientist, or why he did it (a young woman who knew him since high school said that he was a "cool guy", but she was puzzled that he was identified with the "villain" in the action films). What is important is that James Holmes, did this on the specific place, dressed as one of the basic characters of the story, during the opening night of one of the most successful films ever shot, something that demonstrates its influence of the medium to the people and the masses.

The dimensions of the film reality are confused with the dimensions of the actual reality and the object of art (the film or the location of the projection) "occupies" the subject (man, who passes into a different dimension and becomes literally the unsurpassed hero of the film). The object becomes the subject through an amazing confusion or the retraction of the realities into a subconscious procedure that demonstrates the strength of the medium. Cinema influences ideologically both on mass and private level, it changes the spectators, educates them and finally it "transforms" them.

The mimesis of film characters consists a vehicle of behavior, both in the unconscious everyday life of people and in exceptional cases like the one of Aurora. Another case of this kind is the attempted assassination of the President of the USA Ronald Reagan in 1981 by John Hinckley Jr. The aspiring assassin, before attempting to murder Reagan, has seen fifteen times the film by Martin Scorsese, *Taxi Driver* (1981). Hinckley attempted to do exactly what the hero of the film did, the taxi driver Travis Bickle (the actor Robert De Niro played the part), who planned the assassination of a candidate for the Presidency.

Conclusion

According to what has been discussed so far, the initial claim that the public pedagogy of cinema is one of the most powerful massive pedagogic means nowadays, as it creates formulas and models of private and public behavior, throughout the combination of entertainment and politics. Christopher Nolan's films, although being produced in the frame of the massive film industry, promote an alternative view that seems to doubt on the mainstream. This view encourages the audience to rethink on the way that society is built, either through the ideology and the parasitic-ideas (*Inception*) or through the rapture of the current status-quo (*The Dark Knight Rises*). The detailed study on Nolan's films could lead to new directions on this dimension of public pedagogy, while an additional plan on future analysis could deal with research of similar cinema projects and Hollywood directors that work on a public controversial pedagogy. Furthermore, taking into account all the above and in the frame of general audiovisual education, we suggest the research and development of a system that includes the public pedagogic of cinema, as a distinct educational tool, in all types of the typical educational levels.

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The Trickster's Transformation – from Africa to America

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Abstract

One of the most favorite characters in many African myths and folk tales is definitely a trickster. As a part of the African cultural heritage, the trickster has an important place in the cultures of many African nations. He is an entertainer, teacher, judge and a sage. Many comic aspects of life are brought together through the trickster, as well as serious social processes. He rewards and punishes. He is a deity and an ordinary man, if not an animal. During the Middle Passage Era he goes along with his suffering people to the New World. New circumstances require him to change and assume new forms. He has to be a rebel and a protector of his people due to slavery and violation of human rights. So, from comical spider and monkey back in Africa, we now have new characters such as Railroad Bill, Brother John, Br'er Rabbit and many hoodoo doctors. African oral tradition is transformed and becomes the basis for African-American literature.

Keywords: African-American literature, African myths, the trickster

Introduction

African trickster is an important figure in the myths of the African oral tradition. Among the Akan, the trickster god Anansi is so popular that there is even a special genre of stories - *anansesem* (spider stories). Although his habits and desires are those of men, the trickster is usually in animal form. It is usually in the form of a spider, like Anansi among the Akan, Ture among the Zande and Gizo among Hausa. In some cultures, it is in the form of a rabbit, like in the mythology and stories of Central and East Africa. While in West Africa, and among some peoples of Central Africa, the most common is turtle, as Ijapa in the Yoruba culture. In some South Africa stories he takes the form of gazelles and jackals (Peek, 2004: 961).

Thanks to its universality, and often existing beyond the religious context, the similar trickster stories can be found in the oral traditions of different peoples of Africa. Although the main characters are animals, their characteristics are distinctly human, and sometimes they appear in human form, or even as a deity. In many African cultures it is considered that the trickster was a man or a god once, but because of his escapade he was punished and sent to live as a weak animal at the bottom of the food chain. He was forced to use his cunning to survive. In many stories, he is presented as ungrateful, dishonest, unreliable person, but his unreliability does not lie in the immaturity but in the calculated selfishness and controlling the situation. Susan Feldman (1963: 15) gives an example of his victims: "Though in a given cycle trickster will victimize any of his fellow creatures, he usually concentrates on a particular prey. Trickster's favorite foils and dupes are Lion, Elephant and Hyena. The victim is always larger and therefore stronger; inevitably slow and dull – witted, often hard working and honest." A reward in the form of food is what usually motivates the trickster in the stories. Taking into account that Africa has experienced difficult periods of food shortage and hunger throughout the history, the main character's greed is only an act of self-preservation and shows the real situations and real social problems. John Roberts (1989: 27) explains "When faced with social and natural conditions in which individuals find themselves literally in a struggle for their physical survival, harmony, friendship, and trust are ideals difficult to sustain, while deception, greed, and cleverness can easily emerge as valuable adaptive behavioral traits if pursued in ways that do not threaten the well – being of the group". Therefore, the acceptance of African trickster as a sacred being, mainly as a deity, who appears in many myths, influenced on the attitude that the trickster's behavior is acceptable in certain situations. "As gods or god – like figures, the actions of sacred tricksters conveyed the idea that material shortage was an aspect of the natural order of things, and that behavior which involved trickery to compensate for it was appropriate under certain conditions" (Roberts, 1989).

Accepting his behavior as a natural state, the people of Africa does not question the trickster's morality, but expect new adventures with pleasure. Feldman also noticed that unlike the heroes of fairy tales that always have some supernatural powers, the trickster always relies on his cunning. "Trickster operates in a real world where the hero can not count on supernatural helpers and clever cheating replaces magic" (Feldman, 1963: 17). Therefore, the trickster is much closer to mortals. A man can identify with him, and even copy him in certain situations requiring cunning. Feldman also explains (1963: 15-16) the relationship between the trickster and the hierarchical social order: "The trickster's actions offered Africans a model of behavioral patterns that facilitated both individual and communal well-being without violating or threatening communal identity and values. While those at top of the hierarchy could rely on their inherent power—defined in both religious and social terms – those at the bottom demonstrated worth and ability to survive through native intelligence. This natural state of affairs was constantly reinforced through the trickster's interactions with antagonists in the natural world as well as in the supernatural".

Many well-known anthropologists and psychologists have dealt with the issue of the trickster's role in myths around the world. Karl Kerenyi (1969: 185) gives an explanation that may also relate to the African mythic trickster: "Nothing demonstrates the meaning of the all – controlling social order more impressively than the religious recognition of that which evades this order, in a figure who is the exponent and personification of the life of the body: never wholly subdued, ruled by lust and hunger, forever running into pain and injury, cunning and stupid in action. Disorder belongs to the totality of life, and the spirit of this disorder is the trickster. His function in an archaic society is to add disorder to order and so make a whole, to render possible, within the fixed bounds of what is permitted, an experience of what is not permitted."

In searching for the trickster's origins, many start their quest from Stern's saying "Each man is his own primitive ancestor." (Kerenyi, 1969: 207) Released of social norms, the trickster relies on instincts and laws of nature, as the first people did. Among the Dogon people, the trickster Sofa-Yurugu mythologically represents the life cycle of man, from birth to death, but also the cycle of humanity, from the first primitive people to the present day. In his character survived a lot of untamed wilderness and instinctive behaviors that are equal to animal. Therefore, it is no wonder that all the tricksters are in the form of animals or with certain animal characteristics.

Even the famous psychologist Carl Jung dealt with the question of the origin of the trickster's character and his animalistic side. "In picaresque tales, in carnivals and revels, in sacred and magical rites, in man's religious fears and exaltations, this phantom of the trickster haunts the mythology of all ages... He is obviously a "psychologem", an archetypal psychic structure of extreme antiquity. In his clearest manifestations he is faithful copy of an undifferentiated human consciousness, corresponding to a psyche that has already left the animal level." (as cited in Radin, 1969: 202) Jung's archetypal psychic structure as a type of personality that existed at the dawn of mankind, according to Jung, exists even today, but it is hidden and suppressed in the subconsciousness. It is revealed during the irrational and senseless behavior, when it seems as if the man has two minds: the mind of modern man and the animal mind. The emergence of ambiguities or two-mind games is well known among the tricksters of African mythology. All tricksters, such as Anansi, Esu, Legba, and Ogo-Yurugu, possess the power of two-mindedness. However, this two-mindedness is not the trickster's unconscious state because of his evolutionary roots, but it is his planned goal when he wants to achieve or prove something. The appearance of duplicity is not only reflected in trickster's doings, but also in the language which becomes extremely complex.

The African people are aware that there are certain limits required in order for them to survive, but these limits are both fragile and too strict. The mere duplicity appears in human life with the need to self inflict some restrictions, but also to strive for complete freedom. This ambiguity makes the life complete, and tricksters like to play with it. "They transform the meaningless into the meaningful, not by becoming saviors, but by remaining ambiguous, facing both ways on every boundary." (Pelton, 1989: 234)

Trickster's conflict with the gods, usually with a supreme deity, shows human revolt towards the laws of nature. In the stories of Anansi, conflict is inevitable; sometimes due to his own interests, and sometimes because he wants to help humanity. Legba, the trickster in Fon mythology, most often comes into conflict with Mavu, master of the universe, life and death. Esu, as a mediator between gods and men, comes into conflict with everyone, depending on which side injustice is made. He connects heaven and earth, society, nature, social classes, consciousness and unconsciousness, past and future, the divine and beastly in man. He is a hero and a coward, noble and cunning, always present in an attempt to establish "worldly religion in which the gods exist not to be served, but to be conquered." (Ricketts, 1964: 350) and where "the only experience of sacredness is of the self-transcending mind of man and its accomplishments." (Ricketts, 1964: 345)

The New Trickster

The popular trickster from many African stories found his place and in the stories of a new world. As a part of the African heritage and an important element of the African oral tradition, the trickster adapted to the new climate and new situations. His supernatural functions were suppressed under the pressure of slavery and the prohibition of the practice of African traditional religions. He now becomes the protector of the oppressed, fulfilling their dreams of freedom and escaping cruel masters. The slaves compared with him, imagining themselves as bold impostors. However, the big difference between the old and the new trickster is that the new trickster acts instinctively, individually, carried by instincts and basic needs of the common man, sometimes acting even ruthlessly. Unlike the old tricksters who knew almost all the secrets of the universe (such as Esu or Anansi), who always kept the situation under control, a new trickster is limited to what is in the range of knowledge of ordinary people, carried unknowingly through the situations and getting away only with the help of his intelligence or luck. The desire to obtain food or money, the need to sleep or get away from work, the dream of freedom and vengeance to slaveholders represent the civilizational decline of the African man in relation to the former complexity that is easily recognized in the trickster stories. The former magnificence and mystery of a divine trickster is gone. Seeing how they are wronged, and how white people are getting rich at the expense of their work, the slaves no longer include moral messages in their trickster stories, but the hope, the dream of liberation or wealth. One such trickster is often in the stories the slave himself. The most famous among them is John, known for his adventures and outwitting with his master.

1. Brother John

There is a whole cycle of stories about the John the trickster, originated from many situations that really happened to slaves or they secretly dreamed to happen. The adventures with their masters and deceit that are performed on them from the collective is personified into one person - John. John is an unsophisticated slave carried by ambitions of ordinary man who wants his freedom. His ruse is within the limits of eavesdropping on the estate, flattering to the masters and pretending that he is of utmost importance. The story of an old master, and John (or Jack), also known as the old master and the slave, besides the South - can be found in Haiti, Jamaica, Puerto Rico and other Caribbean islands. The stories are often performed accompanied by banjo. (Hamilton, 1985: 160)

2. Railroad Bill

The desire for freedom and revenge goes to the extent that even notorious African-American bandits of the nineteenth century became tricksters. Among the famous national heroes of that era were John Hardy, Morris Slater known as Railroad Bill, Aaron Harris and Stagolee. Bandits' conflicts with the law, which is mostly conducted by whites, and their skillfully avoiding of penalties, thrilled African Americans. Although most of them were hardened criminals and murderers, their revolt and causing damage to the white authorities seemed like a great satisfaction of the disempowered blacks. Lawrence Levine in his book *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom* claims that African-American heroes bandits have no resemblance to the romanticized outlaws like Robin Hood. (2007: 415) The romanticized outlaws live the life of bandits in the last resort, their crimes are selective, targeted at those who have the economic or political power. They're robbing from the rich to give to the poor. They become friends of the oppressed. African-American outlaws of nineteenth century have neither one thing in common with the noble bandits. Their entry into the African-American folklore in the role of the new tricksters (although they cheated the authorities, but also to the detriment of their own people) is the result of popularity of antagonists who are in opposition to whites and rich slavers. The former actuality of slaves to celebrate their rebels grew into a glorification of all who are in conflict with whites. One of these bandits was Railroad Bill who gained his fame in 1893, killing a police officer in Alabama. The next three years he was hiding along the railway line, traveling by freight trains and stealing cans of food that, under the threat of death, he was selling to the poor blacks. In 1896 he was killed by two bounty hunters who got a reward of 1250 dollars. (Levine, 2007: 410-413) In many African-American stories Railroad Bill was presented as a con man who had magical powers and thanks to them managed to avoid his capture for three years. He could turn into a sheep, brown dog or red fox. This magical addition to converting into the animal form is the legacy of the old African trickster myth.

3. Br'er Rabbit

In fear of being punished for open accusations and ridiculing of their masters, slaves mask the reality and the characters in new animal adventures. The main character and favorite trickster is a rabbit, known among African Americans as Br'er Rabbit. Octave Thanet in his article "Folk-Lore in Arkansas" wrote "All over the South the stories of Br'er Rabbit are told.

Everywhere not only ideas and plots are repeated, but the very words often are the same; one gets a new vision of the power of oral tradition". (1892: 122) African oral tradition was preserved in the African-American community. Although deprived of their rights, the power of storytelling could not be taken away from the slaves. Under the influence of the old tricksters' stories where they changed shapes, the slaves also converted their new tricksters and freedom fighters into the animals. These are not gods, like Anansi, but metaphorically ordinary people with their mortal characteristics. Anansi, a favorite character of oral tradition of West Africa, eventually disappears in the United States. New generations of descendants of slaves and free African Americans are turning to new idols and heroes that are much closer to their life needs. Anansi survives in just a few stories as Aunt Nancy in South Carolina and Georgia. (Levine, 2007: 105)

The freedom of African Americans to express themselves through the stories about cunning animals, primarily through the stories about Br'er Rabbit, is significantly higher than in the stories of Brother John. Br'er Rabbit is a free animal that constantly tricks stronger than itself, sometimes even causing an oppressor's death. The same situations are repeated in all stories - the strong want to catch the weak, but they are just fooled by these weak. **The** strong ones are usually a lion, fox, wolf or a bear. When asked why the rabbit appears in the role of a cunning animal Abigail Christensen responds "It must be remembered that the Rabbit represents the colored man. He is not as large nor as strong, as Swift, as wise, nor as handsome as the elephant, the alligator, the bear, the deer, the serpent, the fox, but he is 'de mos' cunnin' man dat go on fo' leg' and by this cunning he gains success. So the negro, without education or wealth, could only hope to succeed by stratagen." (1892: 11-12)

Br'er rabbit's cunning is all about the survival, where he, as a weak animal on the bottom of the food chain, has to cope with larger ones than himself. There are many stories in which the wolf or the fox keep trying to catch and eat him, but he successfully escapes each time. Probably the most famous story is "The Tar Baby". Virginia Hamilton, in her collection of African-American stories *The People Could Fly*, states (1985: 19) that there are nearly three hundred versions of the story of the rabbit and the tar doll. In the Bahamas in the role of the fox is an elephant who makes the doll, in Brazil the old woman catches monkeys with the help of sticky wax dolls, and even in Africa, among the Yoruba and Eve people, there are roots of similar stories. The rabbit, in African-American tales, really applies its cunning in different situations, from the fight for its own life, over the petty thievery, to the courtship. Octave Thanet connects the rabbit's cunning with hopes of African Americans when he says "Br'er Rabbit, indeed, personifies the obscure ideals of the negro race. Ever since the world began, the weak have been trying to outwit the strong; Br'er Rabbit typifies the revolt of his race. His successes are just the kind of successes that his race have craved." (1892: 122)

4. The hoodoo doctors

In African tradition, except the gods, only the priests had the right to use magic without prejudice. All others were classified as evil witches and it was considered that their magic is negative because they used it for their own purposes. In the new trickster stories, hoodoo doctors lose the function of the priests. Magic is available to everyone and everyone can be a wizard. Of course, there are certain rules about who is really a wizard, destined by birth. However, losing a sacral function, wizards (hoodoo doctors) are much closer to ordinary people. They become their heroes, their favorite tricksters that they can look up to or enjoy their adventures. Hoodoo doctors use magic to help people, not just in trouble, but in order to achieve their desires. Magic serves as the strongest weapon for disenfranchised slaves, and a scam done by magic is the greatest satisfaction that slaves can get – even if it is just a fictional one. The liberation with the help of magic seems to be much closer, if we know that in every African-American community, there is at least one semi-skilled hoodoo doctor. They are no longer untouchable deities, but mortals, people in the same position as the other slaves, ready to take pity on the suffering of their people.

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The Visibility of Masculine and Feminine Languages in Columns

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Abstract

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

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

Introduction

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

Sex and Gender

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

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

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

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

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

Waves of Feminism

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

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

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

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

The First Wave of Feminism

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

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

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

The second wave of feminism

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

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

The motto "the personal is political" is clipped from the words of antiracist activist Anne Braden¹ and adopted by civil rights activists and New Left at first, then by feminist activists. According to Becky, the idea behind the slogan is that, many things that are thought to be deemed to the history are actually deeply political issues, such as abortion, unemployment, birth, death, illness etc. (Becky, 2002, p. 347).

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

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

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

1979: Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) was accepted. With this convention, discrimination against women has been defined in a broader perspective and national and international targets have been taken in order to take precautions to eliminate all forms and discrimination².

¹ The personal is political and the political is personal.

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

1993: The World Conference on Human Rights held in Vienna and it was a turning point for women rights. "The Declaration on the Elimination of Violence Against Women" was accepted at the Vienna conference and it is the first human rights document specifically addressing violence against women¹.

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

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

The Third Wave of Feminism

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

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

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

3. Media as a Language Transmitter

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

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

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

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

4. Columnist Authorship

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

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

5. Masculine and Feminine Language

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

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

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

6. Method and Importance of the Study

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

TS Columns Corpus¹ is composed of 25.915 columns collected from online newspapers (Cumhuriyet, Radikal, T24) and various authors of them. The data collected by using Scrapy, a web crawler coded with Python programming language. The number of columns from female authors is 12.958 and male authors is 12.957. The data covers 12 years period from 2006 to 2017 and the corpus contains 18.164.832 tokens.

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

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

¹ The corpus is available at https://ts_corpus.com/corpora/ts-columns-corpus/

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

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

The distribution of the data via sources is as follows:

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

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

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

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

7. Findings

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

Table 2. The distribution of the words.

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

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

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

¹ This key will fetch *burun*, *burnum*, *burnunda*, *burnumdan* etc.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

For each marker, we first run a query questioning the occurrences of these markers and check the distribution among female and male authors. The query key *[Morph=".*+A1sgl.*" & PosTag="Verb"]*¹ returned 107,150 matches in 18,470 different texts in the whole corpus.. In our sub-corpus, the same query returned 42.209 matches in 7.418 texts where 16.317 are by male and 25.892 are by female authors.

The query key *[Morph=".*+A1pl.*" & PosTag="Verb"]*² returned 78.711 matches in 20.002 different texts. In our subcorpus, the same query returned 33.121 matches in 7.991 texts where 14.870 are by male and 18.251 are by female authors.

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

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

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

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

Table 4. Queries for first person singular marker

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

Table 5. Queries for first person plural marker

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

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

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

Table 6. Queries for copula and necessity markers

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

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

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

Table 7. Queries for possibility

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

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

Table 8. Queries for adverbs referring possibility

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

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

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

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

Results

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

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

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

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

We run our queries in the perspective of the gender.

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

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

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

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

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

The following sample taken from the corpus from a male author

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

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

And the sample below taken from female author.

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

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

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

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

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

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

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Abstract

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

Keywords: Thiestes, Tragedy, Weiße, Katsaitis, Foscolo.

Introduction

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

¹ Ιωάννης Θ. Κακριδής, *Ελληνική Μυθολογία*, Εκδοτική Αθηνών, τμ. 3, Αθήνα 1986, σ.σ. 191-193.

unexpected, since the tragic poets of Athens, formed it in a different way, insisted upon the mutual hate between the two brothers. A few years later, Thyestes returns with his sons, imploring forgiveness and reconciliation with his brother. But king Atreus' extreme behavior aggravates the situation, up to the tragic solution: he kills Thyestes' children and offers their own flesh and blood, as a supper to their father. Other sources –regarding theatre- about the reconstruction of the initial myth, are: Aeschylus' *Agamemnon* (v.v. 1217-1244), *Ajax* of Sophocles (v.v. 1291-1297), *Electra* and *Orestes* of Euripides¹ (v.v. 718-736). From the Latin theatre, there are six well-known authors who occupied themselves with the myth, such as Ennius, Accius, Varius Rufus, and –of course- the great Seneca: his *Thyestes* is the only one preserved in its entirety, of all above mentioned². It is rather difficult to find out which was the original text that served as a model for Seneca. Although we all know the most famous tragedies that include elements of the Atrides initial version, unfortunately, there is no attic tragedy, saved as a whole, which is inspired exclusively by the characters of Atreus and Thyestes. We know, for example, that Sophocles composed three or four tragedies regarding this particular myth, but we don't know anything about their plot or the way he decided to elaborate his material. The most of the researchers agree that the tragic poet, probably focused upon the original story of the Golden Fleece in his lost tragedy entitled *Atreus*, the sacrifice of his brother's sons in a tragedy with the title *Thyestes*. Furthermore it has to be reported that there existed six other tragedies, composed between 5th and 4th century inspired from Atreus and Thyestes myth³. Also Euripides has composed a tragedy with Thyestes as the central figure. Unfortunately nothing more than a little number of verses is saved from this work. Euripides, the most tragic poet of the antiquity, creates his hero –and many others- a beggar. Probably the main issue is focused upon the terrible supper, and according to the sources it was presented in 425 a.C. because in Aristophanes' *Aharnes* there is a citation to Euripides *Thyestes*⁴. So it is obvious why we are not able to find out the author or the work that influenced Seneca. In any case, we cannot speak for a simple translation of a Greek model or a revision. Except the traces of the ancient myth-or the “unknown” tragedy- we are able to recognize in Seneca's tragedy, some scenes from Virgil's *Eneide* and the *Transformations* of Ovidius. The presence of the Latin literature coexists with the Greek tradition in Seneca's *Thyestes*. This tragedy of 1112 verses insists upon the relationship between the king and his twin brother, the death of the innocent children and the famous supper. The main subject of the work is the passion for the unconceivable, an enormous desire for power, authority, blood and domination over other people's destiny. Dreams never accomplished. This is the base of all modern dramatic productions in Italy and Greece regarding Thyestes. For example, after Seneca comes Lodovico Dolce with his particular drama *Thyestes*⁵, a typical product of the 16th century (was written in 1543), the period of Humanism. In this text, the presence of Seneca is more than obvious. *Thyestes* was his second tragedy and Dolce-editor, translator, curator and critic-represents the spirit of Renaissance, promoting the “Ars mimetica”, and creates a revision if the Latin tragedy. Dolce became the model for Peter Katsaitis, who composed his own *Thyestes* in 1721, expressive of the Greek Barock period⁶. The divergence among these three works, are characteristic of the different ages they belong: In the Latin tragedy, there is no hope if justice and although the hero implores the Gods for revenge, the punishment of the guilty never arrives. On the contrary, the Italian work develops the main story from another point of view: As the message is based on Christianity, the hero believes that a God full of compassion will save him from the pain and the Purification from the kings' crime will sooner or later take place. In this version of the plot, the problem between the two brothers starts for another reason, totally different from tradition: The commitment of adultery by Thyestes and the queen Aërope. Because of this old sin Atreus cannot find the peace, is not sure about the paternity of his own children, hates his brother to the death, and takes his horrible revenge. Katsaitis follows the same version of the myth up to a certain point: Sometimes, he just makes a translation of the Italian tragedy, but in many other cases, he prefers to follow his own inspiration. For example, he starts out with a long introduction- a Prologue- that makes a symbolic figure, the Justice. Also, at the end of the drama, in 762 verses that not exist in the Latin and the Italian work, the Greek poet describes Atreus' death, twenty years later, by Aegisthus and Clytemnestra. Katsaitis

¹ Ibid.

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

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

⁴ Ibid., p.p. 432-433.

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

⁶ Εμμανουήλ Κριαράς, Κατσαίτης. *Ιφιγένεια- Θυέστης- Κλαθμός Πελοποννήσου*, Κριτική έκδοση, Αθήνα 1950, σ.σ. 140-141.

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

In the 18th century, the German literature was widely considered to be part of that grand project called Enlightenment. To be precise, literature –above all, drama– had gained this particular status (and function) through the poetics of Johann Christoph Gottsched (1700-1766)². According to Gottsched, theatre had the task of communicating to the public the maxims of philosophy which were intended to be useful for the improvement of society. For this purpose, he even aimed at the creation of institutions such as national theatres, thus enhancing the social roles of both playwrights and actors to those of pivotal contributors to the Enlightenment. Of course, not any kind of drama would do for this sublime purpose³. From 1741-45, Gottsched published a collection of model plays, the most famous of which is his own 'Der sterbende Cato' first performed in 1731. But Gottsched was eventually criticized for the supposed dullness of his brand of theatre, above all by Gotthold Ephraim Lessing (1729-1781), who attacked – in his seventeenth of the 'Letters, Concerning the Newest Literature' (1759) – Gottsched's rationalist approach to literature, denying that moral improvement could be reached solely by means of reflection, and underlining the importance of emotions for this purpose. Theatre, according to Lessing, was only effective if it was able to move its audience, the main category in this context being 'Mitleid' (pity, or rather empathy)⁴. Ultimately, this resulted in the emergence of what came to be known as 'bürgerliches Trauerspiel' (domestic or bourgeois tragedy), for only now, the bourgeois spectators were able to watch bourgeois characters (socially like themselves), with a personality composed of both virtues and flaws (anthropologically like themselves), instead of high-born heroes from a distant historical or mythological past, such as Gottsched's own 'Cato', or, say, the assorted protagonists of tragedies by Racine and Corneille.⁵ Taking all of the above into consideration, what is the exact role and position of a play on the subject of Thyestes, in the second half of the 18th Century? After all, it is about a –mythological– subject that certainly does not lend itself easily to identification, given the appalling and in this sense 'indecent' detail of the story. Christian Felix Weiße's 'Atreus und Thyest' was first published in 1766 and premiered in 1767⁶. Most notably, Lessing –and Weiße for a while– even entered into something like a private contest, writing literary works about the same or similar subjects. Not surprisingly, the leading part seems to have fallen to Lessing, who was about to become an important innovator of German literature, while Weiße essentially remained where he had positioned himself, that is somewhere between the Gottschedian school of Leipzig and the opposing school of Zürich lead by Johann Jakob Bodmer, who underlined the importance of imagination in literature. There was, however, one field where Weiße played an innovative role⁷.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Christian Felix Weiße, in this tragedy distinguished by violent outbursts of furor, offers an array of different characters¹. In the times of Enlightenment, is not simply one-dimensional, but the author –deliberately– poses a problem concerning the era's fundamentally optimistic view of humanity. How is it, that man, who is supposed to be fundamentally good (albeit flawed), can manifest itself as pure evil? Basically, with *Atreus*, Weiße shows the frailty of the human condition, how nature and reason are constantly endangered by irrationality, which is at the bottom of the (unnatural) furor displayed. Thyest, on the other hand, may also be an evildoer from the paternal generation, but some of his crimes can at least be explained (this is done in some flashbacks in the play), and above all, he displays remorse. In this way, he can evoke pity, thus making him compatible with the main task of theatre according to Lessing. In contrast, young Aegisth, is an essentially naive and weak character, who almost lets himself get tricked into murdering Thyest. His actual slaying of Atreus, on the other hand, Aegisth perceives as a just punishment for that man. The most complex character, who is brought to the foreground of the myth only by Weiße, is the one of queen Pelopia, who is – in a distorted, incestuous manner blurring the boundaries between the generations – daughter, wife and mother in one person. Both of these – in this sense – younger figures are already determined by the sentimentalism which characterizes the later phase of the Enlightenment, beginning with Rousseau. And both of them are characters, who are essentially good from the outset, but are involved and induced due to circumstances to do evil deeds, both of them, as it were, losing their innocence².

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

Along with *Dolce* and Weiße, who composed a tragedy with the title *Tieste*, is Ugo Foscolo⁴. The drama was presented for first time in 1797, at Sant' Angelo Theatre in Venice. This tragedy is the first dramatic work of the author. It is indicative of his negative opinion of the tragedies of *Crebillon* and *Voltaire*, composed in 1707 and 1771⁵. Foscolo's text has a strong political character, because it promotes the poet's belief against tyranny. Atreus is the incarnation of the regime, but Foscolo doesn't follow the tradition of *Seneca* or *Dolce*'s in his plot. First of all the hero is only 24 or 26 years old, much younger than the protagonist in *Dolce*'s or *Katsaitis*' works. In Foscolo's tragedy there is also present the figure of *Aërope*, Atreus' wife, who has a baby child 4 years old with *Tieste*, and lives imprisoned in the palace of her husband. *Tieste* doesn't know anything about his son. *Aërope* decided to kill herself and the child, in order to save him from Atreus' tortures. *Hippodamia*, the mother in law, tries to save her and the kid, and promises to speak to the king. *Tieste* returns to save his love, meets his mother and asks her help also. Atreus gets his opportunity for revenge: he pretends that he forgives the couple, kills the baby, and offers his blood mixed with wine to the tragic father. At the end of the story, the queen dies from pain, and *Tieste* kills himself. Except the political message against tyranny, Foscolo connects Love with Death, and shows how the

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

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

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

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

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

⁵ Carla Doni, *Il Mito Greco nelle Tragedie di Ugo Foscolo*, Bulzoni Editore, Roma 1997, p.11

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

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

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

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

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¹ Ευρυπίδης, «Κρήσσαι», απόσπ. 18, 2 in Γιώργος Σαμπατάκης, «Κρήσσαι», εκδ. Σμίλη, Αθήνα 2007, σελ. 27

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

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Abstract

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

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

1. Introduction

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

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

2. Literature Review

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

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

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

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

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

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

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

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

3. The Context of the Study

This study was conducted in a dual diploma program (DDP), which is an undergraduate program in which students spend one or two years of their undergraduate education at a campus of the State University of New York (SUNY), USA and spend the rest in partner Turkish universities. Middle East Technical University Department of Foreign Language Education in collaboration with the State University of New York at New Paltz is offering a dual diploma undergraduate program in Teaching English as a Foreign Language (TEFL) and Liberal Studies. The four-year program in TEFL- Liberal Studies includes full-time enrolment for six semesters at METU, and two semesters and two summer terms at SUNY- New Paltz. While students spend their first, second and fourth years at METU, third year students study at SUNY-New Paltz campus, where they also attend two summer sessions. In SUNY-New Paltz, TEFL students take Field Experience Course offered by School of Education. After returning to Turkey, senior year students take Practice Teaching Course which offers students an opportunity to involve in planning lessons, adapting and developing materials, utilizing their lesson plans and materials, and having teaching experiences in a real classroom.

4. Aim of the Study

This study may reveal important results regarding DDP student teachers' perception changes about the qualities of a professional teacher after experiencing study abroad and practice teaching experiences. In addition, this study offers an investigation of DDP EFL student teachers' perceptions about the essential qualities of a professional teacher under the influence of their study abroad and practice teaching experiences. Finally, the implications of this study may raise the awareness of the teacher educators who are responsible for training prospective teachers as language professionals. To achieve these aims, this study attempts to find answers to the following research questions: 1. What is the role of study abroad experience in shaping EFL student teachers' perceptions about the qualities of a professional teacher?, 2. How does practice teaching experience make an impact on EFL student teachers' pre-existing perceptions of the qualities of a professional teacher?

5. Methodology

5.1 Participants

Five senior year students studying in the METU-SUNY New Paltz Dual Diploma Program in Liberal Studies and English Language Teaching were the participants in this study. These five students were regular students of the program, which

means they went to the USA at the end of their second year and spent one year at New Paltz campus experiencing Fieldwork at a state school in the United States. Then, they returned to Turkey to complete the program as senior students and enrolled Practice Teaching course in their final semester at METU.

5.2 Data Collection Tools

In this study, the relevant data were collected through semi-structured interviews, document review and a survey. The participants were asked questions from various aspects of their perceptions about the teaching profession, future plans, practicum experiences and their opinions about the qualities of a professional teacher. The first interview was conducted at the very beginning of the semester in order to have an understanding about participants' pre-existing beliefs on the teaching profession and the qualities of a professional teacher. The second interview was conducted at the end of the semester after the participants completing Practice Teaching course. The aim of the second interview was gaining insights into effect of practicum experience on their perceptions about the teaching profession and qualities of a professional teacher. The first and the second interviews are mostly comprised of the same questions in order to see whether practice teaching experience had an impact on their pre-existing beliefs about the teaching profession and the idea of professionalism. After conducting these two interviews, the researcher organized the third individual meeting with the participants in order to ask them the underlying reasons for changing or not changing their answers in the second interview. As a supplementary data collection tool, the study benefitted from participants' observation journals. They were not specifically produced for this research study, but all of them were written in the scope of Practice Teaching course on a weekly basis. Additionally, The OECD Teaching and Learning International Survey (TALIS) was administered to all participants. Since the survey is designed for in-service teachers, the researcher made use of only its two sections, which are related to teachers' personal beliefs on teaching and learning, and professional development needs.

5.3 Data Analysis

In this study, for the analysis of semi-structured interviews, the analysis method suggested by Miles & Huberman (1994) was used. Firstly, the audio-recorded semi-structured interviews were transcribed verbatim. After highlighting the important statements in order to eliminate the mass of unconnected data, the researcher developed a system to retrieve codes and themes from the raw data, which were early labels of data, including little inferences and interpretations of the researcher. This stage enabled the researcher to group similar kinds of information to form the categories. For the analysis of participants' observation journals, the researcher read and re-read reports in order to mark the significant statements. Finally, the data obtained from the survey were analyzed through SPSS program and descriptive statistics, including means and standard deviation were indicated.

6. Results and Discussion

The purpose of the first question was to investigate the perceptions of DDP EFL student teachers holding about the qualities of a professional teacher before taking the practicum in Turkey. During the first interviews, all participants appreciate to a teacher as the most significant quality the human relation skills. According to them, teachers' positive traits are of vital importance to be a professional. The positive traits mentioned during the first interviews can be summarized as being establishing a transparent relation with students, leaving your personal life at the door, taking the responsibility of students' way of being, friendly, sympathetic, and knowing the students' psychology in order to address individual differences and diversity. The study also reveals that being patient and temperate are the other significant personal traits that attributed to a professional teacher. In this study, as the personality traits, including communication competencies and human relation skills, were mentioned to define the professional teacher, these results are aligned with Bullock's (2015) and Telli et al.'s (2008)' studies, which emphasized that an ideal teacher guides students, motivates and encourages them, gives confidence with the help of building positive relationships with them, and earns respect from students by making use of good communication skills.

As it is extracted from the participants' statements, student teachers began to shape their perceptions about professionalism under the influence of their studentship memories and apprenticeship of observation experiences in the United States. According to the participants, living and studying in multicultural environment for a time might increase awareness for appreciating individual differences and help them develop required abilities for addressing all types of students in the classroom. The similar results were reported in Ozek's (2009) and Sahin's (2008) studies, which emphasized the contribution of study abroad experiences to student teachers' awareness of cultural and global aspects of teaching. In

addition, Pence & Macgillivray's (2008) study yielded the similar result, which indicated study abroad and international fieldwork experiences helped teachers improve their self-confidence, provided them an opportunity to see language differences and teaching for diversity. Since Barr's (1999) study revealed that experiencing two different education systems, going overseas and taking the chance to live in a multi-cultural environment were big opportunities to develop awareness about individual differences, diversity and multiculturalism.

As the participants implied that living in an English-speaking country for fourteen months made great contributions to them about communication skills, engagement in American culture, fluency, and the importance of student-centered education system, it is in line with Kabilan's (2013) study which found the advantages of study abroad experiences for prospective teachers as having new worldviews, increasing confidence in communication skills, improving interpersonal skills, and gaining a new perspective about education and culture. In line with this study, Marx & Moss (2011), Gibson & Dembo (1984) and Cushner & Mahon (2002) yielded similar results emphasizing the significance of study abroad and international fieldwork programs to train culturally responsive teachers. Overall, these results show that as the participants of this study were dual diploma students, they experienced two different educational contexts, had an opportunity to study and make observations in multicultural classes. In that sense, these experiences might have an impact of their perceptions about the qualities of a professional teacher, which they implied mostly personal traits and their experiences lived during their study abroad education. Additionally, the first interviews revealed that student teachers' images of an ideal teacher were initially shaped during their primary and high school years. This result is in line with Fischl & Sagy's (2005) claims.

In the middle of the semester, while the participants' of this study was continuing their practice teaching course in Turkey, a survey was administrated in order to check whether their perceptions about the qualities of a professional teacher changed or not. The survey indicated that all participants agreed upon the following qualities that a teacher must have: deciding on the most effective activities, facilitating students' own inquiry, helping students find their own paths, providing clear and correct instruction for students' achievements. As it is clearly drawn that after involving in a real teaching environment with real students for a long time, participants' perceptions about the required qualities were slightly changed. They began to mention being able to provide efficient instruction, being facilitator for students' personal and academic developments and course design. These results are in line with Seymen's (2012) results, which emphasized that student teachers perceive a professional teacher who is facilitator, controller, resource of information and a guide for students to help them discover themselves. Similarly, as Oruç's (2013) and Yuan & Lee's (2014) indicate that practicum experiences play a crucial role in re-shaping student teachers' perceptions, these studies put similar results with the current study. Interestingly, the survey showed that according to participants, student assessment practices is not of vital importance for professional development needs. This result is not in line with Rusu et al.'s (2011) findings emphasizing the fact that student teachers attributed the ability to employ fair assessment to the ideal teacher. Moreover, the participants did not mention even a sentence about student assessment during the interviews and their observation reports. This result might derived from the fact that they had very limited or no assessment experience during their fieldwork and practice teaching course, which is not enough to make any claims about this issue.

During the Spring semester, participants' observation reports, which were written in the scope of Practice Teaching course, were collected and read to find an answer for the second research question. According to these reports, after experiencing teaching practice and observing mentor teachers for a long time, the participants realized that teachers should praise and encourage students by providing them constructive feedback. In addition, they mentioned that their perceptions have changed about the role of the teacher in the classroom. Participants stated that teachers should not be seen as an authority figure, but a guide to help students find their paths and a manager to provide students a safe and pleasant learning environment. They also indicated that using communication skills is the best way in order to deal with students' disruptive behaviors during the lesson. In addition, participants indicated that teachers should be aware of students' individual differences while trying to enhance their involvement in the lesson and try to motivate them by praising their strengths while finding solutions for their weaknesses. These results are in line with Gibson & Dembo's (1984) findings. It is crystal clear that student teachers' perceptions about the qualities of a professional teacher changed after experiencing practicum in Turkey. After completing their teaching practice, a second interview was conducted with them. These interviews showed that after being involved in a real teaching community and a lively classroom environment in the cooperating school, participants mentioned that a professional teacher should facilitate students' intellectual development. According to participants, a professional teacher is the one who knows how to transfer his/her knowledge to the students in order to stimulate their intellectual development. This result is in line with Rusu et al.'s (2011) one of the findings, which emphasizes that the role of the ideal teacher is enhancing students' intellectual profundity. In addition, the participants mentioned that

besides subject matter knowledge, material development and getting along with the students are the features of a professional teacher. Besides, according to their after teaching practice opinions, an ideal teacher should love his/her job and being open to innovations in order to find the necessary motivation to develop himself/herself professionally. This result aligns with Devine et al.'s (2013) findings, which states that an ideal teacher has a love for children and young people, which provide him/her a genuine desire to pursue teaching as a career. The underlying changes of participants' perceptions might derived from the fact that practicum is a process to have opportunities for being involved in a real teaching community and observing real classroom facts, having a real teaching experience and getting in touch with the same students for a long time in a real learning context. The participants indicated that thanks to practicum, they learnt to take students' desires and expectations from them to forefront and re-shaped their perceptions about the teaching profession and teacher images. In line with these results, Yazan (2015) and Zeichner (2010) put the similar results in their studies in terms of implying the fact that practicum plays a crucial role in terms of enabling prospective teachers observe their mentor teachers' performances and rethink their own perceptions of professionalism.

7. Conclusion

This qualitative case study explored DDP EFL student teachers' perceptions about the qualities of a professional teacher and the effects of study abroad and local practice teaching experiences on shaping or re-shaping their perceptions. This study may provide important results for student teachers and teacher educators. Firstly, as teaching practicum is a critical period of prospective teachers' life in terms of shaping their decisions about their career path and reshaping their perceptions about teaching profession, providing them an efficient practice teaching experience to is of vital importance. These experiences help student teachers enter the profession more confident and well prepared. Secondly, this study also indicates that study abroad and especially international fieldwork experience play a key role in training culturally responsive teachers for English language teaching field. In that sense, more attention should be attached to fieldwork in terms of increasing the duration of this experience, which may provide them to spend more time in a multicultural environment and have more teaching experiences in a diverse classroom. It is clear that these experiences may make great contributions to prospective teachers' for addressing to individual differences and being able to design courses for different student profiles.

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Teaching and Learning Portuguese as a Second Language for Deaf Students: Reflections on Teaching Practices in an Inclusive Context

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Abstract

In Brazil, according to the principles of bilingualism, the process of teaching written Portuguese to deaf people should be based on methodologies used to teach a second language (L2). Also, the teaching method should be developed from experiences with the Brazilian Sign Language (LIBRAS). On that account, the present study investigated the teaching-learning process of the written Portuguese experienced by a deaf student in an inclusive class. A qualitative, descriptive and exploratory research was conducted. As for collecting data, three methods were explored: participant observation, field diary and document analysis. The results indicated that in the aforementioned process, LIBRAS was not appreciated as a first language (L1). They also showed that no Portuguese language teaching methodology based on a L2 was used. Thus, we concluded that the methods used for teaching the written language in the inclusive situation did not meet the principals of bilingual education and did not embody all the linguistic and cultural singularities of the deaf student.

Keywords: Teaching and learning Portuguese, Brazilian Sign Language (LIBRAS); Deafness.

Introduction

It's widely known that the process of teaching and learning a written language must begin and be developed throughout the first stages of school life, since, according to Hagen, Miranda & Mota (2010), the success of this undertaking "influences all the later stages of schooling" (p. 136). According to the authors, on these first years, reading and understanding the written language constitutes a landmark for the children's autonomy, which, in turn, become "capable of reading important information and better understand the world around them" (p. 136) and, "thanks to these abilities, are able to learn new things throughout their academic lives" (p. 136).

Teaching Portuguese in its written form to Brazilian deaf students has been an ongoing concern to researchers and teachers, since, historically, these students perform poorly when writing and reading is concerned, and usually don't have the opportunity to use the language in a social context. The situation is very problematic, once we consider that ordinary teaching methodologies, based on oral and auditory strategies can't be employed due to the students' lack of sense of hearing, therefore requiring the methodology employed in teaching L2. Furthermore, teaching process must be based on the deaf students' previous knowledge, and on their experiences with the Signs Language (SL). According to Pereira (2012), it's through Libras that the "deaf students may dote with sense what they read, instead of being mere decoders of the written language, and so they can build their knowledge of Portuguese through comparisons of said language with the Sign Language" (p.238).

However, future Portuguese Language (PL) teachers aren't taught in college methodologies for teaching the language to deaf students. It should be mentioned that, in Brazil, the discipline of Libras is compulsory for all undergraduate courses, as established by Decree No. 5,626 / 2005 (Brazil, 2005). However, despite its importance, only one discipline covering the subject isn't enough to provide the necessary training for teachers and also does not contemplate the continued formation of teachers who graduated before the enactment of the mentioned decree, and already worked with deaf students. As a consequence, the Portuguese Language teaching currently offered to the deaf is not adequate for teaching L2, nor does it consider the students' cultural singularities

In the field of Applied Linguistics, researches about the teaching of PL as L2 are incipient. Recent researches point towards the need of inquiries that take into account the particularities of these students, their linguistic differences and the use of methodologies and strategies adapted to their ages and social background. In relation to the teaching of PL as non-native language in Brazil, according to Gomes (2014) "discussions about the method and methodology, in the same premise of teaching a foreign language, are nowhere to be found" (p.30). Still according to the author "teachers are trained to teach PL as a mother tongue, not as a foreign language" (page 30), or as L2 or additional language.

Based on these evidences, we developed a research whose objective was, after observing classes attended by a deaf student in an inclusive school, to engage in a discussion about language teaching in the educational context. In this article, we describe the teaching practices we observed, aiming at promoting a discussion regarding the problems of PL teaching experienced at school. We will also reflect upon the teachers' own training, focusing on methodological issues that value and consider deaf students' linguistic, cultural and social diversities.

Contextualizing the linguistic condition of deaf Brazilians in the educational context

In Brazil, a legal consensus regarding the linguistic condition of deaf people has only been reached as recently as two decades ago, as a result of intense mobilization of the deaf community's part in a struggle for their linguistic rights, resulting in the approval of Law nº 10.436, of April 24, 2002 (Brazil, 2002), which recognized "the Brazilian Language of Signs - Libras and the expressions and resources employed by it as an official language". In this context, the PL assumed a position of L2, since said law, in its single paragraph, states that "the Brazilian Language of Signs (Libras) can't replace the written form of the Portuguese Language" (Brazil, 2002).

Following the promulgation of the law, discussions on the linguistic conditions of the deaf in Brazil were not limited to the legitimation of Libras as an official language of the country; they went further ahead and recognized, according to Teske (2012), the deaf as multicultural bilingual citizens. In addition, as discussed by Valadão and Gomes (2016), they also covered questions about the roles that Libras and PL should play in the different social and educational contexts experienced by the deaf. Based on these discussions, the December 22, 2005 Decree 5.626 (Brazil, 2005) regulated the mentioned law and established specific processes for its implementation, highlighting the inclusion of Libras as a compulsory curricular discipline in teacher training courses; the training of Libras' teachers and instructors; the use and dissemination of Libras and PL with the goal of widening deaf people's access to education; the training of Libras/PL interpreters and the guarantee of the right to education of the deaf or hearing impaired.

That period was also marked by changes in the sphere of special education, with the Brazilian government choosing to adopt an inclusive educational system, supported by the World Declaration of Education for All (Brazil, 1990) and the Declaration of Salamanca (Brazil, 1994), effectively enrolling students with disabilities, including deaf students, in ordinary schools.

Ever since, Brazilian educational policies regarding deaf students became part of this new inclusive panorama supported by the legislation previously mentioned, without, however, considering more appropriate approaches or even a meaningful discussion suiting those new policies. Few strategies were devised, such as Libras becoming compulsory for undergraduate courses. However, according to Valadão and Gomes (2016), teachers who were already involved in basic education, before such initiative was put to practice, were also caught up in these policies and, therefore, welcomed deaf in their classes without having the necessary training. According to the authors, this situation generated a linguistic conflict, since teachers and students were not prepared to live with the SL in the school space, in a bilingual situation. As for the PL, inclusive schools also failed to offer a teaching that considered it as L2, since teachers did not have didactic and methodological training to deal with the linguistic and cultural singularities of the deaf, considering their different approaches on how to interact and interpret the world, through visual experiences, as defended Valadão, Mendonça, Silva & Carmo (2016).

Concerns about the process of training those teachers were also raised by Lebedeff (2006) and Melo, Araújo & Soares (2012) when interviewing said professionals. In their reports, educators described themselves dissatisfied with their performances in classrooms, and aware that they lacked specific training for dealing with deaf students. The testimonies also revealed lack of knowledge about deaf students' different needs, as well as a lack of fluency in Libras itself. In addition, they mentioned difficulties in working together with the Libras/PL interpreter, as well as developing teaching methodologies that included both deaf and non-deaf students.

Considering the problems of teacher training for deaf people in inclusive schools, we devised a study whose aim is to investigate the teaching and learning process of PL as L2, based on the experiences of a deaf student who attended an inclusive class in the year 2016. In order to achieve this objective, we analyze the PL teaching methodologies used by PL teachers, and describe the didactic resources used, as well as the tasks and activities proposed for teaching written Portuguese as L2.

Methodology

The empirical development of this research was done in a public educational institution of the municipality of Viçosa, Minas Gerais state, Brazil, a school that offers Elementary and Middle School. The target audience was a deaf student, aged 16, enrolled in an inclusive class with 30 other listening students, the two PL teacher teachers, and the Libras/LP translator/interpreter.

The present study was characterized as a descriptive analytical type research. As for the of approach, we chose the qualitative one, since we believe that it provides significant results in the educational area, in the sense of giving the researcher a broader vision of the school daily life, besides producing knowledge and contributing to the transformation of the studied reality. Thus, Lüdke and André (1986), point out that this type of research has the natural environment as its direct source of data and the researcher as its main instrument.

With regard to data collection techniques, field journals, participant observations and documentary analysis were used. The data collected were organized into theoretical and empirical categories, and analyzed based on the findings of other published researches in the field, in order to find similarities, differences and correlations between all them. In these analyzes, we look for patterns and regularities and seek explanations that support or question the hypothesis raised throughout the work. We reflect on the influence of the use (or absence) of Libras and visual methodologies in the teaching and learning process of written LP, as well as on the dynamics involved in this process.

Results and Discussion

The results presented here correspond to the observations made in the first half of 2016, which covered the months of April to July. It should be mentioned that, during this period, two teachers were assigned to said class. The first teacher (Teacher I) worked in the period between March and May, and ended her activities after being nominated to a position in a public school. The second teacher (Teacher II) took over the class in early June, replacing the first.

Teacher I

In an initial conversation, the teacher informed us that she had no knowledge of Libras since she had graduated before the inclusion of the language as a compulsory curricular subject in undergraduate teacher courses. She reported that she tried to learn Libras on her own through classes available on the internet, but didn't succeed because she found it extremely difficult to understand and produce signs. The teacher's speech can be interpreted according to the inventory of beliefs described by Gesser (2012), pointing out that among the beliefs about the nature of Libras, the idea that it is difficult language demonstrates "the apprentice's fear of the task of learning" (p. 70). The author argues that learners, by assuming the challenges of studying a new language, establish a correlation with their mother tongue.

The teaching practices of this teacher were usually restricted to recording the contents on the board, while giving explanations, sometimes with her back to the class, while the students wrote down notes. On these occasions, we observed that the deaf student did not follow the explanations, because while copying the contents available on the board, he could not look at the interpreter who signaled the teacher's speech. Faced with the incompatibility between the two visual stimuli, after the student finished copying, the interpreter made a synthesis of the explanations given by the teacher regent, independently and based on what she (the interpreter) had understood, which sometimes didn't coincide with the explanation given previously by the teacher. Situations such as these were also reported by Lima (2012), and, according to that researcher, demonstrate the low expectations of teachers regarding the deaf, even delegating their roles to the interpreters.

The teacher's posture is related to her initial speech of lack of training for working with deaf students before the inclusive proposal. Her practice in the classroom disregarded the linguistic condition of the student, making it impossible for her to access the knowledge through Libras, even if she relied on the mediation of the translator/interpreter. In turn, the interpreter's position revealed an inadequacy as to its role in the school context. According to Felipe (2003), such

inadequacy can be attributed to a professional identity that has not yet been consolidated. In this sense, Quadros (2004) also observed several ethical problems during the process of linguistic intermediation in the classroom, where, on many occasions observed by the author, the interpreters took over the role supposed to be the teacher's

In order to better elucidate the dynamics of the classes and their implications for the process of teaching and learning PL for the deaf student, we will now describe an activity whose objective was to work the narrative genre. In this activity, the teacher began the lesson weaving explanations about the narrative genre. She then asked the students to write a narrative textual production, ranging from 15 to 25 lines, and let them freely choose pick a subject of their interest. The deaf student opted to work on the theme of death and, in order to begin his production, he first developed all his text in Libras along with the interpreter. Only after writing in Libras did he initiate the written text. The practice was adequate to the assumptions of bilingual education, which advocated the use of SL as the basis for the development of PL as L2. Pereira's (2014) research showed that in the teaching and learning process of the PL, the deaf should first develop their texts in SL, because only then can they comprehend what they've read and make sense of what they'll write in L2. As an example, see the textual production (1) of the student transcribed below:

Death

In death people is happy, because relieves pain, suffering. Many problems in the world today. Example: natural disaster, fish dying due to dirty water, also people dying, losing their homes. We also see violence, bomb, wars. Children losing their parents, many suffering in the family because torn apart, loose their parents become alone, very hard. Today even passing through, but very dangerous in the cities.²

From the transcription above, we could perceive that the production elaborated by the deaf student couldn't be described as a narrative text. However, at no time was this informed to him, which, in our opinion, impaired learning and didn't enable the student to acquire this knowledge in PL.

Practically all the activities carried out by the deaf student in the classroom could be reduced to taking notes: writing down the contents off the board, borrowing notes from the classmates and transcribing contents from the book. The student wrote down everything that the teacher put on the board, without understanding or critically analyzing the contents. According to Goes & Tartuci (2012), a well-observed attitude among deaf students attending regular schools is the habit of taking notes mechanically without any understanding of the content. The authors attribute this behavior to deaf people's necessity of taking part in activities, since the strategy, although contradictory, breaks down "immobility" and keeps them "alive in the environment" (295). In turn, Silva (2000) attributes this behavior to the absence of communication between the deaf student and the listening teacher, which causes the student's participation to be inhibited and the contents not being understood.

As for to the methodologies employed by the teacher, we can see that her work was mainly focused on the grammatical contents of the PL, with a few instances in which she focused in textual elaboration. She also introduced figures of speech, in which she presented the difference between connotative and denotative language, and between literal and figurative sense. Some classes were also devoted to the study of the narrative genre.

With regard to the methodologies employed by the teacher, we can see that her work was mainly focused on the grammatical contents of the PL, with a few instances in which she focused on textual elaboration. She also introduced figures of language, in which she presented the difference between connotative and denotative language, and between literal and figurative sense. Some classes were also devoted to the study of the narrative genre. Her teaching methodology was limited to writing on the board, explaining orally and asking the students to do some exercises related to the topics at hand. Libras was not present in the interactions between the teacher regent and the student. The language was only used when the interpreter signaled what the teacher was communicating to the class. Given this, the disregard of the peculiarities and linguistic specificities of this deaf person became clear, since there was no common linguistic territory with the other class interlocutors. At almost all times, the student only communicated with the interpreter and stopped interacting with the teacher and the other students in class. With the listening peers, a few interactions occurred when they sought to make the deaf student participate in some group activity. At such moments, attempts at dialogues occurred through different communication strategies, such as gesticulation and lip reading. None of the activities were adapted for the deaf student, who appeared to be "invisible" to his classmates. In the more general aspects of classroom conduction, such as elaboration of activities, tests and other methodological procedures, the

performance went on in the same vein; both for the deaf student and for the listening students, and the contents were always worked in the same way.

After analyzing these practices, we found that there was no understanding of Libras as the natural language of the student, and that the PL teaching process was not based on L2. These results demonstrate the need to broaden the discussions about PL teaching for deaf students when training teachers, highlighting the language as a social practice that, for such students, should be considered from the point of view of their linguistic and cultural singularities.

Teacher II

The second teacher, in an initial conversation with the researchers, informed us before starting work with the class that she also had no knowledge of Libras and that she had not been informed by the school management about the presence of the deaf student in the classroom.

From the start, said teacher showed signs of interest, more so than the first teacher, and she was interested in working with the specifics of the student, always questioning us, and also the interpreter, how she should behave, what to do and what not to do when interacting with the deaf student.

Subsequently, to further address the contents taught by the first teacher, she continued explaining figures of speech, followed by literary genres, this time talking about "chronicles". To do so, she took materials prepared and selected by her, which ventured further from the way the subject was addressed by the textbook. Her methodology focused on written texts, an approach she used for both teaching about chronicles and figures of speech.

After some classes on chronicles, the teacher, as an evaluation activity, proposed that group activity for the students, in which they would have to choose a chronicle, read it and prepare a play to be presented to the whole class. However, for the deaf student, she assigned a distinct activity, and asked him to analyze a book called "The Incredible Hulk: Buried in the Mine" and write a summary. It should be mentioned that the book was a comic book and didn't cater to the chronicle genre. In addition, he wasn't asked to participate in the staging along with the other colleagues. The inadequacy in the selection of the activity, differentiating it from that oriented to hearing students, coincided with the observations of Karnopp & Pereira (2012) when they verified that the pedagogical practices of PL teachers don't consider the language capacity of deaf students. According to the authors, due to the belief that the deaf have many difficulties with reading and writing, it's common for "teachers to assign deaf students adaptations of original works, or works aimed at a younger audience, unsuitable for the students' interests or age"(page 131). The activity occurred without any concern regarding the lack of interaction between the deaf student and the others, which contradicted with the inclusive proposal, since according to Carvalho and Barbosa (2008), for the inclusion process to happen, the ideal is a collaborative environment in which both deaf and hearing students can take part in school activities. Also regarding adapted activities, Gonçalves & Festa (2013) affirm that the presence of the deaf student in the classroom requires, on the part of the teacher, the elaboration of new teaching strategies that are appropriate to the particularities of the student's learning strategies, in order to transform the classroom into an inclusive space. Hence, it's necessary to teach accordingly the visual-spatial perspective, with the use of images, figures, photos, films, for the access to the curricular content to be effective.

In light of the above, in relation to the teaching methods used by the second teacher, we noticed the focus on textual analysis, how to elaborate and identify a specific genre, the chronicle. Her teaching methodology focused on writing on the board, oral explanations and the use of materials and activities developed by her. On a few occasions, the textbook was used. We also verified that one of the few adapted activities, the play in which the student didn't take part, besides depriving the student of the opportunity of being part of an inclusive work - a situation in which Libras could have been used - the teacher also limited his learning, since the mentioned comic book not only didn't have any relation with the subject matter as it was also beneath the student's presumed capabilities at that point of his school life.

After analyzing the collected data, we observed that, although the teacher demonstrated awareness about the need of a different approach, in practice, her attempts weren't successful, and, similarly to the first teacher, she wasn't capable of recognizing Libras as the student's L1, therefore, the teaching of PL was not based on L2 methodologies. These results demonstrated the importance of broadening the discussions about PL teaching for deaf students in teacher education and about the role that Libras should play in an inclusive school environment, considering a school that includes a bilingual curriculum.

Final Considerations

When analyzing the PL teaching and learning process experienced by a deaf student from an inclusive public school in the municipality of Viçosa, MG, we focused our interests on the didactic and methodological procedures used by PL teachers, as well as on the relationships among teachers, the interpreter and the deaf student.

Our observations pointed out a misunderstanding on the part of these teachers about Libras being the natural language of the deaf student, a fundamental language for learning PL and other subjects. In those moments when we were in the classroom, the few communications established between the teachers and the deaf student were only possible through the mediation of the interpreter and were limited to the transmission of information, not encompassing exchange of knowledge and communicating ideas. Nor did we witness the use of methodologies for the teaching of PL as L2, which would meet the specificities of the student. Furthermore, we noticed a great difficulty in the implementation of didactic and methodological strategies adapted to the deaf, and an inadequacy in the planning of practices that took into account the presence of the interpreter as mediator of communication between the deaf and the hearing in classroom environment.

Although our findings may bring doubts about the teachers' work, we emphasize that at no point do we consider them responsible for solving any problems regarding difficulties in the teaching and learning process of PL as L2 by the deaf, since this process involves discussions in the field of public policies, linguistics, and educational contexts that weren't addressed in this research. In addition, throughout the time we were present at the school, we noticed that the teachers were also dissatisfied with their actions and aware of their lack of training for dealing with the deaf in accordance to the inclusive proposal parameters.

In addition to the issues related to the teachers' performance, we also observed that the student's learning was also impaired due to the inadequate conduct of the translator/ interpreter of Libras/PL. In most of the classes observed, we found that the translator/ interpreter performed functions that were not compatible with her professional assignments, such as promoting explanations about PL content. We also verified that this behavior impaired the student's autonomy, because the professional's interference didn't allow him to reflect on his doubts, nor to independently perform the activities proposed by the teacher, even those that didn't depend on Libras translation/interpretation, such as writing a narrative by himself.

Finally, we found that Libras was present only in the student's relations with the interpreter. We know that the presence of this professional in the classroom is fundamental to mediate the communicative relations between the deaf and the hearing, minimizing the communicative obstacles. However, the interpreter doesn't solve the problem of education for the deaf, because the educational environment is still thought of and organized by and for listeners. In order for this environment to be adapted to the specifics of deaf students, besides the use of Libras by teachers and hearing student, changes in curricular and methodological adaptations are also necessary, albeit unfortunately still far from happening anytime soon, as discussed by Lacerda (2006).

In view of the above, we can conclude that in that school, Libras didn't play a prominent role in teaching practices directed at deaf students, and PL was not approached as L2, nor included in a bilingual curriculum. These results demonstrate the need to broaden the discussions about the teaching of PL for the deaf as a social practice, based on their linguistic and cultural singularities. We know that in Brazil the theme is incipient and, therefore, we hope that our research can contribute to expand and strengthen similar studies focused on the teaching of PL for the deaf and, specifically, training teachers to better tackle this issue.

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Footnotes

1 Para os surdos, a condição bilíngue tem como pressuposto a aquisição da língua de sinais como língua materna/primeira língua, por ser considerada natural aos surdos, visto que se apresenta de modalidade espaço-visual, não dependendo, portanto, da audição para ser adquirida; e a língua oficial do país como segunda língua (Quadros, 1997). For the deaf, the bilingual condition is based on the fact that they acquire the Signs Language as their, other tongue/first language, as it is considered more natural to them, once it encompasses visual-spatial comprehension, being independent, thus, from any hearing capabilities, and the official language of their country as a second language

²Portuguese Language activity, writing a narrative. Source: Research data.

Student Teachers' Learning and Professional Development in Second Language Teacher Education

Assist Prof. Dr. Kamile Hamiloğlu

Abstract

This article is a review on student teacher (ST) learning in second language teacher education (SLTE) and it aims to establish a context for ST learning for professional development in SLTE research and frame its contribution to the current research literature. To achieve this, it conducts an overview on concepts of interest, and it places in perspective some of the key previous findings relating to the research at hand. Broadly, it is to serve as a foundation for the debate over perspectives of second/foreign language (S/FL) student teachers' (STs') learning to teach through their professional development with reference to both coursework and practicum contexts.¹

Keywords: student teacher learning, second language teacher education (SLTE), professional development

Introduction

When we refer to teachers we tend to characterise them as ordinary individual human beings and social beings. Both aspects must be considered for a working overview of teachers' developing professional beings, which is, obviously, necessary for the purposes of the present discussion (James, 2001).

Given that these – personal and social – complicated, complex and multi-dimensional aspects contribute to the constitution and development of teachers' professional identities, this journey begins when the individual becomes a learner of teaching at their teacher education institutes. Indeed, it even begins before they go to their institutions, through their preconceptions and beliefs as students; however, the student teachers' (STs') time frame is most relevant, as the sphere of influence of teacher development does not extend to before the decision to become a teacher is made. STs are expected to transition from primarily being students to being primarily being teachers as individual and social professionals at some point during their teacher education (or training, in the case of in-service and other pre-service facilities) (Danielewicz, 2001). However, this leaves the question: How does this transition and transformation happen? (Kanno & Stuart, 2011).

Kanno and Stuart (2011) state that STs' classroom practice (e.g., the practicum classes) helps with nurturing them as teachers and their emerging identities in turn shape their practice. Accordingly, the present review seeks a deeper perspective in looking at STs' learning from professional development perspective throughout the coursework and practicum process, which are the basic components of second language (L2/SL) teacher education.

STs' learning as part of their understanding of their professional development is the main theme of this review, in which I claim that English as a Foreign Language (EFL)/English as a Second Language (ESL) STs need to understand how and what they learn about their profession for developing ownership of their profession (Forde et al., 2006). I suggest that this can be achieved through critical reflection on and enquiry into their professional development during their initial teacher education (ITE) and practicum. Understanding this aspect is a critical process within approaches to professional identity development in teaching, enabling STs to reflect on their teaching practices, acts, behaviours and emotions. These

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*This article is an excerpt from my doctoral thesis which I wrote at the University of Leicester, England in 2013.

understandings regarding their reflections, perceptions, views, thoughts, opinions and emotions while learning their profession are supposed to be centred on the sense of ownership of the profession that increases with time and experience.

Based on the argument above, this review has two parts. In the first part, the key concepts and their use in the present review are discussed. The concepts of 'teacher education' and 'teachers' professional development' are carefully examined in terms of their ability to deal with S/FL STs' professional identity construction in the second and third parts. Then, briefly, a discussion on the concept of 'sociocultural theory' (SCT) in second language teacher education (SLTE) is provided by drawing on some studies from relevant research in SLTE to support these conceptualisations.

In the second part of the study, a review on 'second language teacher education', 'second language teacher/student teacher-learning' and 'second language teacher/student teacher identity' is provided. ESL/EFL STs' professional development is examined through the lens of Vygotskian SCT. I argue in this study that this perspective can enable us to understand the effects of the complexities and complications in the EFL STs' learning and teaching experiences during the coursework and in the practicum on their understandings of their professional development.

Due to the terminological diversity within the teacher education field, preferred terms must be chosen and used consistently for clarity. I used the term 'student teachers' (STs) for pre-service teachers and teacher trainees, referring to the people who receive a three or four-year ITE in a faculty to become a teacher. However, I used the term second language teacher education (SLTE) instead of foreign language teacher education (FLTE) and language teacher education (LTE), given its common use in the literature.

1. Teacher Education, Teacher Training and Teachers' Professional Development

The concepts of 'teacher education', 'teacher training' and 'teacher development' are often used interchangeably both in general education and in SLTE literature (Wallace, 1991; Ur, 1996); nevertheless, these terms are distinguished for the conceptualisation of teacher education and professional development in this review study.

'Teacher education' is a key component and context for learning to teach and practice in which STs' professional development is fostered. Particularly over the past decade, it has been identified as a central variable in the transformation and reform of educational systems at national and local levels. According to Freeman (2001), teachers must engage in their own professional learning in order to improve student learning. The ways in which such professional learning – known as 'teacher learning' (Kennedy, 1991) – is organized and accelerated make a difference in terms of its durability and long-term efficacy.

According to Williams (1999), education involves cultivating an ability to think flexibly in solving problems and dealing with unpredictable demands thoughtfully while developing the individual personally/professionally on a long-term basis.

Commonly, the terms 'training' and 'education' have been used interchangeably to refer to the professional preparation of teachers. According to Ur (1996), many researchers prefer 'teacher education', given that 'training' may imply unthinking habit formation and an over-emphasis on techniques and skills.

According to Freeman and Johnson (1998a), teacher education is the formal label that describes the sum of various interventions that are used to develop professional knowledge among practitioners. As such, teacher education signifies how teacher educators create professionals in the field. The process of teacher education requires differing strategies depending on which constituents of teaching are to be addressed and the kinds of change in teacher performance that are sought. They propose reconceptualization of teacher education as the form of institutional response to how people learn to teach (Freeman & Johnson, 1998a).

Based on Freeman's and Johnson's (1998a) and Ur's (1996) views, the present review uses the term 'education' to describe the process to refer to the more varied and general learning that leads to the development of all aspects of the STs as individuals and members of society.

Freeman (1982) distinguished between 'training' and 'development', stressing that 'training' deals with building specific teaching skills such as how to design a lesson plan or how to teach a reading passage. 'Development', on the other hand, focuses on the individual teacher and the process of reflection, examination and change, which can lead to improved performance and to personal and professional growth (Freeman, 1982). Similarly, for Richards and Farrell (2005), 'training' refers to activities focusing on teachers' responsibilities directly and is typically aimed at short-term and immediate goals,

while 'development' refers to general growth that does not focus on a specific task. Indeed, training and development each seeks change in what the teacher does and why; however, they differ in the means they adopt to achieve that purpose, and in conceptualizations of 'teaching'. Thus, this distinction between training and development further indicates a difference in scope, since training addresses specific immediate needs, while development is less task-based. However, development has a broader scope, including long-term concerns such as how a teacher can be encouraged to grow, to explore new avenues and ideas, and, thereby, to avoid professional atrophy or the feeling that he or she has done it all before (Freeman, 1982).

This position is also based on some evidence from the research in SLTE over the last decade, which has focussed on a shift from searching for better ways to train teachers to trying to describe and understand the process of how they learn to teach through their self-awareness or reflection. In line with this recent shift of emphasis from the notion of training to that of development, the idea of teacher exploration (i.e., exploratory approach) is seen by myself as the researcher as a sort of 'liberating tool' for teachers from the pressure of identifying an optimal (or better) way of teaching, as proposed by Gebhard and Oprandy (1999).

1.1. Teachers' Professional Development

According to Clarke and Newman (1997), "Professionalism operates as an occupational strategy, defining entry and negotiating the power and rewards due to expertise, and as an organizational strategy, shaping the patterns of power, place and relationships around which organizations are coordinated" (p. 7). For Evans (2010), professional development is a "professionalism-influenced practice that both contributes to and reflects perceptions of the profession's purpose as well as the general ethical code underpinning this practice" (p.29). This view emphasises the personal aspect in contemporary professional development. Ozga (1995) and Trotman (1996) similarly describe professionalism not as an absolute or an ideal, but as a socially constructed, contextually variable and contested concept.

When we look at 'professionalism' from the 'teachers' professionalism' perspective, dominant discourses assert particular realities and priorities (Sachs, 2001). For instance, Hargreaves's and Goodson's (1996) and Sachs's (1999, 2001) views of teacher professionalism include a focus on teachers taking greater responsibility for defining the nature and content of their daily work. Hargreaves (2000) and Helsby (1995) claim that 'professionalism' refers to the quality of what teachers do, and of the conduct, demeanour and standards that guide them and this conception.

Research in the last 20 years has shown that the majority of the teachers engage in professional activities to become better teachers, rather than for simply meeting certification or contractual requirements. They regard professional development programmes as the most promising and most readily available paths to growth on the job and as a process to increased competence and professional satisfaction (Fullan, 1991, 1993). For them, becoming a better teacher means enhancing student learning outcomes (Huberman, 1995; Fullan & Hargreaves, 1996; Fullan, 1999). Nevertheless, research also shows that teachers tend to be quite pragmatic, focusing on the day-to-day operation of their classrooms (Guskey, 1986; Fullan & Miles, 1992; Korthagen, 2001; Schellhout et al., 2006).

Along with these aspects, Forde et al. (2006) asserted that there are increasingly complex demands on teachers in the 21st century; for being considered 'professional', certain personal and work-related characteristics, such as autonomy, commitment, ownership of the work, and self-direction are implied.

To Mann (2005), 'professional development' is career-orientated and has a narrower, more instrumental and utilitarian character, while 'teacher development' is more inclusive of personal and moral dimensions, as well as other unique characteristics, which is reflected elsewhere in the literature (Pennycook, 2001; Pettis, 2002; Johnston, 2003; Postholm, 2012).

In terms of SLTE, professionalism of English teaching is keenly promoted, within both the industry and related academic fields, as providing language teachers with professional training and qualifications and developing standards for English language teaching and for English language teachers. To Richards (2008), there was a much higher level of professionalism in SLTE and English Language Teaching (ELT) when he wrote than previously, implying that English language teaching is seen as a career in a field of educational specialization since it requires a specialized knowledge base obtained through both academic study and practical experience.

Leung (2009) contrasts two different dimensions to professionalism. The first is 'institutionally prescribed professionalism', which is a managerial and administrative approach to professionalism that embodies the views of ministries of education, teaching organizations, regulatory bodies, school administrations and so forth. The second is 'independent professionalism', which refers to teachers' own views of teaching and the processes by which teachers engage in reflection on their own values, beliefs and practices.

Therefore, with the individual teacher development perspective, there has been a movement away from 'one-size-fits-all development' to greater appreciation of the context in which teacher education efforts are situated (Lewis, 2000). Training and education programmes need to introduce teachers to the range of development tools and processes available in order to encourage engagement and commitment in personal development. Such bottom-up teacher development is important to individual language teaching development, but also significant for the teaching profession as a whole (Mann, 2005).

Acknowledging the validity of some top-down conceptions of professional development, the present section has sought to frame professional development at the personal level more than at the institutional level, broadly as expounded by Leung's (2009) second dimension of professionalism, 'independent professionalism'.

In accordance with this principle, the personal-level conceptualization of professional development seems more appropriate for the present review. As seen in this section, the significance of professional teacher development is emerging as a priority and necessity in teacher education (Lin & Xun, 2001). It is hoped that understanding these aspects of ST's professional development will contribute to our understandings of STs developing identities as professionals, informing both pedagogy and policy.

2. Defining the Sociocultural View

The term 'sociocultural' has gained significant prevalence in the field of SLTE in the last decade (Firth & Wagner, 2007). The sociocultural paradigm in language teacher education introduced the notion of identity as a prominent construct (Velez-Rendon, 2010). It offers a framework that points out how language learning and teaching experiences and outcomes are framed by the interaction of a multiplicity of social factors that situate learners and teachers in different positions (Norton, 2000; Norton & Toohey, 2011; Pavlenko, 2003a; Velez-Rendon, 2010).

The sociocultural perspective posits that the knowledge of the individual is constructed through the knowledge of the collective activities termed 'communities of practice' (C(s)oP) by Wenger (1998, 2008). This view "...locates learning in the process of co-participation, not in the head of individuals" (Hanks, 1996, quoted in Lave & Wenger, 1991, p. 13). Wenger calls this 'collective learning', which takes place in a kind of community created over time by the sustained pursuit of 'a shared enterprise' (Wenger, 2008, p. 45).

Wenger et al. (2002) describe CoP also as "... groups of people who share a problem, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an on-going basis" (p. 4). Over time, this group of people develop "... a unique perspective on their topic as well as a body of common knowledge, practice, and approaches", and a "... personal relationships and established ways of interacting" –they may even develop "... a common sense of identity, so they become a community of practice" (Wenger et al., 2002, p. 5). The radical departure from the conventional conception of identity, professional or otherwise, inherent in SCT supports the idea that human consciousness develops in specific social activities in the CoP (Wertsch, 1985, 1991; Johnson, 2006). In this case, learning becomes a progressive movement to and fro between external, socially mediated activity and internal meditational control by individual learners. This view embraces the idea that human cognition (and, as discussed below in the context of cognition, professional identity formation) is formed through sociocultural activities rather than being separated from the social, cultural, and historical contexts whence they both emerge (Johnson, 2006, 2009).

SCT is also a theory about how humans think through the creation and use of mediation tools that is extended to various domains including second language learning and teaching (Swain et al., 2011). It is formulated through Vygotsky's (1978) persistent focus on the relationship between the individual's physiological aspects and the socially and culturally produced contexts and artefacts (i.e., language) that transform the individual's cognitive and mental functions. From a Vygotskian perspective, the source of learning and development emerges from social interaction instead of solely from the mind of an individual (Swain et al., 2011). Thus, SCT suggests that knowing, thinking and understanding flow from the individuals' participation in the social practices of learning and teaching in specific classroom and school situations.

SCT has contributed to SLTE in many ways. An increasing amount of research is taking place regarding teacher cognition using the SCT framework. With the research on the mental lives of teachers, it has been found that their own interpretations of their own acts in the classroom, their background and prior activities, and the contexts they work in have a tremendous effect on the way of becoming teachers in terms of the reasons for doing the things they do (Borg, 2003; Freeman, 2002a, 2002b; Woods, 1996), validating SCT in this context. Tellingly, it has not been possible to predict the effect of choices of materials and methods in a mechanical way (i.e., one ignoring the variables introduced by SCT).

In the following parts of the present review, we will deal with this theory again to understand how SLTE is affected by it and how professional development of students can be demonstrated through this perspective.

In this light, in the following sections, answers to two critical questions are sought: What sorts of 'learning to teach' experiences are needed to initiate the processes of teachers' professional development? More fundamentally, what are these processes? These questions are crucial because there has been a lack of research into the 'learning to teach' and teaching experiences of STs during their Initial Teacher Education and practicum and how STs constantly negotiate their professional development and developing professional identities in relation to these particular activities and relationships.

3. Teacher and Student Teacher Learning in Second Language Teacher Education as a Source of Professional Development

According to Richards (2008), SLTE is influenced by two factors: First, a reconsideration of its knowledge base and instructional practices as a response to changes in understanding of the nature of SLTE; second, the external pressures resulting from the expanded need for competent language teachers worldwide. These factors seem to affect many aspects of SLTE: a rethinking of the knowledge base of SLTE, a move towards a sociocultural view of teacher learning and a focus on teacher cognition and the growing professionalism of the field, with the accompanying acknowledgement of the role of professional development in teaching and teacher learning (Richards, 2008).

3.1. The Knowledge-Base of Second Language Teacher Education

It has been suggested by some researchers (Singh & Richards, 2006; Richards, 2008; Johnson, 2009; Nagatomo, 2012) that SLTE programmes should help STs become aware of the knowledge they bring with them into the programme so as to support them to integrate the theories they learn into philosophies of teaching, since teachers teach from a knowledge base developed through their educational experiences as language learners and teachers, as well as their experiences as students, teachers and members of various communities outside the realm of language education (Freeman, 2002a, 2002b; Johnson, 2006; Johnston & Goettsch, 2000).

Research in the field has shown that, in most SLTE programmes, the focus has primarily been on the knowledge in subject matters such as testing, SLA, reading, linguistics, discourse analysis or methodology, not in pedagogy. This knowledge has often been transmitted by the lecturers to the prospective language teachers and it is done largely through intuition and experience; consequently, the programmes very often tend to focus on the debate about content and, to a lesser extent, how to deliver content effectively (Wallace, 1991; Woodward, 1992; Ur, 1996; Richards & Nunan, 1990; Richards, 1998; Singh & Richards, 2006).

However, in addition to the content-based knowledge, 'personal practical knowledge' has been defined as deep-rooted, moral personal knowledge evolving from individual personal and professional experiences (Clandinin, 1985, 1986; Clandinin & Connelly, 1987) in SLTE. Based on this identification, the importance of 'knowledge of self' (Golombek, 1998) should be recognised along with (or at the centre of) the STs' identity formation process, as is assumed for the purposes of the present review.

3.2. Teacher and Student Teacher Learning

Teachers' engagement in their own professional learning in order to improve student learning has been seen as a necessity in recent decades, and this kind of professional learning is defined as 'teacher learning' (Kennedy, 1991; Freeman, 2002a, 2002b). Therefore, there has been a growing body of research on teacher learning since the mid-1990s, both in mainstream Teacher Education (TE) (Hargreaves, 2000; Guskey, 2002; Lieberman & Mace, 2008; Warford, 2011) and in Second Language Teacher Education (Underhill, 1992, 1997, 1998; Borg, 1998; Evans, 2002; Freeman, 2002a, 2002b, 2001; Kanno & Stuart, 2011; Richards, 2008; Farrell, 2001, 2012; Sakamoto, 2011; Trent, 2012; Wyatt & Borg, 2011). The research has shown that teachers should and can improve their professional expertise and knowledge throughout their

careers. However, although the teacher is the most significant element among many sources within the extremely complex classroom language learning environment (Allwright & Bailey, 1991), in the rush to understand this complexity, teachers themselves are often overlooked, and they are portrayed as mediums to students rather than as individuals who think and who are learning autonomously.

In teacher learning, the question of how teachers learn to teach has been crucial. According to Freeman (2001), teacher knowledge is built on the teacher's experience as a learner; experiences as a teacher; understanding of theory and research; on-going reflection on learners and their learning processes; and soliciting and acting on information from students about their own learning.

Consequently, there has been a debate among SLTE researchers over whether the knowledge base should remain grounded in "core disciplinary knowledge about the nature of language and language acquisition" (Yates & Muchisky, 2003, p. 136) or focus more centrally on how L2 teachers learn to teach and how they carry out their work (Freeman & Johnson, 1998a; Yates & Muchisky, 2003; Johnson, 2006; Tarone & Allwright, 2005; Widdowson, 2002). However, the two approaches are not mutually exclusive, and the cumulative effect of studying what language is and how it is acquired is far from certain to translate into effective second language (L2) teaching practices (Freeman & Johnson, 1998a, 2005a, 2005b).

According to Tedick (2005, 2009), many researchers described content-based (i.e., language learning) approaches to (EFL)/ (ESL) teacher education as embedding two misconceptions: (1) the foundation of language teacher education is transmittance of knowledge about the language and pedagogical content and (2) that this knowledge will naturally be applied in practice.

In the traditional (learner-centred) view, learning is seen as a transmission process. When couched within a transmission model, the process-product paradigm examined teaching in terms of the learning outcomes it produced. In product-process research, "The aim is to understand how teachers' action led—or did not lead—to student learning" (Freeman 2002a, p. 2). Thus, traditionally, the problem of teacher-learning has been often viewed as a question of improving the effectiveness of delivery, or reducing teachers' resistance to change (Singh & Richards, 2006).

According to Lieberman and Mace (2008), related research helps us understand that learning, rather than being solely individual, is actually also social and happens through experience and practice. Hence, people learn from and with others in particular ways (Cochran-Smith & Lytle, 1993; Wenger, 1998). They learn through practice (learning as doing), through meaning (learning as intentional), through community (learning as participating and being with others) and through identity (learning as changing who we are). Professional learning so formed is rooted in the human need to feel a sense of belonging and of making a contribution to a community, where experience and knowledge function as part of 'community property' (Lieberman & Mace, 2008, p. 227). Hence, in the search of ownership of their profession, teachers', pre-service teachers'/ student teachers' (STs') professional development should be refocused, at least to a significant extent, on the building of learning communities. This notion carries weight in light of the sociocultural perspective as well.

3.3. Models of Teacher and Student Teacher learning

There are various models of teacher-learning suggested by different educators. Teacher-learning can be identified in reference to Wallace's (1991) three models of teacher learning. (1) The applied science model proposes that teachers learn to be teachers by drawing on research-based theories and applying that knowledge into their practice. (2) The craft model refers to learning to teach in the way apprentices learn crafts. (3) The reflective model requires teachers to learn by reflecting on their own experiences. Under this model, they apply what they have learned through reflection into their practice with the purpose of further, iteratively, refining their professional abilities. In the reflective model, the role of the ST is to develop by means of their reflections (Swan, 1993; Ur, 1996; Richards, 2002, 2008).

Self-analysis and perceptions are the underlying themes of teachers' self-reflections and reflective teaching. They are influential in understanding what teachers do and think before, during and after lessons (Bartlett, 1990; Richards & Lockhart, 1994). However, a broader, social and political view of reflection emphasises the social contexts, suggesting that STs and their learning processes can be described or understood by taking into consideration the sociocultural contexts in which their learning takes place (Freeman & Johnson, 1998a, 1998b). Zeichner and Liston (1996) suggest that reflective practice cannot be formed by thinking about teaching content; rather, it involves questioning the assumptions and values that the

teacher/ST brings to the classroom and critical examinations of the institutional and cultural contexts in which teaching occurs.

3.4. The Paradigms of Teacher and Student Teacher Learning in Second Language Teacher Education

To better understand teacher learning, it is crucial to look at it through different paradigms. The following subsections present and discuss the core paradigms in academia and practice.

3.4.1. The Positivist, Cognitivist and Constructivist Paradigms in Student Teacher Learning

The positivist paradigm describes a human as an empty vessel, a 'tabula rasa', who is passive in the learning process (Prawat, 1996). However, in the mid-1980s, cognitive learning theories and information-processing models shifted the focus of research from the positivist paradigm to questions about what teachers actually know, how they use that knowledge and what impact their decisions have on their instructional practices (Shavelson & Stern, 1981). Teacher education continued to focus on content knowledge and teaching practices; however, teachers were conceptualized as decision makers and were expected to benefit from making their tacit knowledge and decisions explicit (Clark & Peterson, 1986; Freeman, 1991; Johnson, 1992, 1999; Johnson & Golombek, 2003).

In the constructivist paradigm, the individual comes to the fore. Within the constructivist paradigm, the social context is seen as decisive for how the individual learns and develops. Individuals construct knowledge and learn through mediated acts in the relationships with one or more persons and the environment in which they live and act (Postholm, 2012). From this perspective, Vygotsky's (1978) sociocultural view on ST learning is central.

3.4.2. The Sociocultural Paradigm in Student Teacher Learning

From a Vygotskian perspective on learning, cognitive development (and thus, in this respect, professional development) is "... a socially mediated activity" (Johnson & Golombek, 2003, p. 730). The zone of proximal development (ZPD), which measures the distance between what a learner is able to do and a proximal level that they might attain through the guidance of an expert-other, and mediation (which the former describes) are the key concepts here. These two constructs present a view of learning as a 'process of apprenticeship' (Lortie, 1975), where apprentices/STs collaborate in social practices with teacher educators and peers in the faculty, and supervisor/cooperating teachers, peers, students, parents and other critical people in the practicum school to acquire and construct new forms of interaction and thinking (Vygotsky, 1978). As Warford (2011) asserts, mediated concept construction includes the core of the Vygotskian view of developmental processes, where facts cannot be simply transferred to learners (STs); rather, STs take the facts and appropriate their own meanings by means of cultural tools (Golombek & Johnson, 2004). This process matures in systematicity and complexity as teacher knowledge is constantly reshaped to adapt to the dynamic nature of schools and classrooms, thus comprising situated learning (Lempert-Shepell, 1995).

Vygotskian SCT's distinctiveness from traditional cognitive approaches lays in the social dimension of consciousness, in which all mental processes are primary in time and fact (Zuengler & Miller, 2006). Thus, "...the individual dimension of consciousness is derivative and secondary" (Vygotsky, 1978, p. 30). To Lantolf and Pavlenko (1995), even though Vygotskian SCT does not deny a role for biological constraints, "...development does not proceed as the unfolding of inborn capacities, but as the transformation of innate capacities once they intertwine with socioculturally constructed mediational means" (p. 109).

The current perspectives of teacher learning and ST learning common in the research indicates that L2 teachers, as users and designers of genuine forms of knowledge, can make decisions about how best to teach their students within complex socially, culturally and historically situated contexts (Johnson, 2006).

3.5. The Role of Context in Student Teacher Learning and Situated Learning

SCTs of teacher learning see the concept of learning as situated social practice, which includes mediation, discourse, social interaction and participation structures. These, in turn, are situated in ideologies – both the participants' own and that of the institution running the course – about what learning is and should be (Singh & Richards, 2006).

The STs' socialisation and participation mentioned above are performed in the appropriate new discourses through which STs construct new knowledge, gain new memberships and negotiate their professional identities in these communities (Burns & Richards, 2009). According to Pennington (2001), teachers situate their identities in a way such that different

sides of identity are switched on or off as a response to context and circumstances. These contexts influence how learning, and what kind of learning, takes place (Velez-Rendon, 2010).

The location of most teacher learning in SLTE programmes is either a university or teacher training institution, or a practicum school, and these contexts generate different potentials for learning. All of these settings provide different ways (or patterns) of learning to teach. Lecture/course rooms, for instance, are settings for the emergence of social participation that can either enhance or inhibit learning of teachers/STs (Reeves, 2009); practicum schools are settings for the learning patterns to manifest through the practice and experience of teaching. Both involve induction to a CoP (Lave & Wenger, 1991) as well as involving participants with a common interest collaborating to develop new knowledge and skills. STs' socialisation into the profession, in this way, involves participating in these C(s)oP, which allow them to engage in particular activities, such as daily lesson preparation; classroom teaching; and interaction with peers, course lecturer, supervisor lecturer, supervisor teachers, co-operating teachers, students and parents (Lave & Wenger, 1991; Richards, 2008). Two aspects of the situated learning theory are particularly significant to this study: 'learning-in-practice' (Lave, 1996, p. 155) and 'identities-in-practice' (Lave, 1996, p. 157; Wenger, 1998, p. 215). Regarding learning-in-practice, according to Lave and Wenger (1991), STs engage in learning not for its own sake, but they learn so that they can participate in the practices of the community to which they wish to belong. From this perspective, the next section looks at the lecture room and then the practicum school as the settings for learning-in-practice.

3.6 Lecture/Course Room Element of Practicum (in Student Teachers' Learning from the Situated Learning Perspective)

From the situated social perspective on learning, an SLTE lecture/course room can be conceptualized as an emerging CoP for learning-in-practice (Lave & Wenger 1991, Wenger 1998). As Singh and Richards (2006) put it, learning in the lecture/course room depends on the discourse and activities that coursework and class participation involve. Freeman (2002a) proposes new functions of the lecture/course room as teaching the skills of reflectivity and to provide the discourse and vocabulary that can serve participants in renaming their experience. This could encourage a reconsideration of traditional modes of teaching in SLTE programmes and a focus on the course room as a community of learners engaged in social practices and the collaborative construction of meanings.

This view of learning (dialogic and collaborative inquiry) draws on SCT and the notion of identity construction and stresses how the social processes of the lecture/course room contribute to and shape learning. Key to the teacher-learning processes are the roles of participants, the discourses they create and participate in, the activities that take place and the artefacts and resources that are employed (Singh & Richards, 2006).

3.7 The Practicum Element of Student Teacher Learning from the Situated Learning Perspective

In the practicum school, STs' work includes how to apply contemporary ideas in practice of teaching. Hence, the practicum school can be viewed as a landscape where STs are encouraged to try out new professional identities, rather than simply being passive learners. Working collaboratively with the supervisor/cooperating teacher and peers can create both formal and informal social relationships in the practicum, which condition STs' relative success in learning.

In the school (practicum), under the situated learning perspective, the supervisor and cooperating teachers are expected to mentor and nurture STs; be models for best practices for planning and organizing teaching, building good rapport with students, managing the classroom and conveying subject matter knowledge; give STs the right amount of control and independence; provide appropriate and constructive feedback; and adapt their roles to meet individual STs' developmental needs (Glenn, 2006; Velez-Rendon, 2003, 2006).

Through this engagement – that is, learning-in-practice – STs may deepen their understanding and perceptions of issues around pedagogic practice and, of interest in the context of the present study, their professional identity construction. In the process of doing so, "... the STs' professional identities can be shaped and reshaped when her/his experience is critically theorized, rather than taken as the truth" (Singh & Richards, 2006, pp. 6–7). As an outcome, STs' professional identity and the CoP in the faculty course room and practicum school are reciprocally constituted through participation.

According to Myles et al. (2006), ideally, the practicum as a learning opportunity is well fitted to the CoP model; however, as Lave and Wenger (1991) point out, the social structure of this practice, its power relations and its conditions for legitimacy define possibilities for learning. However, critics have argued that there may be situations where the CoP exhibits, for

example, power relationships that seriously inhibit entry and participation (Britzman, 1991; Danielewicz, 2001). These relationships can be significantly problematized by the multiple identities both individuals bring into this situation (Agee, 1996; Graham, 1993; Rorrison, 2010). Therefore, collaboration and acceptance of differences are essential for the development of effective professional relationships.

Since STs often perceive a gap between the theoretical course work offered on campus and in the practicum, problems may emerge from the challenges for locating practicum schools, constructing meaningful cooperation with schools (and teachers), including developing coherent links between the campus-based and school-based academic strands, training supervisor/cooperating teachers and recognizing them as an integral part of the campus-based programme.

3.8 Student Teacher Learning and Professional development from the Vygotskian Sociocultural View

According to Farrell (2011), throughout their careers, teachers construct and reconstruct, usually tacitly, a conceptual sense of who they are (their self-image), and this is manifested through what they do (in their professional role). Thus, for understanding (and influencing) teaching and learning, it is necessary to understand teachers and their professional, cultural, political and individual roles, "... which they claim or which are assigned to them" (Varghese et al., 2005, p. 22). Thus, understanding their roles does not only involve understanding how they teach but also how they learn to teach.

As Lieberman and Mace (2008) put it, people learn through meaning (learning as intentional), through practice (learning as doing), through community (learning as participating and being with others) and through identity (learning as changing who we are). This process shapes and reshapes the identities of STs within the social interaction of the classroom (Richards, 2008), which can be explained by the "profound connection" between professional role and practice (Wenger, 2008, p. 149).

The concept of identities-in-practice, as Kanno and Stuart (2011) put it, implies a reciprocally constitutive relationship because identities develop only as one takes part in the practices of a community and learns the ways of being and doing in the community. Thus, ST learning means to 'become' (i.e., to cultivate a professional identity as) a language teacher, so it cannot be limited to discovering more about the skills and knowledge of language teaching (Singh & Richards, 2006). From the Vygotskian sociocultural perspective, the overall aim of a teacher education programme can be best perceived as the professional development (Singh & Richards, 2006; van Huizen et al., 2005). STs' professional identity being developed through guided participation (Rogoff, 1990) involves commitment to an image of teaching that is both publicly and personally meaningful and underlies and directs the acquisition and further development of professional knowledge and skills (van Huizen et al., 2005). Thus, teachers' learning and professional development are crucial on the building of learning communities, as claimed by Wenger (van Huizen et al., 2005).

Summary

In this review article, through an overview on student teachers' learning and their professional development, a conceptual basis was established.

Regarding professional development, the present study adapted Freeman's (1982) definition, positing professional development as growth both personally and professionally. It also employed Danielewicz's (2001) definition: "... our understanding of who we are and of who we think other people are. The present study also adopted the view from Singh and Richards's (2006) that ST professional development and identity is woven through the ideologies, discourses, contents and approaches of the practicum school and the faculty, and the individual ST's own desire to find meaning in becoming a teacher. Thus, this view underlines the transformative dimension of teacher education programmes, looking at the transformations of STs from students to teachers from first-hand analyses concurring with Danielewicz's (2001) professional identity as transformative re-imagining of self.

Exploring Digital Storytelling on Cultural Issues at the English Lessons in Multilingual Classrooms

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Abstract

For centuries rendering stories have been the most powerful medium for transmitting cultural heritage to next generations because stories are initially used for the purpose of education. In the past two decades, the dynamic emerging of technological innovations has given fresh start to new forms of culture and language teaching that is completely different from print-based source. Also, computers and digital have become a breeding ground for massive variety of new methodological approaches and pedagogical techniques. Multicultural education is considered to be a good opportunity for our country to integrate young generation into the world economy and global society, but still we come across some difficulties. This research aims at giving an analysis about the implementation of digital storytelling into multicultural education during learning English classes on topic entitled “ ” for the 1st year students which took place 7 weeks. The present questionnaire-based study examines the outcomes of digital storytelling procedures at the Eurasian National University. The study was performed through theoretical study of the phenomenon, observing, monitoring, focus groups’ interviews, and testing. Moreover, the present study was an attempt to investigate the effect of creating and perceiving storytelling on students’ cultural awareness. Data elaboration and statistical analysis were performed. The results of the study showed that the implementation of traditional storytelling with well-designed, attractive and demanding regarding high-ranked cognitive activities integrated with new technology had fulfilled its true instructional potential making students’ minds more creative and provided the perfect environment for language and culture teaching.

Keywords: Foreign language learning, English teaching, Digital storytelling

Introduction

Foreign language learning comprises of several components, including grammatical competence, communicative competence, language proficiency, as well as culture competence. Undoubtedly, cultural awareness an integral part of foreign language learning and incorporation it in curriculum is a goal for foreign language teachers. The role of English language knowledge in Kazakhstan is also vital. The topicality of the research is determined in the need of extensive utilizing of media and modern technological tools in language teaching and their use provides great opportunities for the implementation of the most important didactic principles - the principle of visualization and individualization. Furthermore, the aim of the research is to consider the peculiarities of digital storytelling (DSt) and prove experimentally the effectiveness of the integration of digital stories on cultural topics into English language classroom. Hence according to the aim, we have allocated the following objectives: to consider the theoretical basis for the use of digital stories; to analyze the possibility of implementation of digital stories in Kazakhstani school setting and develop and probe lesson plans comprising digital stories; to prove experimentally the effectiveness of using digital stories in the English lessons. Also, selection of topics proved the efficiency of digital stories in rising cultural awareness. This study introduces development both language skills and technical means because storytelling maintains creativeness, sense of authorship, skills to be careful listeners, and to develop cultural interests in learning a language.

Literature Review

Literature defines that language teachers should be the mediators between learners and culture of both language foreign and native. In 2006 Barry Tomalin signifies that “cultural awareness training is changing”. Language teachers are responsible for providing the cultural information that compiles the language. However, in practice, many foreign language teachers focus on more on grammatical competence and ignore teaching the target culture. Besides awareness of cultural

values, beliefs, history and behavior does not particularly force the learner to adopt foreign culture norms. They exist to purify the self in order that it takes a more global and less self-centered form. Kramsch (2001) defines culture as “outdoor gardens with no meaning in themselves unless they are related to and contrasted with indoor apartments and dwellings”. Moreover Michael Byram (2002) points out key qualities of a being successfully person across cultures.

Using new digital technology at the English lessons particularly educational digital stories, due to its easy production and the possibility of immediate web publishing, implies a fast exchange of information and access to the final products, thus facilitating in a way not previously possible a user-friendly tool that may serve the purpose of exchanging students' ideas and points of view on the same topic; with no borders regarding, distance, time, or accessibility. Otherwise, cited Brenner K. (2014), digital story is a perfect tool that can be used to help students overcome the cultural shock in the process of second language learning. Digital stories may assist students integrate into target culture and life in general, both at academic and sociocultural levels. In 2014 Dudeney, G., Hockly, N., and Pegrum, M. explore new digital literacies in detail, offering a range of practical ideas of how they can be developed in the English language classroom. They determine taxonomy of the new literacies by breaking them down into four main areas: those with a focus on language, on connections, on information, and on (re)design. Combine the old age tradition of storytelling with the latest technology and the result is a compelling tool that motivates students to read more and write better. The technique is called digital storytelling (DSt). It is a good way to engage students in both traditional and innovative way of telling a story. There exists the opinion that DSt perfectly combines the art of telling stories with a variety of digital multimedia, such as images, audio, and video (Brenner K., 2014). DSt includes the telling of personal tales, the recounting of historical events, or as a means to inform or instruct on a particular topic. Digital stories can also foster a sense of ownership in learners, let learners have a deeper understanding of the text and facilitate learners to have a longer retention rate of the text. Moreover it is used to improve learners' writing skills, learning in the content, facilitate collaborative activities, promote in-class discussion, motivate learners to learn critical thinking skills, and foster understanding of complex ideas. Thus, DSt is an excellent application in the foreign context that improves the traditional storytelling techniques, basic word processing programs and social software by incorporating multimedia and multi literacies resulting in increased levels of engagement, analysis and critical thinking skills. It has been shown to increase learning engagement and Technology tools that support DSt are readily available and much easier to use today than they were in years past.

Stages of Implementation of Digital Storytelling in Higher Education and Steps Followed

Participants' profile

Methodological basis of the research are integrated general and specific methods, including observation, study and synthesis of experience, questioning, experiment and critical analysis of scientific and methodical literature on the problem of the research and statistical analysis. Firstly we learned information on fundamentals of digital storytelling: its history of development, ways of implementation and structural basis. Also, the significance of cross-cultural awareness was considered. The practical part of the research was based on designing lessons during 7 weeks and their realization in Kazakhstani English language classroom and then was presented an analysis of the experiment from the three sides: to the impact on four language skills development, cultural awareness and average academic performance.

Our research was held in the Eurasian National University with the 1st year students of the speciality “Foreign Language: Two Foreign Languages” during 7 weeks. There were 3 groups totally 60 students including 18 males and 42 females. Each group is divided into two subgroups due to the academic aptitude: subgroup “A” and subgroup “B”, 10 students in each. Subgroup “A” overall has the same marks and level of knowledge as subgroup “B”. The research was held in group “B” which called experimental with implementing DSt with cultural aspects while group “A” has a traditional teaching approach. Students are quite united; they respect and value each other. The academic proficiency of the whole group is high enough. There is no evident leader in the class. However, there are a couple of girls, who eagerly arrange all class activities and keep the students united. They are the most responsible persons who are ready to help with any arrangement. Overall the students are well-mannered. They do not utilize obscene language, at least, in teacher's presence. At the lessons the part of the group is active and loud, another part is always rest are silent. Teacher has to make effort to arouse them from the indifference. The national structure is following: Kazakhs – 33, Ukrainians – 6, Russians – 10, Korean – 3, Azerbaijani – 2, Tatar – 3, German – 3.

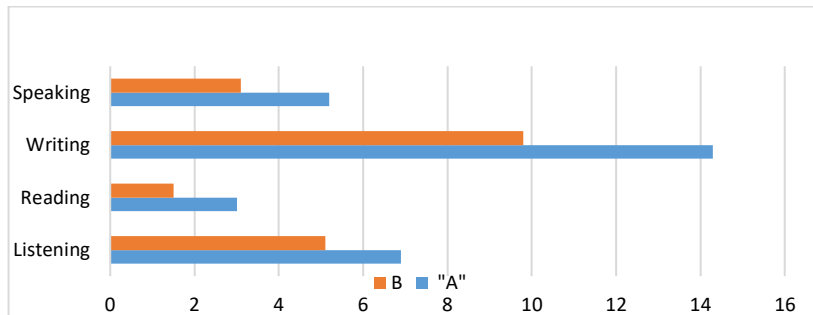
Subject-matter of texts and assignments meet the students' needs and interests in compliance with claimed age. Great attention is paid to forming of such integral skills as: conducting discussions, debates and disputes, work in a small group,

conflict resolution, etc. The major drawback is the deficiency of audio-visual media. The teacher has to select appropriate audio material. Majority of students have B1 level of English proficiency.

Experiment Procedures

The initial test was elaborated to check four language skills acquisition consisting of 4 sections and has a purpose of analyzing such skills as reading, writing, speaking and listening. The checking is conducted on two academic hours, first hour for listening, reading and writing and second one for speaking. The content of the test is depicted in Table 1.

Figure 1. Students' four-skills acquisition average performance



The control group is a subgroup "A", as the subgroups have separated lessons from the rest of the experiment, their result would not be affected by during experiment. An experimental group is the subgroup "B". The experimental procedure is performed in their classrooms. The group is chosen, because it has lower results according to both language skills assessment and traditional marks criteria. Either positive or negative result would be more evidential in this subgroup.

The purpose of the digital story project is four-fold: to improve language proficiency competencies and cultural awareness; to maintain collaboration; to develop computer literacy; to build self-confidence.

The main tool for the study is Windows Movie Maker because it can be used offline and it build-in the Windows operation system for creating digital stories out of still images, video, and audio. It also can be used for trimming video, cropping images and to convert and overlay sounds and audio. The addition tools are the students' smartphones. They were used for internet browsing, searching data and appropriate material. Also, smartphones substitute photo and video camera and audio recorder. Implementing digital stories into the classroom setting is a long process demanding several preparatory steps. Digital storytelling is a kind of tool which teacher cannot bring into the classroom and start to use it at once. First of all it requires background knowledge in the sphere of modern technology, multimedia and a proper level of computer literacy. Students should be prepared to use internet sources and application for creating their own stories. Therefore, the plan of the research contains essential pre-production process which allows student to increase their literacy in the sphere of using technical equipment. Moreover, student should be acquainted with the technique of digital storytelling and its purposes, aims and procedure of creating.

This practical approbation continued for 1 whole term and according to the curriculum EFL target culture contains oriented elective course. The project was held in the course of elective lessons in order to embrace both cultural and technological elements without distortion of the curriculum. The digital storytelling unit plan comprises 7 Lessons for 2 academic hours each. The material is presented as a series of workshops in the experimental subgroup and as traditional lessons in the control subgroup. The cultural element in control subgroups was presented with the use of video, audio and reading materials.

With our desire to engage students in modern literacy practices was created a digital storytelling lesson plan hinged upon the assumption that students do not possess prior knowledge and skills regarding storytelling, figurative language, visual literacy, and computer technical skills. Considering that not all students in a classroom possess such knowledge, we created a plan converging all steps of implementing digital storytelling into classroom smoothly. Our plan is based on the experience of such scholars as Miller (2009) and Galac (2011).

Digital Storytelling Lesson Plan:**Lesson 1 – Introduction to Digital Storytelling*****Objectives:***

To define digital storytelling

To explore what makes an effective digital story

Lesson 2 – The Idea / Point of View***Objectives:***

To explore the digital storytelling process

To brainstorming ideas for digital story

To write a plan

Lesson 3 – Background Information / Storyboard***Objectives:***

To write a script

To create storyboard

To research topic and find informational content

Lesson 4 – Collecting Artifacts***Objectives:***

To revise a narrative script

To select appropriate images and sounds

Lesson 5 – Assembly / Pacing***Objectives:***

To learn about digital storytelling software

To assemble the pieces of the multimodal digital story

To record narration

Lesson 6 - Editing and feedback***Objectives:***

To finalize the story

To receive feedback and make final edits

To practice presentation

Lesson 7 – Share, Feedback, Reflect***Objectives:***

To present the digital stories to peers, family, and community

To reflect on the learning process

The unit comprises seven lesson plans that completely disclose the technique of DSt giving students an opportunity to create and present their stories with cultural issues.

Result and impact of digital storytelling on student outcomes

The production of digital stories capitalizes on the creative talents of students, and consequently they take great pride in the finished product and in seeing their efforts projected on a screen in front of their peers while engaging the entire class. In addition, student collaboration of digital production or peer editing of narrative text reveals moments of engagement, leadership, and students taking control. Furthermore, digital media production provides a meaningful vehicle for assessment. Overall, digital storytelling is a beneficial and valuable mechanism for improving the four-skill areas of English language competency. The digital resources allow teachers to create new techniques, as well as reevaluate and improve the more traditional techniques that help bring the target culture into the classroom.

The outcome of the experiment comprises three aspects of English language proficiency:

Four-skill areas of English language proficiency

Basic knowledge of culture

Overall academic performance in English lessons

To have a complete picture of the positive and negative aspects of the implementation of digital storytelling in classroom setting these aspects were assessed respectively:

Four language skills test

Multiple choice test

Traditional first term marks

The effects of digital storytelling on the four-skill areas of English language proficiency

Post-test was prepared using pre-test structure (see table 1), thus, it consists of listening, reading, writing and speaking parts.

Table 1. The students' average performance based on the four language skill acquisition pretest and posttest.

Group	Skill	Max points	Pre-testing		Post-testing		Variance %
			points	%	points	%	
Control "A" subgroup	Writing	10	6.9	69%	7.2	72%	3%
	Reading	4	3	75%	3.1	77.5%	2.5%
	Listening	20	15.3	76.5%	15.8	79%	2.5%
	Speaking	15	9.7	64.7%	10.2	68%	3.3%
Experimental "B" subgroup	Writing	10	5.1	51%	6.3	63%	12%
	Reading	4	1.5	37.5%	2.1	52.2%	14.7%
	Listening	20	10.8	54%	11.2	56%	2%
	Speaking	15	8.4	56%	9.6	64%	8%

As the table 1 denotes there are differences between experimental and control groups regarding listening, speaking, reading and writing on pretests and posttests. The variance of the four-skill acquisition in the experimental group is much higher than in control. The highest positive deviation is observed regarding reading and writing skills, then speaking skill improvement is 8%, which is higher than in control group. However, the least rise is showed regarding listening skill. Therefore, there is no significant correlation using a storytelling approach and effect on listening skill. The average variance

of all the skills in the control group is 3%. In comparison with the control group, the moderated average variance of the experimental group is 9%. The results point out that all participants of the control group had made some improvements after the study but the improvement was not as big as the one made by the experimental group learners. The average variance of the experimental group was obviously superior to that of the control group, showing that the digital storytelling technique could effectively enhance the four-skills acquisition of the students.

According to the table, the average result of control group on the writing pretest was 69%. Regarding the performance of experimental group on the writing pre-test percentage was 51%. In addition, the control group's writing post-test was 72% with the variance of 3% and the outcome of experimental group on post-test writing was 63% with the variance of 12%. Therefore, it can be concluded that the average performance of experimental group on the writing skill posttest increased 10% more compared to that of the control group.

Regarding the performance of control group on speaking pre-test and post-test, the resulting variance is 3.3%. In addition, the variance of the experimental group on speaking is 8%. Therefore, it can be concluded that the mean of experimental group on the post-test motivation increased more than that of the control group. The average performance of the experimental group raised by 9%. These results are reflected in Figure 2. Among the participants in the experimental group who were engaged in the digital storytelling project, stated that the application of digital storytelling leads to development of their speaking performance. They mostly had the following comments:

I like reading stories on the screen because it is interesting to me. Now telling stories is not a nightmare for me anymore.

When I take part in storytelling, I give my full attention to what others say. I learned something new about my classmates.

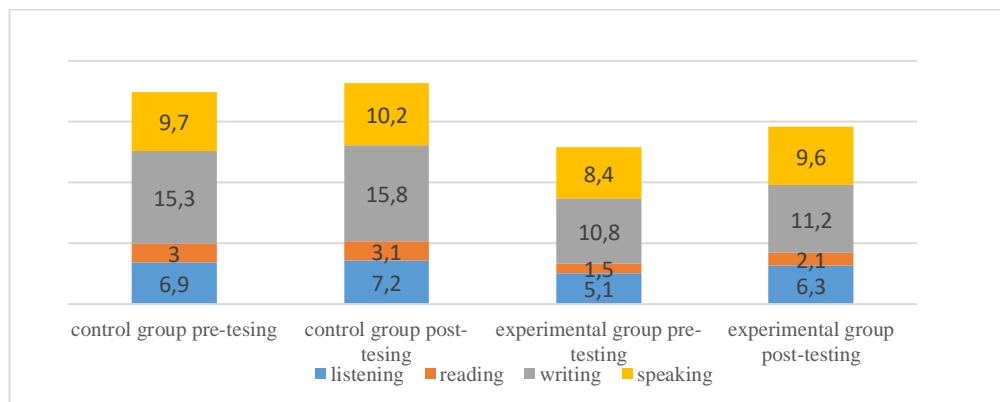
It was a great experience during my education. I have a great fear of public speaking, but now it seems that I can speak publicly with a long preparation.

Stories make me truly think about the topic. Now I have become more interested in history and cultural peculiarities of English speaking countries.

I like working with computer and look for information myself. I have learned a great deal about the ways of presenting stories.

I've always loved history of England and I am happy to have a choice of topics. Now I can share my passion with all my classmates.

Figure 2. The effects of digital storytelling on the four-skill areas of English language proficiency.



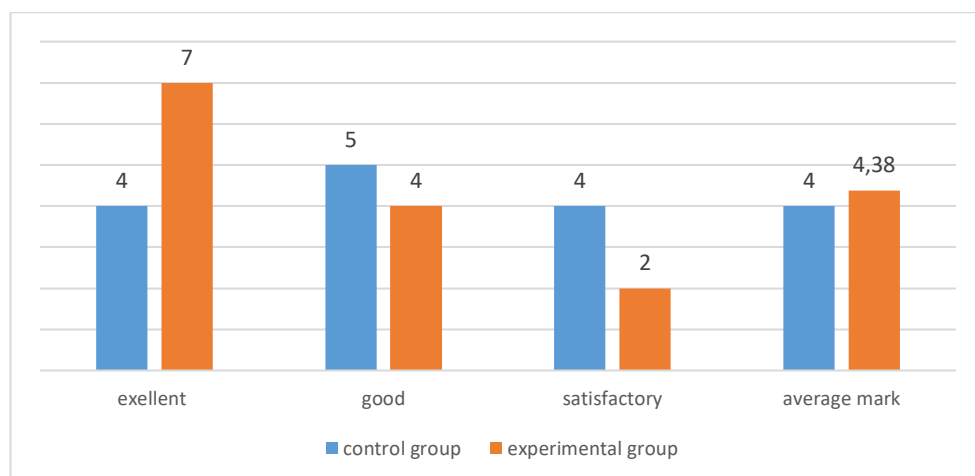
The effects of digital storytelling on the basic knowledge of culture

One of the main goals of the present study is to argue that DSt is utilized as a versatile tool to improve students' cultural knowledge in an EFL context. Here it has been illustrated how cultural context drives a digital storytelling project. Moreover it allows teachers to create new techniques as well as reevaluate and improve the more traditional techniques that help

bring the target culture into the classroom. Research has shown that language learning should occur in a dynamic and active manner. Technology-based activities together with an inquiry learning approach allow students to interact directly with the second language and its culture without time and place restrictions and to explore and construct a deeper understanding of English language cultural knowledge. The digital storytelling serves as a dynamic learning environment that promotes an understanding of the intersection of culture and language in all aspects of cultural understandings, both tangible and intangible, and develops and improves strategies that are conducive for learning the cultural concepts.

The process was explored very urgent cultural issues that students had chosen beforehand with a particular purpose. The purpose impacted an opportunity to reflect different positions, attitudes, beliefs, and hopes on life and tried to find deep connections with subject-matter. To illustrate this research it was noticed the most favourite issues were: Clothes, Fears, Marriages, and Lifestyles. As the assessment of the cultural knowledge criteria, the participants of the both control and experimental groups were asked to complete a multiple-choice test consisting of 20 questions comprising all the material in the curriculum of the both groups. The students were purposefully given this survey at the end of the storytelling project in the hope that the results would show the effectiveness of digital storytelling experience.

Figure 3. The outcomes of the multiple-choice test on cultural knowledge



As Figure 3 illustrates the average score obtained on the culture-based test for the experimental group is 0.38 greater than the one for the control group. The number of excellent marks is greater in experimental group by 3. At the same time number of the satisfactory marks in experimental group is less than in the one in control group by 2. Apparently, number of good marks in control group is greater than the one in experimental by 1. The overall outcome of the culture-based test demonstrates the effectiveness of the digital storytelling technique for better comprehension and retention of the cultural information. The results demonstrate great improvement of the experimental group and advocate the digital storytelling technique as a powerful pedagogical tool in language classroom.

The effects of digital storytelling on the overall academic performance in English lessons

The usage of a new technique always affects all the spheres of the students' performance. The basic results of the experiment are measured using traditional grading system. The outcome of comparison between the performance of the previous academic term and the term in the course of which the experiment was held is reflected in Table 2 below.

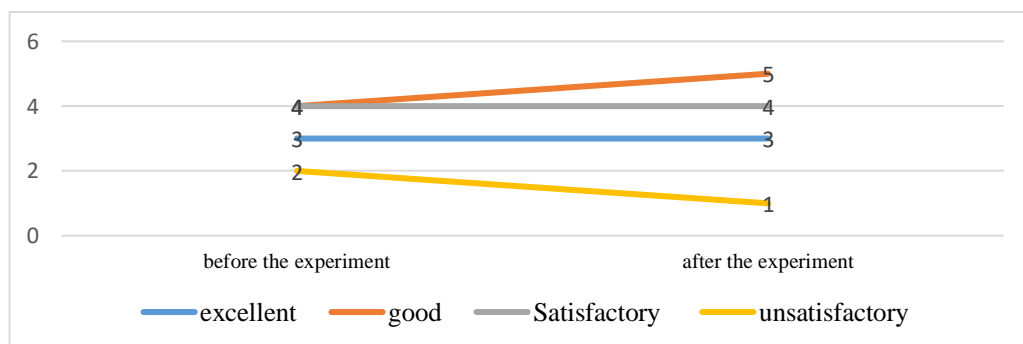
Table 2. The performance of the students according to the traditional grading system.

Group	mark	Previous		1 st term mark		variance
		%	Number of students	%	Number of students	

Control "A" subgroup	excellent	31%	4	31%	4	0%
	good	46%	6	46%	6	0%
	satisfactory	23%	3	23%	3	0%
	unsatisfactory	0%	0	0%	0	0%
Experimental "B" subgroup	excellent	23%	3	23%	3	0%
	good	31%	4	38. 3%	5	7. 3%
	Satisfactory	31%	4	31%	4	0%
	unsatisfactory	15%	2	7. 7%	1	7. 3%

As the Table 2 illustrates the performance of the student from control group did not change and number of the students possessing particular mark stayed the same. Conversely, the experimental group's results slightly differentiate from the previous ones. To be precise, the number of students obtained good mark is increased by 1, in the same time the number of the students possessing unsatisfactory mark is decreased by 1. The number of the students having satisfactory mark did not change, but one of the student improved his mark to good, and another one replaced him by improving his result from unsatisfactory to satisfactory mark. Such outcome clearly shows improvement in language proficiency and proves the effectiveness of the digital storytelling in English language classroom. The diversification of the student's English language acquisition is depicted in the Figure 4.

Figure 4. The discrepancy in mark according to the traditional grading system



Taking the findings of this study into account, it can be claimed that technology of digital story telling brings about new ways of thinking about and organizing materials and as a result increases students' performance. It can be considered as an effective tool for improving learners' average performance as it involves students in learning process. Learners not only become more interested in their learning but also take more responsibility for their learning.

The experiment in the language classroom revealed that students respond to such a learning experience. Teaching experiment was chosen since the point of interest was raising interest to the culture and not the learning result alone. It was found that there is a positive interaction in line with the original goals set, among students and with their teacher as well during the digital story development process. Furthermore, it was found that learners are motivated and engaged in the activities within the learning context that combines materials and experiential activities along with new tools.

As far as the research assumptions are concerned, it was verified that digital storytelling development encourages interaction between students and the teacher as well and enhance academic performance of the students. Digital storytelling boosted learners' confidence enhanced cooperation and revealed possibilities that could never emerge through traditional activities. Students not only managed to make their own digital story but they animated it with their personal way of expression. It is highlighted that the teacher in this process provides the "spark" and tools and helps students using them, but at every stage of the process it is learners themselves that give meaning to what they create. DSt is one pedagogical tool that should be used in language classrooms. Perhaps by utilizing digital storytelling in education researchers will arrive at a deeper understanding of the different and more powerful roles that digital media can play in both teaching and learning

Findings

The digital resources allow teachers to create new techniques as well as reevaluate and improve the more traditional techniques that help bring the target culture into the classroom. Since the main aim of this research was to investigate the peculiarities of digital stories and prove experimentally the effectiveness of using this technological tool as DSt in cultural diversity while teaching a foreign language. This study contributes to new understandings of how to create authentic cultural learning context that can be used in a range of educational settings. The research focused on how to implement digital storytelling in the classroom, describing the digital story workshop, and explaining teacher roles and student tasks; therefore, this research gives a clear picture of how to integrate digital storytelling into Kazakhstani schools. Consequently, the new knowledge generated by this research can be implemented corresponding future educational policy. Firstly, in the practical part it was presented the results of the pre-test in both control and experimental groups. Secondly, the sequence of workshops plans on cultural topics were generated using models have been created in the past to help educators achieve better learning outcomes with digital storytelling and probed experimentally. Thirdly, the post-test was held and the findings indicate that the learners in the experimental group, initially having inferior results, noticeably improved performance according to traditional grading system and four-skill language acquisition; the students in the control group have showed practically the same results as in pre-test. As a result DSt significantly improves students' speaking, listening and reading skills much more than the traditional way of teaching. However, the effectiveness of digital stories in relation to writing skill did not show its effectiveness. In regard to culture knowledge the students of the experimental group outperformed the ones in the control group. Thus, the experimental results of students' performance conform digital storytelling approach can engage students in the practical environment. Digital storytelling makes practice and training more engaging, diverse, and customized to their needs and challenges.

Through the process of digital storytelling, students can turn narratives into multimedia productions to develop reading, writing, listening and speaking skills. The technique of digital storytelling can be used effectively in Kazakhstani classroom setting to improve cultural and academic acquisition. As seen above, the experimental class outperformed the other one in cultural knowledge. They presented stories using digital images, photographs, video, animation, sound, music, text and a narrative voice boosted the positive motivating impression of storytelling and enabled students to construct compelling and creative narratives of the story. Simply put, by involving DSt not only learning becomes personal, enjoyable, attractive and creative but it helps students improve their reading, listening and speaking skills in the context of target culture by learning to express opinions and constructing digital narratives for an audience.

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Integration of Technology Through Digital Portfolios in Transformative Foreign Language Teacher Education for Professional Development

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Abstract

Foreign language teacher education has been having a shift from a transmissive into a transformative and progressive perspective with which pre-service teachers (student teachers) have become more aware of their own learning, growth and progress since the beginnings of the 2000s, in particular. What transformative teacher education is designed for today is that a prospective teacher is to be aware of how they are learning to teach by themselves. Transformative teacher education focusses mainly on pre-service teachers' awareness of how they are becoming a teacher and what is happening throughout their becoming since they can transfer all of that experience into their own future careers and their prospective students' lives. With the integration of technology, we, teacher educators, have more opportunities today, to witness our student teachers' (pre-service education teachers') awareness situation and their stories of becoming teachers. Digital portfolios which provide them to save all of their written work as a digital copy throughout months, even years, help us be constant witnesses of their professional growth and development throughout the years they attend the faculty of education. This also gives way to make our evaluation from many different perspectives: we can see how they prepare their paper work as lesson plans, worksheets, reports, checklist and so on and besides, we can read their digital journals where they write their thoughts, opinions, ideas and feelings about their own practices, experience and learning, which would make their becoming stories a very humanistic cooperation and collaboration work. This paper intends to present a longitudinal research on the digital portfolio of pre-service (student) teachers of FLTE in a state university, Istanbul, Turkey for two years from 2015 to 2017. During their final years (year 4), approximately 120 student teachers kept a digital portfolio in which they saved their lesson plans, observation checklists, and teaching reports about and in a practicum course at the faculty and the practicum in primary and secondary schools in Istanbul. This paper evaluated the process and outcomes of these portfolios in terms of their contributions to the student teachers' professional developments regarding pre-service teachers' reported reflections. The results showed that the digital portfolios, especially their digital journals provided quite positive outcomes relevant to their awareness on their professional development.

Keywords: Integration of Technology Through Digital Portfolios in Transformative Foreign Language Teacher Education for Professional Development

