# Foreign Languages and Cultures 2013/2014

PEDAGOGICKÁ FAKULTA
KATEDRA LINGVODIDAKTIKY
A INTERKULTÚRNYCH ŠTÚDIÍ

UNIVERZITA KONŠTANTÍNA FILOZOFA V NITRE

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ISBN 978-80-558-0635-8
EAN 9788055806358

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**Ivana Žemberová (ed.)**

UKF Nitra
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The responsibility for language accuracy is on the authors of individual papers.

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The publication is a part of the KEGA 036UKF-4/2013 research project funded by the Ministry of Education, Research and Sport of the Slovak Republic.

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# INTRODUCTION

The CD proceedings *Foreign Languages and Cultures 2013/2014* consists of a selection of 20 distinquished students' papers presented at the annual national students' conference with the homonymous title that took place at the Department of Language Pedagogy and Intercultural Studies, CPU Nitra in the academic years 2013/2014. As suggested in the title of the proceedings, the papers, in which the students from our department and from the Faculty of Arts, UCM Trnava present their research and scholarly activity, provide a wide range of topics from linguistics, language pedagogy, literature and culture. All the papers in the proceedings are extracts of the students' final bachelor and diploma theses, in which the authors present their objectives, achieved research results and practical benefits of these results, thus manifesting their ability to explore current issues in the area of foreign language, literature and culture research.

The quality of the papers and their contribution to the teaching practice was assessed by the tutors, as well as the members of the commitee at the conference, who, after the careful consideration, evaluated individual presentations and appointed the winners in both the bachelor's and master's sections. In this context, it is necessary to appreciate the will and effort of the tutors who guided the students and helped them compose their scholarly papers. However, our thanks and appreciation chiefly belong to the students, who defended their academic papers and presented them to the audience.

The staff of the Department of the Language Pedagogy and Intercultural Studies express their hope that our students will continue to produce theses of high academic level in the years to come and use the opportunity to present their scholarly work in students' conferences, including the above mentioned conference *Foreign Languages and Cultures*. Such events not only enable students to present their work and research results but also provide the possibility for mutual cooperation and experience exchange in given areas.

Editor

# PRONUNCIATION AND THE MOST COMMON MISTAKES OF ENGLISH TEACHER TRAINEES

**Martina Labancová, Faculty of Education, Constantine the Philosopher University, Nitra**

**Abstract**

This diploma thesis is a study of the most frequent pronunciation errors that are produced by English teacher trainees. The theoretical part of this paper provides information about the features of pronunciation such as: system of phonemes, suprasegmental features and accent. These features are later examined in the recorded outputs of each student. The theoretical part also includes a short survey of the most common pronunciation mistakes of Slovak speakers. The practical part of the thesis consists of the analysis of the pronunciation errors that are revealed during the research. The research is performed on a sample of master degree students of English language teaching. In the end, all the acquired results are compared with interview answers.

**Key words**

English pronunciation. Phonetic features. Pronunciation errors. Research subjects

## Introduction

There is no doubt that English is the most commonly used language over the word. Recently, it has become the lingua franca – a bridge language over countries with different mother tongues. Often people study English as part of their education and / or as preparation for the option of living in English speaking country where without the native language it would be demanding to live. However, when speakers want to use the language properly, they need to be accurate in various areas. One of such areas is undoubtedly pronunciation. At present many teach the English language but often neglect the area of pronunciation which results in their learners making pronunciation errors. These errors often come to the extent when listeners have trouble comprehending their speech. Since teachers have a significant influence on their students it is very important for them to have correct pronunciation. The aim of the thesis is therefore to identify the frequent pronunciation errors made by English teacher trainees while observing their spoken output. With this in mind the attention of this diploma thesis is focused on identification of the most frequent pronunciation errors of English teacher trainees.

The diploma thesis is divided into two main sections – theoretical and practial. First, the theoretical which comprises a theoretical background about selected parts of pronunciation such as: system of phonemes, suprasegmental features (stress) and accent. This portion also provides selected pronunciation errors of Slovak speakers to point out what typical errors are Slovak speakers inclined to do. Section two includes pre-research section which helps us to clarify the research aims and to test the research metods, and the research section, which provides the research plan, results and research findings following the observation of fourteen English teacher trainees. Their pronunciation errors are analyzed and divided into charts. The research analyses comprises segmental and partly suprasegmental phonology (stress placement).

This thesis should work as a helping tool to deal with the pronunciation problems experienced by English teacher trainees. Its findings are designed to help future teachers to realize the different impacts on the phonetics and phonology of the target language and to help them to achieve fluency and native – like pronunciation.

# 1 Practical Part

Practical part of this research examines in detail the pronunciation of English teacher trainees. This part of the research is divided into three main sections: *Pre-research* section which testes the research methods and chooses the appropriate text for the research; *Research section*, which clarifies the main objectives and research questions, specifies the research subjects, describes the whole procedure of collecting the data and presents the results; and section called *Analyses of the interview and the research conclusions* which is the part that compares the interview answers with the errors of each output. This part at the same time includes answers to the research questions.

## 1.1 Research

### 1.1.1 Research Objectives

The importance of correct pronunciation and its impact on understanding in the process of communication has its justification. When speaking English it is essential for the learners to master the language to a level that covers their needs. Usually every learner wants to acquire the language to a standard where there are no obstacles in expressing their opinions or attitudes that need to be presented to the listener. To the area of problems undoubtedly belong all the errors that are present in spoken language output – pronunciation. The main aim of the research was to focus on the pronunciation and the most common mistakes of students of English language teaching.

### 1.1.2 Research Subjects

It is very important to specify the subjects that the investigation process involved. During the process of analysing pronunciation errors that were made by the students of English language teaching the attention was paid to: how and if they pronounce each word properly and their most common issues. In order to make the whole process comparable and transparent the research includes students of master studies of English language teaching.

All of the chosen subjects study a Teacher training programme – single subject study (English language and literature) at the Faculty of Education of Constantine the Philosopher University in Nitra. All of the subjects have taken the course of English Phonetics and Phonology during their bachelor's study, so they are expected to have pronunciation that is meeting certain standards. Due to the availability, four 1st year students and ten 2nd year students of mastery studies were chosen – which is together fourteen students.

The difference in educational background of our subjects is rich. Most of the students attended different schools in different areas of our country and therefore the quality of their language abilities varies. Some of them even gained some language experiences abroad. Only five subjects visited English speaking country for shorter or longer period (from two weeks to ten months) but all expressed a wish to plan such travel in the future. Our subjects have studied English language from eight to eighteen years. Three of the subjects started studying English at kindergarten, ten subjects started at elementary school and there was even one case of student who started studying English only at secondary school. Their previous knowledge of English was acquired at the state, not private schools. Neither of them had native speakers for teachers before attending university. Most of the subjects are exposed to English daily via movies, television, radio, popular songs, reading books and IT technologies.

### 1.1.3 Process of the Data Collection

Our research focuses on investigation of the common pronunciation errors while reading the article. The previously mentioned students were given the article no.1 which was chosen on the basis of pre-research. The article was corresponding with the students' perceived level of competence in English. Before recording each subject was given a short time to silently pre – read the text. Afterwards the learner was asked to read the given article aloud in adequate pace and in a casual manner of pronunciation while recording his / her performance. This was repeated until the relevant number of samples was collected. The whole process of collecting the desired amount of recordings was quite time consuming.

Because the whole research was focused on the quality of pronunciation it was necessary to specify and file the recorded mistakes. All recordings were subsequently transcribed by using the International Phonemic Alphabet (IPA). All of the indicated audible deviations were marked in transcription of each subject's output. It is worth to mention that besides errors including the wrong stress application, which is a part of suprasegmental phonology, this research focuses on errors of the segmental level. To make it more credible each student's output was also supported with interview which, inter alia, was supposed to reveal what students think about their pronunciation and if their opinions correspond with reality. The transcribed pronunciation outputs has been checked with the *English Pronouncing Dictionary* (Jones, 1997) which was a reliable guide to pronunciation issues. The next chapter of this thesis defines the achieved results in details.

## 1.2 Analyses of the Interview and the Research Conclusions

As it can be seen from the above outputs the pronunciation quality of subjects differs considerably. Many of the subjects' outputs included errors which are not accepted to be done by a future English teacher.

In the research we were interested in whether or not is there any relation between the subjects' language background and the quality of their pronunciation in the outputs. After reading the text each subject was asked a few questions in form of interview in order to elicit: the information about their language background, how do they evaluate their pronunciation, which pronunciation do they prefer (American or British) and whether they work on their pronunciation improvement or not.

The following lines include the interview questions with answers which were put into chart for better orientation and a comparison of the above results from the transcription analyses, with the interview answers.

Subjects were asked the following questions:

1. *How long have you been studying English language?*
2. *What is your previous education? ( secondary school )*
3. *Have you ever been to an English speaking country?*
4. *How do you evaluate your pronunciation? (rating from 1 to 5 in which 1 stands for* the highest *and for* 5 lowest score*)*
5. *Are you aware of any problematic sounds in English?*
6. *Which words from the text have you found difficult to pronounce?*
7. *Which accent do you prefer? ( American/ British )*
8. *Do you work on your pronunciation improvement?*

For better orientation we put the answers into the following chart:

***Table 1 - Interview answers***

| Subjects | Interview questions | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | 1. | 2. | 3. | 4. | 5. | 6. | 7. | 8. |
| 1. | 14 yrs | Grammar School | Ireland, 10 months | 3 | – | fascinating | Br | No |
| 2. | 8 yrs | Lang. Grammar School | England few days; USA, 2 weeks | 1 | /æ/ | – | Br | Yes |
| 3. | 15 yrs | Hotel Academy | – | 3 | /w/ /ð/ /θ/ | hyphenated | Br | No |
| 4. | 18 yrs | Grammar School | – | 3 | – | Hyphenated, reveal, survey; | Am | No |
| 5. | 13 yrs | Grammar School | England, 2 months | 2 | /θ/ | – | Br | No |
| 6. | 17 yrs | Grammar School | – | 3 | – | – | Am | Yes |
| 7. | 18 yrs | Secondary School of Art | – | 4 | /ð/ /θ/ | Hyphenated, reveal; | Br | No |
| 8. | 13 yrs | Grammar School | – | 3 | /ð/ /θ/ | – | Br | Yes |
| 9. | 13 yrs | Grammar School | – | 3 | – | – | Br | Yes |
| 10. | 13 yrs | Trade School | – | 3 | /ð/ /θ/ | Expectations hyphenated | Br | No |
| 11. | 18 yrs | Grammar School | Ireland, 3 weeks | 1 | – | – | Br | Yes |
| 12. | 11 yrs | Vocational School | – | 2 | – | – | Br | Yes |
| 13. | 16 yrs | Hotel Academy | – | 3 | – | – | Am | – |
| 14. | 18 yrs | Trade School | Wales, 4 months | 3 | – | – | Br | Yes |

As it can be seen from the obtained answers, the subjects had various language experiences. In the first question we asked for the years they have been learning English. The answers were from 8-18 years, which is a ten year difference. There were six subjects that have been learning English for more than fifteen years (subjects 4, 6, 7, 11, 13, 14). These subjects mispronounced approximately 7, 8% of words in the text on average. On the other hand, subjects who have been learning English for fifteen years and less mispronounced approximately 13, 9% of words in the text on average. The results imply that students who have been learning English for more than fifteen years achieved better results than those who have been learning the language for fifteen years and less.

The second question asked for the education of the subjects before they started to attend university. As we can see from the answers there were eight students who attended grammar school during their secondary school years, however, not all of them proved good results. Their results were on the range of 1, 4% – 16, 7% of seriously errored words, which is on average 9, 2% of errored words on each person. Subjects that attended the other types of secondary schools, such as, trade schools, vocational schools, hotel academies etc., had outputs that ranged from 2, 1% to 28, 5% of the errored words in the text, which is on average 12,2% of errored output on each person. On the account of these findings we can assert that subjects who attended the other types of secondary schools mispronounced 3% more of the words in the text than subjects who attended grammar school.

When we move on to answers to question number three we learn that there were five subjects that visited an Anglophone country. These were subjects number 1, 2, 5, 11 and 14. The subjects were abroad for a period between two weeks up to ten months. However, these subjects mispronounced approximately 9, 2% of words in the text on average. Subjects that weren't abroad mispronounced approximately 12, 5% of words in the text on average. This implies that subjects that were abroad mispronounced 3, 3% less of the words than the other subjects.

The aim of question number four was to find out whether the subjects were able to evaluate themselves objectively. We asked the subjects to evaluate their pronunciation on the scale of numbers from 1 to 5, in with 1 stood for the highest and 5 for the lowest score. Together the students seriously mispronounced over 212 words which is, on average, approximately 15 words per student. This is approximately 10, 5% of text. These are acceptable but not very satisfying findings. Since the students are getting prepared for profession of language teaching we expected somewhat better results. However, on average, the subjects evaluated their pronunciation with number 2,6 which is approximately a middle value according to our scale. This number indicates a pronunciation quality slightly above the average. According to errors from the recorded outputs we would evaluate the student's pronunciation with about the same number.

In the fifth question, we were curious in which of the English sounds, generally, the subjects have found problematic or difficult to pronounce. However, only six students answered that they had problems with phonemes /w/, /ð/, /θ/ and /æ/. The other asked subjects were not aware of any of problematic sounds. According to research findings, subjects had predominantly problem with the following phonemes: /ə/, /æ/, /e/, /ʌ/, /eə/, /əʊ/, /aɪ/, /w/, /ð/, /θ/. These findings at the same time partly answered the research question number one: *What are the most common pronunciation errors of students of English language teaching?* The results revealed, that subjects had mostly problem with the above phoneme sounds. Moreover the majority of recordings indicated errors of wrong word stress placement. Subjects had tendency to put the stress on first syllable which is a phenomenon typical for Slovak learners of English language.

After reading the text we asked the subjects whether they found any of the words from the text difficult to pronounce. Nine of the asked subjects answered that while reading the text they were not sure about the pronunciation of the following words: *fascinating, hyphenate, reveal, survey, expectations*. The others, as they asserted, did not have problems with any of words from the text. However, a detailed analysis of the outputs revealed, that subjects had actually problems with the following words: *concerns*, *survey*, *expectations*, *aware, identify, can*, *fascinating*, *society, that*, *hyphenate*, *reveal*. These are the words which were mispronounced by more than 35, 7% of the subjects. The underlined words are those which were mentioned by the subjects in the interview.

The seventh interview question was asking which pronunciation type the subjects prefer. As it can be seen from the interview results, most of the subjects (11 subjects) answered that they prefer British pronunciation. Only three of these subjects had pronunciation very similar to the British version. The rest of the subjects had a sort of mixed pronunciation of both British and American English. The other three subjects (4, 6, 13) stated that they are more inclined to American pronunciation. The interesting founding was that these three subjects actually had strongest signs of American pronunciation among all subjects which included increased rhoticity and preference of the /oʊ/ diphthong phoneme. On the other hand, there were only two respondents (subjects 9, 14) who had pronunciation resembling the one of British English. These revelations at the same time answered the research question number three: *Which pronunciation (British or American) do most of the students use?* If we would judge subjects’ pronunciation only on the basis of the above results, we would come to a conclusion that more than a half of the subjects have pronunciation that cannot be specified as neither British nor American, but rather a mixture of both.

The last information that we asked for was whether the subjects work on their pronunciation improvement or not. The exact half of the subjects responded that they do work on their pronunciation improvement by reading aloud, checking the correct pronunciation in the dictionary or doing various pronunciation exercises. These subjects seriously mispronounced 5, 8% of words from the text on average. The other half of the subjects answered that they are not used in working on their pronunciation improvement, for they do not have time or they do not really care about what is their pronunciation like. These subjects mispronounced up to 15,3% of words, which is a significant difference in compare to the results of the other half of the subjects. Subjects that do not work on their pronunciation improvement mispronounced 9,5% more of the words from the text than subjects who work on their pronunciation improvement. These findings at the same time provided the answer to our second research question: *Do students who work on their pronunciation improvement have better pronunciation than those who do not?* The results provided a positive answer revealing that subjects that used to work on their pronunciation improvement mispronounced 5,8% less of words from the text. On basis of this observation we can assert, that subjects that work on their pronunciation improvement actually have better pronunciation than those that do not.

## Conclusion

The aim of this thesis was to identify the most frequent pronunciation errors of English teacher trainees or, in other words, students of English language teaching. The research, included gathering of the audio recordings and their analysis, took approximately four months, which is a relatively short time for recognizing all the tendencies towards pronunciation errors. However, this research provided at least the most general ones.

This diploma thesis is divided into two parts: theoretical and practical. The first, theoretical part, consisted of a theoretical background useful for the research. This background provided selected parts of pronunciation such as: system of phonemes, suprasegmental features (stress) and accent, which were later examined in the research. In the first portion of the theoretical part were compared the two systems of phonemes of English and Slovak language and pointed out the differences. The second portion provided information about word stress in English and its application within the words. There were again compared the rules of the word stress application in English and in Slovak language. This portion also provided selected pronunciation errors of Slovak speakers to point out what typical errors are Slovak speakers inclined to do. This section was also complemented with two researches, each dealing with pronunciation quality of two different categories of speakers.

The practical or the research part consisted of three main portions: *pre-research*, *research* and *research conslusion*. The role of the pre-research portion was to clarify the aims of our research, but also to choose the appropriate text for reading, through which we examined the pronunciation of our subjects. The research part provided information about the research objectives and the research questions, presented the research subjects, described the process of the data collection and summed up the research results. The whole process of the matherial gathering was quite demanding. First the subject was given the chosen text to read. Than the subject was recorded while reading the text. After this the subject was asked the interview questions which were suppose to find out important information for the research.

This process was repeated until the relevant number of outputs was collected. The next step after the material collection was to transcribe the recorded outputs into a phonetic version, by using the *International Phonetic Alphabet* (IPA) signs. Subsequently, all of the indicated audible deviations were marked in transcription of each subject's output. The research conclusion part included the comparison of the interview answers with the research findings.

The major aim of this diploma thesis was to examine pronunciation quality of the teacher trainees and to find out the typology of pronunciation errors. This diploma thesis is intended mainly for the students of the English language teaching to reveal the areas of pronunciation that need to be improved. These students have a great responsibiliy in front of them, for their pronunciation will influence the pronunciation of the future generations. Therefore the teacher training period could be a chance for them to find out their pronunciation defficiences before they start teaching.

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# DEVELOPING VOCABULARY IN TEACHING ESP

**Gabriela Náterová, Faculty of Education, Constantine the Philosopher University, Nitra**

**Abstract**

The main objective of the thesis was developing vocabulary in teaching English for Specific Purposes. First we examined ESP, its origin, development, position within ELT and its methodology. In the same way we characterized vocabulary in terms of its definition and classification. Later we analysed a situation matter in a school which prepares its students for specialized environment, gathered and analysed data acquired from its students concerning developing ESP vocabulary using questionnaires and interviews and performed needs analysis based on the school curriculum. Further we described lessons we elaborated using two methods with the focus on ESP vocabulary development, The Grammar Translation Method and The Communicative Language Teaching. We verified these methods in practice and evaluated them drawing attention to their potentials and drawbacks. Using the Course Interest Survey questionnaire as a tool for quantitative design and participant observation used for qualitative design we acknowledged that although The Communicative Language Teaching is a method used for developing functions of a language it can be successfully applied in developing vocabulary in TESP. The final part of the thesis is devoted to analysis of the results leading to discussion of the answers to the research thesis.

**Key words**
English for Specific Purposes, needs analysis, vocabulary development, The Grammar Translation Method, The Communicative Language Teaching

## English for Specific Purposes

ESP is an internationally recognized term, an acronym formed from the initial letters of the expression English for Specific Purposes which is a term referring to a program of teaching EFL or ESL where the reason for learning the language relates directly to what the learner needs in his/her profession. ESP has come a long way since the 1960s when it started to develop as a discipline and teaching ESP/TESP is nowadays considered to be a well-established part of English language teaching where the reason for learning
the language relates directly to what the learners need to do in their occupation, preparing them to communicate effectively in the tasks prescribed by their field of study or work situation.

## ESP Methodology

Despite TESP having been established for a long time, its methodology has been under debate due to the fact that some authors still deny that there is anything special about ESP methodology and claim that principles which are the basis of ELT methodology in general are equal to those used in TESP (Hutchinson and Waters, 1987), whereas others believe that methodology for TESP differs from that used in General Purpose English teaching, especially when it is used for a particular profession or discipline since the nature between the teacher and the learner is different, in ESP classes the teacher being close to a language consultant (Dudley-Evans and St. John,1998).

Nowadays the horizons related to ESP methodology have been broadening by two appealing contemporary methodologies, CLIL and CALL, or their blend CA-CLIL. The former methodology has been put into practice in many countries for some time, Slovakia not being excluded. Kováčiková (2011) defines CLIL as: *"…integrated education of foreign languages and non-philological subjects, or an educational method of the subjects through the foreign language"* (Kováčiková, 2011, p.83). The author states that thus not only knowledge transfer is encouraged from one to another subject but students can also use their knowledge gained in one context in different context and they can do so outside their classroom. Furthermore, the author states that principles, beliefs and approaches overlap in CLIL and TESP, since communicative competence of learners is the target of both, and even the more specific context does not have to be a hindrance to achieve that target with the correct means and procedures. On the contrary, students' motivation is directly related to teaching methods which encourage learners to use the language in a given context and this is highly recommended by CLIL methodology. The specific vocabulary and language situations are integrated into language teaching, thus teaching not only language skills but also professional skills.

Similarly Veselá (2012) examines teaching ESP within CA-CLIL principles. The author describes three case studies where CA-CLIL methodology was implemented in ESP classes. Two of the cases showed successful application of the CA-CLIL methodology whereas the third case failed due to the principles of CA-CLIL being misunderstood and not used correctly. By the correct usage the author means the importance of the essential CA-CLIL qualities being present in the instructions, namely flexibility (the changeability of the topic into other product in accordance with the interest of the learner ), authenticity (usage of authentic materials), taskbasedness (fulfilling the task successfully is the main target of the lesson), learner centeredness (all students should be active for the major part of the lesson, engaged in different types of activities) and cooperativeness (task to be team- based with stress on cooperation).

In the case that did not succeed in satisfying the CA-CLIL qualities authentic materials were not used although they were present in the classroom, the teacher was in the centre for the bigger part of the lesson and the students did not cooperate as the task they were assigned to do was set for homework. The author points out that such a lesson cannot be described as a CA-CLIL lesson and its success might be debatable. Despite the fact that the case study described above showed misunderstanding in applying the principles of CA-CLIL, the author emphasizes that: *"The proposed CA-CLIL methodology meets the demands of teaching ESP in new environments of pedagogy in the third millennium and ubiquitous CALL"* provided it is used correctly (Veselá, 2012, p.79).

**Research Questions and Thesis**

The principal objective of our research was to investigate different methodologies and apply some of them in developing vocabulary TESP. Bearing in mind that there were several facts that we had to take into consideration when deciding which methodology should be applied in the ESP classes to come, i.e. school possibilities in terms of its equipment, number of hours available for teaching English, number of students in a class or materials we had to create, we selected two suitable methods of teaching ESP with the focus on vocabulary development, The Grammar Translation Method/GTM and the Communicative Language Teaching/CLT, and monitored the impact of these methods on ESP lessons using participant observation and standardized Course Interest Survey questionnaire.

We selected these two contrasting methods due to the fact that we are convinced that they can both be successfully employed in our research provided appropriate techniques are used in the course of the research. Furthermore, as Ruskova et al. (2002) stated, overwhelming number of English language teachers see communication as the key element in teaching English whereas student claim such activities as translation, reading aloud and note taking from the board prevail upon those focused on communication. Moreover, 14 % of students maintain that they have never experienced group work and 22 % of them have never performed dialogues in specialized topic (ibid.).

On the grounds of these discrepancies we verified these methods in practice and evaluated them by drawing attention to their both potentials and drawbacks. We approached the problem connected with one method being favoured over the other with the following research questions:

*Which of these methods is more efficient in developing vocabulary in teaching ESP?*
*Which of these methods is more motivating for the students?*

Answering these questions led us to accepting or rejecting the following thesis:

The Communicative Language Teaching is a method which is both more efficient and more motivating for the students because it is suitable for learning and practicing ESP vocabulary and at the same time students are involved in such activities which are based on a cooperative rather than individualistic approach to learning, therefore the whole teaching/learning process leads to better students' participation, interest and enjoyment.

**Research Methodology**

To answer our research question and to confirm or reject the thesis we conducted a case study in Secondary vocational school of mechanical engineering in Považská Bystrica where we first analysed the situation interviewing its students and addressing the graduates of this particular school in order to find out whether ESP vocabulary had been given attention during English language lessons. Further we performed needs analysis based on the school curriculum and on the grounds of the findings we designed ten lessons focused on ESP vocabulary. In order to verify the possible potentials and pitfalls of the methods mentioned above we employed the principles of reflective teaching when we collected and analysed information acquired from participant observation and the questionnaire. On the grounds of our findings we designed ten lessons focused on developing vocabulary in teaching ESP. The participants of our research were 26 students, further divided into two groups with 13 students in each group. A different method with different techniques aimed at developing ESP vocabulary was used in each group.

For the purpose of our research we selected two suitable tools from a scope of manifold research methods; a questionnaire as a tool for quantitative design and participant observation used for qualitative design research. The idea of this mixed, quantitative-qualitative design research is supported by Brown who claimed the line that separates methods of quantitative and qualitative research is of an unclear and artificial nature and that: *"all research methods can act together in all possible combinations to various degrees […] They [some authors] see research methods as an interactive continuum made of degrees, quantitative experiment being a border point on its one end and a qualitative case study a border point on the other end"*(quoted in Pokrivčáková, 2011, p.33).

Approaching the research with the tools mentioned above ensured us to gain both a high degree of objectivity, validity and reliability, but also better understanding of the situation by monitoring data concerning variables which are difficult to measure such as participation, interest and enjoyment.

**Participant Observation**

The advantage of selecting observation as one of the methods in our research was that we could gather the data in-situ, i.e. we directly investigated what was taking place during the ESP lessons. In the first group marked “A”, The Grammar translation Method/GTM was used whereas in the second group marked “B”, The Communicative Language Teaching/CLT was applied. We recorded our observations in field notes which were in the forms of descriptions of the following categories, some of them adapted from Spradley’s checklist of the content of field notes (quoted in Cohen et al. 2007, p. 407): space, activities, lesson objectives, instruction understanding, participation and feelings.

During our observation we came to the conclusions that The Grammar Translation Method did possess some assets which could be perceived positively. Since in GTM mother tongue was maintained as the reference system in the learning, comparison between two languages helped students to have a better understanding of the meaning of abstract words and complicated sentences. Translation was the easiest way of explaining meanings or words and phrases from the target language. Since the content of the materials used was taught through the medium of mother tongue, whenever students were asked comprehension questions we could immediately asses whether the students had understood the tasks. Equally communication between the teacher and the learners did not cause linguistic problems and we admit that even low-level students got chance to participate in activities due to the fact that these were not challenging. The result of the postest showed that the average score of the correct answers for the whole Group A/GTM was 56 points, accounting for 70 %, which we find a satisfactory result.

However, GTM involved very little student participation and little teacher-student interaction. Students were required to learn from materials pre-designed for this specific occasion and used the same method throughout their learning. Because the lessons were not interactive and engaging for students, they became more likely to lose interest and less motivated to learn. In addition to this, since the method required students to participate in few activities or communicate with each other very little, they did not learn how to use the language in a real-life conversation or situation.

On the other hand, The Communicative Language Teaching proved to be a very useful tool in improving students' participation because the activities in the classroom were based on a cooperative rather than individualistic approach to learning. In order to carry out group work successfully the students needed to listen to their classmates and cooperate. The teaching was often accompanied by scenes or simulated scenarios which resulted in bringing students more close to life. Teacher-student relationship was an interactive, harmonious relationship, rather than that of master-servant relationship often seen in the traditional education.

As one of the possible drawbacks of The Communicative Language Teaching we acknowledge is that this method is great for intermediate and advanced students, but for beginners or low-level students some controlled practice is needed. It can also be challenging for teachers to check the language use of every student, especially in bigger classes. Although students are allowed to make mistakes they need to be corrected by the teacher in order to improve and so as not to make the same mistake repeatedly.

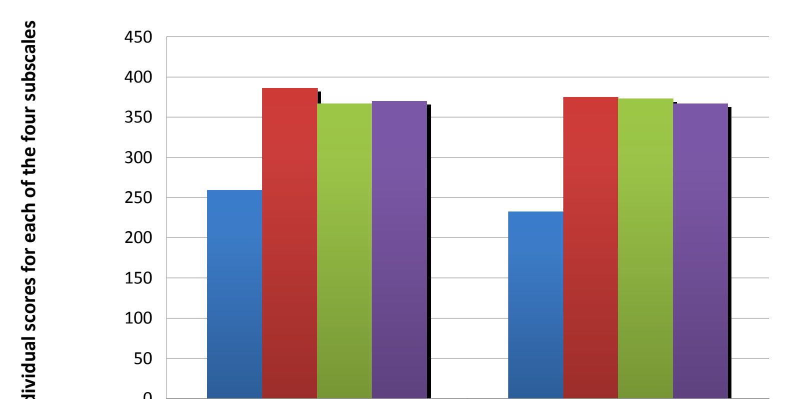
However, despite all the limitations the CLT suffers we conclude that this method proved itself to be an efficient tool in improving communicative skills as well developing vocabulary in TESP. The results from the postest the students were given showed that 3 students from this group scored 75 points (93.75 %), the average score for the Group B/GTM was 64 points which accounts for 80 %, whereas the Group A/GTM score was lower by 10 %.

**The Course Interest Survey Questionnaire**

During our search for relevant literature there were numerous instances when we encountered Keller's work dealing with motivation as being of crucial importance in students' performance. Dr. John Keller, professor emeritus at Florida State University, developed the ARCS Model Approach which is the motivational design for learning and performance. Keller (2010) developed a four-factor theory to explain motivation consisting of **attention**, **relevance**, **confidence** and **satisfaction**. The tool we used as the modus operandi of our research was the Course Interest Survey/CIS. This measurement tool is a situation-specific, instructional material which was designed to measure students' reactions to instructor-led instructions measuring not students' generalized levels of motivation towards school learning but as Keller (2010) stated: *"The goal [...] was to be able to measure how motivated students are with respect to a particular course"* (Keller, 2010, p.277). We administered the questionnaire after the initial 5 lessons and we followed the same procedure piloting the CIS questionnaire again after another 5 lessons (10 lessons in total) because we were interested whether and to what extent the results would be influenced by the method used in each group.

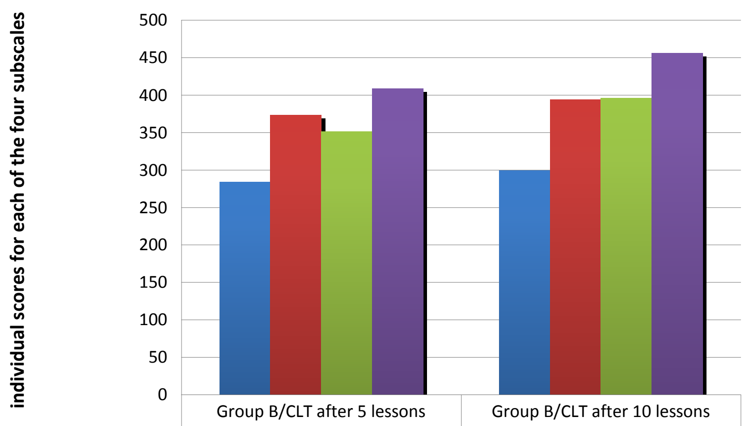
Due to the fact that we analysed our field notes from the participant observation during the course of our research, not at its end, we did make some assumptions of the research result and were more than eager to study the CIS results in order to find out whether and if so, to what extent our observation findings were to be either confirmed or challenged.

***Table 1- The CIS results, Group A/GTM results compared after 5 and 10 lessons***




| | Group A/GTM after 5 lessons | Group A/GTM after 10 lessons |
|---|---|---|
| Attention | 259 | 232 |
| Relevance | 386 | 375 |
| Confidence | 367 | 373 |
| Satisfaction | 370 | 367 |

***Table - The CIS results, Group B/CLT results compared after 5 and 10 lessons***




| | Group B/CLT after 5 lessons | Group B/CLT after 10 lessons |
|---|---|---|
| Attention | 284 | 299 |
| Relevance | 373 | 394 |
| Confidence | 351 | 396 |
| Satisfaction | 409 | 456 |

First of all we investigated the difference in scoring within one method, i.e. whether the total scale score and all the individual scores for each of the four subscales varied. In the Group A/GTM the total scale score went lower by 35 points (2.53 %) at the end of our research, which we do not find of significant importance. Similarly, scores referring to relevance, confidence and satisfaction varied only a little. We are of the opinion that the results of the subscales mention above did not differ to a large extent because the students were aware of the fact that the content of the ESP lessons would be of usefulness. Equally, they felt that they would be able to meet the objectives of the lessons easily so their confidence in succeeding was not lessened. Scores referring to satisfaction fell very little as all students were rewarded or satisfied in some way, whether it was from a sense of achievement or praise.

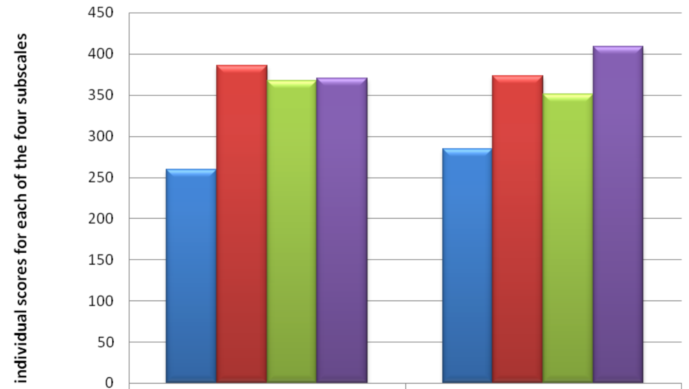
What we do find interesting is the fact that scores related to attention fell by 27 points accounting for 10.42 %. We are convinced that the reason underlying this result is the nature of the GTM, being a method in which novel, surprising and incongruous techniques are not used very often and neither questions nor problems to be solved are challenging. Similarly, activities aimed at involving all students with the material or subject matter and using a variety of techniques in presenting the material is rather limited.

On the contrary, in the Group B/CLT the total scale score increased by 128 points, which is 9.03%. In the same way all the individual scores for each of the four subscales were higher after the 10$^{th}$ lesson in comparison with the scores achieved after the 5$^{th.}$ After the 10$^{th}$ lesson the points referring to attention were higher by 15 points (5.28 %), relevance by 21 points (5.63 %), confidence by 45 points (12.82 %) and satisfaction by 47 points accounting for 11.49 %. We believe that the character of the CLT is more than beneficial for all the individual subscales of the ARCS model since varieties of methods for grabbing students' attention can be used, such strategies as games, role-plays and simulations are adopted involving all students in the lessons and arousal is stimulated by posing challenging questions and problem solving.

It goes without saying that all this influenced the results of other three subscales, especially that of confidence and satisfaction. Splitting difficult tasks into smaller, more controlled activities, thus enabling even weaker students to participate in all different types of activities brought feeling that even low-level students were able to meet the objectives of the lessons.

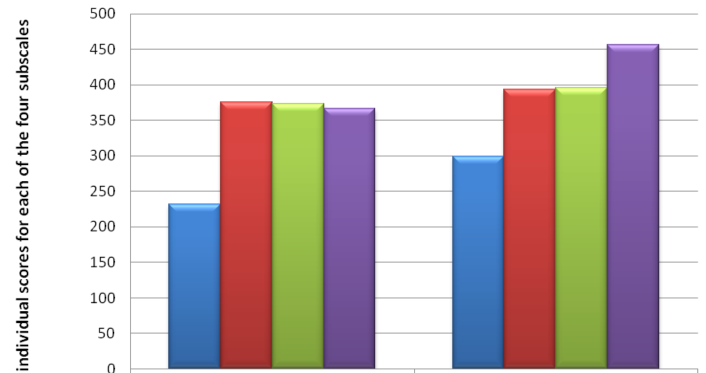
The next step in the analysis of the data gained from the CIS results was to compare the score results of both groups after 5 lessons and after 10 lessons.

***Table 3- The CIS results, Group A/GTM and Group B-CLT compared after 5 lessons***




| | Group A/GTM after 5 lessons | Group B/CLT after 5 lessons |
|---|---|---|
| Attention | 259 | 284 |
| Relevance | 386 | 373 |
| Confidence | 367 | 351 |
| Satisfaction | 370 | 409 |

***Table 4 - The CIS results, Group A/GTM and Group B/CLT compared after 10 lessons***




| | Group A/GTM after 10 lessons | Group B/CLT after 10 lessons |
|---|---|---|
| Attention | 232 | 299 |
| Relevance | 375 | 394 |
| Confidence | 373 | 396 |
| Satisfaction | 367 | 456 |

After 10 lessons the total scale score was higher in the Group B/CLT by 198 points, which is 14.70 % more than in the Group A/GTM, scoring 1545 points whereas The Group A/GTM only 1347 points. When we take into consideration the CIS results after the 5th lesson we can see that the difference in the total scale score between the Group A/GTM and the Group B/CLT increased from 35 points to 198 points in the favour of the latter group. In the same way the individual score for relevance was higher by 19 points (5.07 %), confidence by 23 points (6.17 %), satisfaction by 89 points (24.25 %) and attention by incredible 198 points which is 28.88 %. When we compare the differences in all the individual scores for each of the four subscales after 5 lessons, and after 10 lessons, we come to the same conclusion as in comparing the total scale results:

- in attention: after 5 lessons the Group B/CLT scored 35 points more than Group A/GTM; but after 10 lessons it was 67 point more;
- in relevance: after 5 lessons the Group B/CLT scored 13 points less than Group A/GTM; but after 10 lessons it was 19 points more than Group A;
- in confidence: after 5 lessons the Group B/CLT scored 16 points less than Group A/GTM; but after 10 lessons it was 23 points more than Group A;
- and finally in satisfaction: after 5 lessons the Group B/CLT scored 39 points more than Group A/GTM; but after 10 lessons it was more than 89 points.

The results of our research proved the effectiveness of practising reflective teaching in ESP classes. On the grounds of our findings we are certain that not only observing lessons and examining what teachers do in their classrooms and why they do it, but also collecting data, analysing them and evaluating the information gained from the analysis can lead to changes and improvements in their teaching. We emphasize that reflective teaching requires systematic process of collecting, recording and analysing teachers' ideas, thoughts, observations as well as the reactions from their students.

We used reflective teaching in our research in order to verify the possible potentials and drawbacks of two contrasting methods used in developing vocabulary in TESP. The results of our research provided us with the information of great value as it proved that a method used for training the functions of a language can be successfully employed in developing ESP vocabulary as well. Moreover, it confirmed to be more motivating for the students as they were engaged in communicative activities resulting in their better participation. We are convinced that without recording our observations and collecting, analysing and evaluating the data from the CIS questionnaire we may have reached unwarranted conclusions without having all the facts and this could have led us to misinterpreting why things were happening during the ESP lessons.

In conclusion, in spite of the fact that the results of our research cannot be generalized since they apply to a particular group of students in a particular school exclusively, we insist on benefits of the procedure we followed in the course of our research. In our case it was a valuable instance of how we could possibly change and improve our teaching in accordance with the results of our study. Moreover, because reflective teaching is a cyclical process because once we start implementing the changes based on the research results, the reflective and evaluative process begins again being applied in the same class repeatedly. In addition to this, having such valuable experience and being equipped with the CIS questionnaire we can easily implement reflective teaching in all other types of language classes, not only in that of developing vocabulary in TESP.

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# TEACHING ENGLISH AS A FOREIGN LANGUAGE RIGHT FROM BIRTH

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**Abstract**

The submitted thesis investigates not only the effects of teaching English to children younger than two years, but also introduces the concepts of Early Language Learning and Acquisition as well as the principles of Bilingual language learning, since these are closely related to each other. Moreover, it provides a brief overview of theories dealing with cognitive and speech development, and the meticulous characteristics of two most widespread methods of teaching English to children younger than two years in Slovakia – the methodology of Narrative Format Hocus and Lotus, and Helen Doron Early English, concretely the course Baby's Best Start. The empirical part focuses on the detection of specific methods that are most commonly utilized within the lessons of the abovementioned courses. For information gathering there were exploited two research methods – observation and questionnaire with qualitative obtaining and analysing of the results. Drawing on research, it was argued that teaching English to babies in this particular age focuses mainly on language immersion together with the education of parents, who act as the main educators in the process of language acquisition. Therewith, both methods provide natural conditions for foreign language acquisition and learning in accordance with the techniques of mother tongue learning.

**Key words**

teaching babies, cognitive development, language development, TEFL, Hocus and Lotus, Helen Doron

## Introduction

Since the ability to communicate and making effective communication is a human right that is accessible and achievable for all, its development should start as abrupt as possible. Nowadays quickly changing society gives us a distinguished condition – in order to become successful, the ability to communicate in more than one language is demanded. Formulating a link between an elegant theory of strategy and complex reality is the ultimate challenge, since not everyone is born to be ingenious in learning languages. Yet, the insights drawn from scholarly literature suggest the palliation of difficulties arising from language learning can be handled by an early start in its education. Therefore, the concept of early language education is offering us a valuable and operative option for a successful mastering of the target language.

## Tracing the Concepts of TEFL, ELA and Bilingualism

As children are able to learn anything the environment provides, the parents have taught them everything that they know will help them become better in livelihood and consequently better in turn at nurturing and protecting their children. According to Doman (2006), in this overpopulated, rapidly changing and highly technological world and its society of the twenty-first century, survival of the fittest demands that each individual need to be physically, emotionally and intellectually fit to succeed. Moreover, if we can give the children a solid and careful education today, they will become the leaders of a better and safer world tomorrow (ibid). Therefore, how to best prepare the children to survive and become better people has been the subject of many researches and surveys and many of them provide us with thoughtful advices and suggestions on how to nurture them.

Notably in recent years, attention is got by an interesting advice – to raise bilingual children or, at least, to start with learning a foreign language as soon as possible. All this is supported by belief that teaching children two (or more) languages will help them to comply nowadays rapidly transforming world and its demands, and more importantly, to multiply their intelligence (ibid). In order to fully understand how babies are educated, there is a need providing a clarification of some terminology disputes throughout the methodologies.

Currently, it is a generally accepted fact that children are able to learn and master more than one language simultaneously. Various scientific researchers (e.g. Taeschner – 2012, Kuhl – 2010, Grosjean – 2010, Rocca – 2007, De Houwer – 2012, etc.) confirmed, the sooner the child starts with the foreign language learning, the easier and simpler it is to handle it. However, the decision to teach more than one language brings many questions, wherein one of the major and crucial issues can be, which foreign language is going to be taught and subsequently, which approaches and methods can and must be supplied.

Today is more than apparent that English language is used primarily as an international language. Furthermore, it is the most widely used language in the world and is spoken as a first language by the majority populations of several sovereign states (e.g. the United Kingdom, Australia, Ireland, the United States, etc.), and therefore every society in the world understands and accepts the importance of knowing and actively using English language (Fennel, 2001). This fact greatly counts in deciding on the foreign language to be chosen within the education of children. Since in our thesis we mainly deal with Slovak infants, we are talking about country and society, where English language is taught and learnt as a foreign language. Thus, the educational society operates with terms TEFL (Teaching English as a Foreign Language) or EFL

(English as a Foreign Language) instead of TESL (Teaching English as a Second Language) or ESL (English as a Second Language).

Another issue to be counted with is the decision when is the right time to start with the foreign language learning. In order to better prepare infants for a multilingual future, some educators are agreeing on the concept of "the earlier the better" when it comes to learning foreign languages. The early language learning (ELL) is a phenomenon that has been attracting a lot of attention for quite some time now. As Lojová (2008) mentions, ELL is supported by proponents of CPH (Critical Period Hypothesis) research, who claim that children acquire languages with greater ease and higher success, since they rely on natural acquisition processes that are not available to adults. Moreover, Jursová-Zacharová (2011) states that numerous studies of immigrants in the U.S. have found out those children who learn a foreign language before the end of their 3$^{rd}$ year are able to learn it phonetically as purely as their peers, who have learned the language as their mother tongue. As the child is older the foreign accent will be more noticeable, since the ability to speak without an accent has been demonstrated in research even in the period up to 8 years. Moreover, it was recorded that the impact of native language pronunciation in a foreign language is greater between the 8$^{th}$ and 22$^{nd}$ year, and after that, the pronunciation in a foreign language is strongly marked by the pronunciation in the mother tongue (Rocca, 2007). Notwithstanding, Jursová-Zacharová (2011) claims, the appropriate pronunciation can be achieved by an individual who started to learn a foreign language after the 22$^{nd}$ year too, but a lot more practice and repetition of words is needed comparing with a child at an early age. All this can be seen as some of the many benefits of ELL. Since our research is dealing with infants not older than 2 years, it is more suitable to operate with the term ELA (Early Language Acquisition) rather than ELL, because the learning processes available for such young children are not the same as those for older learners.

As we mentioned above, ELA brings many opportunities to master the language as native speakers. Moreover, not only the predispositions are decisive, but also the environment (society, parents) is influential, because it prepares suitable setting for language acquisition. Therefore, many researchers (e.g. Kuhl 2010, Jursová-Zacharová 2011, Doman 2006, Lojová 2008, Gunderson 2009, Doron 2010, etc.) agreed on the concept of ELL/ELA – the sooner the better. However, the question if ELA counts with the same processes and pathways as bilingual learning is just in place. In order to figure out already mentioned issue, there is a need to clarify what actually bilingualism is.

According to Merriam-Webster Dictionary (2014), the term bilingualism refers to the ability to speak two languages fluently. However, this definition is oversimplified and does not capture the true sense of complicated system of becoming bilingual at all. Therefore, additional definitions, understandings and divisions are requisite. According to Taeschner (2012) bilingualism takes two types:

1. Simultaneous bilingualism – a person who is a simultaneous bilingual goes from speaking no languages at all directly to speaking two languages. In other words, he or she is exposed to two languages from birth (has two mother tongues).
2. Consecutive bilingualism – a person who has acquired second language after mastered or being already quite familiar with the first language (this is also a case for all those who become bilingual as adults).

We are aware of the fact that the concept of bilingualism is much more complex and daedal than what has been indicated here and that there was unbounded number of researches, opinions and theories dealing with it, but since the aim of our research has not been to examine bilingualism as such, we are forced to mention it only marginally. Yet, for the purpose of this paper is considerable to note that the EFL programmes we chose for our research are Narrative Format of Hocus and Lotus and Helen Doron Early English method. Since they are teaching English as a Foreign Language limiting its use mainly to the subject, on which the language is taught, we decided to recognize them as EFL programmes, which are involving certain rules and patterns of bilingual education, especially because of the age the participant are starting to learn the foreign language, since their mother tongue is not mastered yet. Therefore, the possibility of learning the foreign language as a mother tongue is automatically offered and both programmes are based on these assumptions.

**Research Process and Evaluation**

In the theoretical part of our thesis we provided an insight into the problematic area of an early foreign language teaching and learning. We have proved that ELA/ELL is a key element to successful foreign language learning. It has been found out that there exist some methods within the Slovak educational sphere, which are already dealing with TEFL to children up to two years – Hocus and Lotus and Helen Doron Early English, however, none of them provides an outline of used teaching methods and approaches in teaching babies. Thus, our main aim within our research is to provide an attempt to gather all possible methods that are successfully applied in teaching babies within the aforementioned methods. It is believed that the obtained results do not undermine the authorized methodology of the methods, but still, they would be beneficial for the educators, who are interested in TEFL to babies.

For processing our research, the accurate methods need to be chosen. We have chosen qualitative research, because it is aimed at gaining a deep understanding of a specific organization or event, rather than gathering of surface information of a large sample of a population, which is typical especially for quantitative research (Cohen, 2007). Moreover, qualitative research methods are more flexible in that they can adjust to the setting and let the meaning emerge from the participants. For us the most convincing fact is that the evaluation of the results of qualitative research can be verbal rather than numerical, and this is necessary for the evaluation of our research, because the informative value of the results need to be expressed verbally. One of the most frequently used methods for qualitative research is observation as the data collection method. Moreover, observation is the selection and recording of behaviours of people in their environment without any inadequate interference in the process of their interaction. Therefore, we have chosen observation as one of the methods to be used within our research.

Concretely, we have chosen semi-structured observation (because we already know what we are looking for – teaching methods successfully exploited in TEFL to babies) with the researcher role as the observer-as-participant. We decided so because of reality check – what do people do may differ from what people say they do. Moreover, the methodology of semi-structured observation enables us the option of hypothesis-generating rather than hypothesis-testing. Also Cohen (2007, pg. 398) states, *"semi-structured observation provides a rich description of a situation, which in turn, can lead to subsequent generation of hypotheses."* Therefore, our main research question within the semi-structured observation method is:

> *Which concrete methods of teaching English as a Foreign Language to children younger than two years are most commonly exploited?*

Hence, we agreed on taking our prerogative to answer this research question specifically, with the hypothesis generating at the end of the result evaluation. Subsequently, our assumptions are verified and examined by the results gathered under the secondary data collection. Our primary intention was to apply research method of interview, which was considered being the best option for regarding situations from personal point of view. Considering that some of the lecturers were not willing to participate in a research method of interview, especially because of personal and time-consuming reasons, we were forced to change our strategy. Concretely, we decided to use a method of semi-structured questionnaire, which is recognized as a less intervening and direct method as an interview. In addition, this type of questionnaire affords a clear structure, sequence and focus enabling respondents to reply in their own terms, while the responses are not presupposed (Cohen, 2007). Thus, in order to retain the qualitative character of the research and to meet the aims of ascertaining the cognitive dimensions of attitudes, the form of open-ended questions was selected, since having a limited categories of response could be inconvenient and could limited and distort the true nature of lecturer's opinions. Thence, the semi-structured questionnaire with the set of 10 open-ended questions was designed, accompanied by the covering letter providing the purpose of the research and the instructions needed. To sum it up, the primary data collected in this study are results of qualitative observation and consequently they are supported by the results of secondary data collection in assistance of semi-structured questionnaire, which consisted of 10 open-ended questions.

Our research technique of observation was totally composed of 20 observed lessons – 10 lessons under the Hocus and Lotus Narrative Format within 3 groups that were led by 2 teachers concretely in Skalka centre in Nitra and mother and child centre Budatko in Bratislava, and 10 lessons in 2 groups led by two teachers within the Baby's Best Start programme being a part of HDEE system and taking place in

Helen Doron Language School in Nitra. The research method of questionnaire was intended for the 4 lecturers that we were working with during the primary data collecting method.

**Final Conclusion**

Annotating the impact of subjectivity when evaluating observations it can be assumed it was minimal and all defined methods are either recognized by other lecturers, or supported by resources of relevant literature. Since our research should have led to answer aforestated research question with a suitable answer, the following reading can be concluded:

*Teaching English as a Foreign Language to children younger than two years requires the exploitation of Early Language Acquisition accompanied by some principles of Immersion Method together with Parent's Education, since they are language providers in daily situations. Moreover, the principles of Mother Tongue Approach render the natural way of language acquisition. Besides the aforestated methods, Principle of Repeating, Baby Signs, Total Physical Response method, principles of Direct Method and building personal links with group cohesion constitutes the most significant methods, principles and approaches that are most frequently utilized and successfully applied within TEFL right from birth.*

For better understanding and clearer structure, we constructed the following table of most frequently utilized teaching methods within the process of TEFL to babies, together with their brief characterizations all deduced from the observed lessons supported by the replies from questionnaire forms:

| **Common methods, principles and approaches in TEFL to babies** | |
|---|---|
| **ELA** supported by **Immersion** | - necessity of diurnal contact with FL |
| **Parent Education** | - language provider in commonplace situations |
| **Mother Tongue Approach** | - natural way of LA/LL |
| **Principle of Repeating** | - sense of security and complacency |
| **Baby Sign Language Method** | - avoids frustration of inability to communicate |
| **TPR method** – kinaesthetic activities | - prolonging attention span |
| some principles of **Direct method** | - in sense of no grammar rules are explained and emphasis is on pronunciation |
| **group cohesion** | - building personal links, indicator of worthy relationships |

On the basis of the evidence currently available, it is believed that the results from the research will be appreciated by whole educated society, since the findings elucidates the concrete possibilities and methods of teaching FL to babies. What is more, the results are initiating the circumstances for further research, where various hypotheses dealing with aforestated methods can be examined. To our way of thinking, it would be highly desirable to assess our answers quantitatively and we consider it as proposals for further research. Withal, the potential limitations and weaknesses caused by TEFL to babies' rareness may affect the research realization and validity of the findings. Nevertheless, the implementation and screening of given inquiries will illuminate and extend the sciential perspective of educating babies younger than two years.

The study has gone some way towards enhancing our understanding of teaching FL to babies due to clarification of methods that are most commonly used in the process of teaching. Finally, we can conclude that the exploited research methods were reasonable, prolific and they met with the set expectations. Assessing them both, an absorbing reply on our research question followed by creation of reasonable proposals for further research was carried out. Some of the methods were exploited more, another less frequently, but all of them contributed to the LA apparently. Given how little attention has been devoted to the impact of TEFL to babies, more research is required to determine the efficacy and frequency of these methods throughout some concrete lessons of teaching English as a Foreign Language right from birth.

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# NETIQUETTE IN THE INTERNET COMMUNICATION

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**Abstract**

My contribution for the National Conference of Student Research Activity was based on my Bachelor thesis called Netiquette in the Internet Communication. As the title indicates, the work is dealing with social norms, rules and attitudes applied within the online conversation. Netiquette is a generally respected set of rules necessary for the problem-free working of the Internet. The main aim of the thesis and my contribution was to work out the historical development of the network etiquette, netiquette rules and their changes, internet communication and the chronological development of the Internet at all. There are specified 15 fundamental rules of the netiquette with specific features used exclusively within the internet communication. Afterwards, the work can be used as a guide or an introduction of the internet communication and netiquette for new users at schools and computing courses.

**Key words**

netiquette, the Internet, the internet communication

Thanks to the age of technologies, the Internet is the inseparable part of our lives. It is quite unimaginable to work, to study, to communicate or just broaden our horizons without the Internet. Nowadays, it is almost matter of course than special achievement to have a personal computer or a laptop with the internet access comfortable at home. Especially for those factors, there was a need to establish general rules effective for all internet users without any difference. Those general rules formed a complex unit, the etiquette applicable in the Internet, internet communication and for internet using at all. Network etiquette or just netiquette incorporates all necessary principles of the appropriate internet behaviour. To analyse the netiquette and related rules, it is necessary to start with the historical development of the Internet because as the evolution of the Internet advanced, the netiquette was created.

## 1 History and Creation of the Internet

The Internet is the phenomena of modern age, but it took more than 50 years of development to get the up-to-date form, as we know it. Real purposes for creation of the Internet were absolutely different than one would think but fundamentally, they still concerned the information transfer. The main intent was to create the communicating system resistant to nuclear attacks with no information loss. According to Griffiths (2002), one of the immediate reactions to imminent threats after the nuclear bomb attacks in Hiroshima and Nagasaki from 1945, was to create ARPA, which is the Advanced Research Projects Agency within the Ministry of Defence in the United States of America in the late 1950's. As Bogren (1999) stated, in 1969, ARPANET was established as the ancestor of the Internet, which connected four host computers.

In that time, all computer devices were huge mainframe computers, expensive enough to be owned only by prestigious and big corporations, the army, universities, scientific centres and governments. There was a big need of re-engineering and modernisation, as well as developing the compatible software, applicable to all types of networks. For the beginning of the Internet we can consider the year 1982 (Bogren, 1999). Two years later, every single host computer carried the name, which means that there was created an integrated list of names and internet addresses. The important step was provided by national governments in spreading the

Internet to the higher educated and qualified users, for example on the campus and not only to scientists. After the great success and several discussions between the private sector users and academic scientists, the Internet became a public matter offering attractions such as e-mail and chat facilities, games, shopping and commercial possibilities to the public.

## 2 History of Internet Communication

History of the development of the internet communication is the another important line, which influenced the netiquette and course of its changes. Internet communication channels include former but obsolete programs, as well as the most used, modern and the most favourite types. Each type of the internet communication is using different technologies and is based on different principles.

The oldest type of internet message is undoubtedly the e-mail. The first e-mail was sent between two computers connected to the ARPANET network with the text ‘QWERTYUIOP’, by Ray Tomlinson in 1972 (Bellis, 2014). The e-mail is the term for the electronic mail, the electronic text or multimedia message typed at the computer system, sent by a user and transmitted over the network to another user, using the Internet.

Other, more private and simultaneous ways of internet communication are chats, blogs, internet discussions and many other. Social network websites are also classified as communication programs with miscellaneous application within people. There are not only written internet communicators, but also communication channels providing verbal and visual communication.

## 3 Netiquette

To understand, what the term netiquette means, we have to explain the term etiquette first. As Strawbridge (2006) stated, the etiquette is the framework of formal rules and customs governing how people should behave. Within the society, the etiquette varies in dependence on social class, gender, religious background, cultural opinions or any other circumstances. The etiquette has to be followed in spoken and written form of the communication, in the real as well as cybernetic world. Proper internet etiquette requires the highest ethical standard.

The term netiquette is a blend of terms ‘network or Internet’ and ‘etiquette’, which denotes the rules of etiquette and social norms that apply when communicating over computer networks, especially on the Internet. It defines appropriate communication in the online environment, which includes e-mail, discussion boards, chat rooms, websites, blogs, text and instant messages. Pursuant to this collection of social conventions, people interact with other users and learn how to treat with respect and courtesy on the Internet.

As all essential milestones in the history of the Internet and internet communication were mentioned, it is possible to clarify the netiquette along with the historical development and netiquette rules. During the last century, network etiquette passed through various changes in the field of formality but mainly in the lexical aspect of the netiquette language. Even though the fact that standard netiquette rules are general regulations and principles established for the whole Internet, those are adapting to every special cyber-environment. Each internet area has own terms and conditions to adapt. Thanks to this flexibility, netiquette rules help users to handle every situation and avoid inconveniences lurking on the Internet under all circumstances. Netiquette has the unshakeable position in the internet age.

The continual expansion of the Internet and high popularity of the internet communication channels specified very important place for the netiquette, as the knowledge of related rules required within society in the 21st century. The netiquette command is unavoidable for experts, experienced but also new unseasoned users especially when the Internet seems to be like a chaotic tangle of websites fluttering in the cyberspace. With the netiquette, the user easier avoids misunderstandings, conflicts, flames or any other awkward situations occurring on the Internet. As the Internet provides high level of anonymity for its users, only generally observed rules can define its limits. Rules of the netiquette determine borders of the anonymity in order to avoid abusing of the freedom that anonymity offers. What is more, network etiquette is changing and adapting according to circumstances related to its usage. On the other hand, standard netiquette rules are the key for successful and problem-free internet using in general.

## 3.1 Rules of the Internet Etiquette

It emerges that the netiquette rules are social norms, which individuals or groups follows facilitating effective communication on the Internet. As it was stated by Melcomp (2009), the rules of netiquette are the common conventions of the internet communication.

Social norms are modifying in different groups or communities to be adjusted for their members. More or less, it is almost the unwritten rule that websites with opened discussions or blogs for instance, have their own mini netiquette rules or comment policies for users participated in. Those users then know, what is tolerated and what is forbidden on each web page.

Historically first rules of the netiquette were not created to modify, what is acceptable and what not. According to Yevics (1999), it was the period around 1970's, much earlier as the World Wide Web earned such a great public success. With the continual development of computing technologies and with the publication of new facility called the Internet, came tasks, which required immediate solutions. As Ellis (2010) stated, although there were new high-speed modems introduced, their capacity was still bounded so the congestion of the software and whole network were still in risk. That situation was inconvenient for public exploitation so there were set effective measures to minimize risks. As the same author *(ibid.)* continued, the very first list of rules there was for two reasons: the economical aspect and inefficient power of new modems.

Because established internet rules appeared as wise approach toward the improvements in coordination and coexistence of continually increasing number of internet users, more similarly based principles were set. Corporations and companies profiting enough to operate on the Internet as well as universities, departments and institutions, created internal rules for their employees, who were using e-mail and internet in general. With the mass wave of new internet users after the World Wide Web and Internet exposure to public, primary internal rules for network users became external, for all internet users worldwide. There are 15 standard netiquette rules for the online communication with one core rule, created from the initial network rules and modified with the internet progress.

**Golden core rule:** Treat other users the way you want to be treated online.

### 3.1.1 Do not use all CAPITAL LETTERS (Yevics, 1999)

When the user writes the message, comment, e-mail or anything posted online with all capital letters, it is considered as shouting. If there is a need to emphasize a point of something, it is better to enclose the word or phrase between _ or *, for example *bowling* / _bowling_. Using bold fonts or red colour of the font usually conveys anger, and for example italics font makes the text more difficult to read.

### 3.1.2 Avoid spelling, grammatical and punctuation mistakes (Žemlička, 2003)

It does not matter what kind of the text the user writes on the Internet, it should be written with good grammar, correct spelling and punctuation. In the formal communication, those attributes are necessary and required. If the conversation is on private and comradely level, mistakes are not assessed as strictly as in formal communication.

### 3.1.3 Be yourself (Yevics, 1999)

As the Internet is anonymous medium, the user controls what information will be published and what hidden from other users. Thanks to this anonymity, users cannot be judged by the colour of skin, race, age, gender, sexual orientation, religion, weight or other attributes because they are not visible. On the other side, the user can be judged by the quality of writing, grammar, vocabulary or knowledge as they have redeemable value on the Internet. Do not be afraid to share own knowledge but it is necessary to use appropriate tone and do not forget on the signature. Do not type anything that you would not say to a person's face.

### 3.1.4 Avoid flaming in the conversation (Žemlička, 2003)

Flaming is expression of extreme emotion or opinion in the internet conversation and in some cases, it can be considered as insulting. To be moderate in expressing of own opinions is the way how to avoid misunderstandings and flaks. Do not post harmful attacks or comments on the other users and avoid offensive or derogatory language.

### 3.1.5 Spam is not required (Rybka, 2002)

Without the permission, it is not required to send unasked files, articles, chain messages, pictures, jokes, animations and so on. Those posts are usually created by online network services and such a mail can contain plenty computer viruses.

#### 3.1.6 Answering messages takes time (Žemlička, 2003).

Do not expect that the answer on the e-mail or message will be sent immediately after receiving. Generally, the recipient has for responding on the e-mail message one workday. After three workdays without respond, the author of the message can send a reminder notice but he/she cannot literally compel the answer.

#### 3.1.7 Visit only secure websites (Yevics, 1999)

The Internet is the endless source of various web pages. It has to be emphasized that even there is some kind of control, not every single website or discussion group is secure. Try to choose web pages without controversial or illegal content. Do not share personal information on unknown web sites.

#### 3.1.8 Respect other users' privacy - be discrete (Rybka, 2002)

It is considered as the top of indecency and it is absolutely inappropriate to forward private messages, chat, file attachments, photographs or other private information without the permission of the other side or the author. It is important to distinguish private conversation and collective communication programs. Even more, there are users with higher technical education or knowledge than other users, such as network experts or system administrators. It is necessary to do not abuse acquired network power at the expense of others.

#### 3.1.9 Use emoticons to express feelings and emotions (Rybka, 2002)

On the Internet, user's feelings, emotions or facial mimics are not visible through the written lines. In case of expressing emotions, it is better to use emoticons instead of protracting clauses. Emoticons are not appropriate in the formal communication but on the contrary, in private conversation are more than welcomed. In a private e-mail, it is ideal to use 3 to 5 emoticons for one message, in a chat it is not limited.

### 3.1.10 Do not forget that everything sent through the Internet can be once published (Yevics, 1999)

All messages sent through the Internet and everything published online are archived in cyberspace. Before the text is sent, it is necessary to think and consider, whether this content could be once seen by anybody else, maybe by a future employer or partner.

### 3.1.11 Content of the message should be clear and concise (Pile, 2008)

The level of communication is different with friends, different with unknown people and different with the institutions. As a result, text should be concise and clearly recognizable, what is possible with short and simple sentences. Avoid inapprehensible constructions and words, if the message contains technical terms, use the explanation in the bracket. Do not forget that context of the message should stay untouched and still concise.

### 3.1.12 Be considerate to other users (Yevics, 1999)

Bear in mind that every user was a newbie without any 'online experiences' at the beginning. When the user is going to inform somebody about mistakes, which were made or about incorrect information, which was published, it is necessary to be polite and send this notification only by a private message. According to Žemlička (2003), there is one principle that is good to follow: *"Be conservative in sending messages and liberal in receiving"*. Topics like politics or religion should be discussed very sensitively, what is acceptable in one country is not appropriate in other one.

### 3.1.13 Keep the topic of the conversation (Yevics, 1999)

As it was mentioned before, it is not eligible to write thousands of letters off the discussed topic. The best way is to write to the point, debate about the topic and switch it only after mutual deal.

**3.1.14 Do not tolerate any violation or illegal activity spotted on the Internet (Rybka, 2002)**

Do not be afraid to report any suspicious activities, illegal content or flagrant violation against the netiquette on the websites or in discussions. Then, it can be more easily removed. Other not appropriate attributes are gross statements, insulting of other users, damaging of the network system or abusing other user's internet identity.

**3.1.15 Do not use the Internet to illegal activities (Žemlička, 2003)**

Even the Internet offers anonymity for its users, it is not such a good idea to use it for illegal activities. Maybe the Internet looks like the area without any governance full of anarchy but still laws are in force there. For an IT specialist or police, it is not a big deal to trace the real identity and personal information.

## 3.2 Emoticons

Expressing emotions, feelings or moods is an inseparable part of communication disregarding whether it is face-to-face, online or instant conversation. During the face-to-face communication we express them in the nonverbal way. People are using gestures, facial mimics, they are changing posture, physiognomy or glance. As regards to the internet communication, feelings are usually reflected into emoticons, E-cards or pictures.

As Žemlička (2003) stated, emoticons or so-called 'smileys' consists usually of three ASCII keyboard symbols arranged in logical order resembling image of face. The most recognizable emoticon is :-), which means 'smiling'. The same author *(ibid.)* explained that for better understanding, it is recommended to turn the head 90 degrees counter clockwise while reading.

As everything connected to the Internet is continually changing, emoticons are developing, too. At the beginning, smiley face or emoticon consists of three signs where colon represented eyes, dash represented nose and the right parenthesis represented mouth, together written as :-). With the evolution, messengers and communication programs updated their software that after writing the combination of signs, they automatically shown the emoticon graphically as a face like ☺. Later, because of the shortening and time saving, middle sign ('nose') was removed from the combination and the emoticon looked like :).

Nowadays, there is a countless number of smileys and for that reason, it is daily used only 10% of emoticons (Rybka, 2002). The list of the most common emoticons with the most curious ones is cited in the Appendix A, Emoticons in the Table 1. Emoticons.

It is important to emphasize that emoticons, same as acronyms, are not allowed to use in formal or official communication. In case of private message, Rybka (2002) stated that less is more, which means one emoticon is appropriate to one paragraph and for whole text or message the ideal number of used smileys is three.

### 3.3 Acronyms

According to stated rules of the netiquette, message should be short, concise and accurate. To achieve mentioned attributes, abbreviations and acronyms are used commonly within the online conversation. Acronyms stand for the abbreviated word phrases or words, which are used frequently. As Rybka (2002) stated, in some cases, the whole sentence can be shortened to absolute sentence minimum or to the collection of initial letters from the used words.

Acronyms are formed in every language according to country and community but acronyms of English phrases are used worldwide, only with the translation of the meaning in target language. Mainly for this reason, avoid abbreviations and acronyms unless it is confirmed that the recipient is familiar with them and their meaning, so he/she will understand. Internet acronyms are modifying every day by those who are using them. It is not possible to standardise them. The list of commonly used acronyms is cited further in the Appendix B, Acronyms (Table 2. List of the Most Common Acronyms). Short list of 5 most used acronyms is written hereby.

TTYL – talk to you later
ROTFL – rolling on the floor laughing
LOL – laughing out loud
IDK – I don't know
OMG – Oh my God!

Sources: Neugebauer (2009, p. 90), Rybka (2002, p. 25), Žemlička (2003, p. 87)

### 3.4 Spam, Hoax and Phishing

Spam is the unasked electronic message, especially with advertising content, sent on a lot of e-mail or other electronic addresses. As Žemlička (2003) mentioned, spam messages arrived for the first time in the late 1980's, the first spam message was sent in 1988. From that time spam represents big virtual menace for the Internet *(ibid.)*. Spamming is abusing of the virtual communication as the same unasked message is sent again and again. Spam messages congest the capacity of e-mail boxes and may contain various viruses. The reason, why is spam so popular within advertisers is the fact that spam is the cheapest advertisement they can have.

Hoax is another type of mass unasked electronic mail containing false warning and appeal for mass-forwarding at the end. The content is usually focused on warnings against viruses, virtual danger or any other 'guaranteed recommendations'. In other words, hoax is a chain message based on the pyramid-game principle with phrases very similar to ‘send this message to x people or this/that will happen to you’.

The newest type of mass unasked messages is called phishing, what literally means ‘fishing’ of passwords and sensitive personal information. As Kaspersky Lab (2014) stated, phishing is the act of acquiring user’s credentials, such as passwords, bank account details, credit card numbers, personal and confidential information, provided through the Internet. Phishing messages or e-mails are usually in form of bank notifications or posts from the electronic-pay providers. Those messages contain false urgency addressed to the client of mentioned organizations that asks to enter or update personal data because of fictive system breakdown or any other reasons. Entering of sensitive personal data can lead to loosing the access to own bank account or money, loosing identity for administrative acts, acquisition of unwanted loans and a lot of other things.

According to netiquette rules, it is not appropriate to send any of those messages types, neither spam nor hoax, in case of phishing messages, do not answer.

Netiquette is the basic stone for the appropriate behaviour for all internet users. It should be the first thing to read and to command before using the Internet. Netiquette is not only shallow collection of rules. It is the way how to represent ourselves in the pleasing way, how to communicate in formal matters, how to properly act in the online correspondence, how to protect the computer against unwanted threats or how to protect our savings, sensitive information, or more over personal identity against misuse. There is no doubt about the importance and essentiality of the netiquette in the internet world.

The important fact to know is that netiquette varies from domain to domain, discussion to discussion. What is acceptable in one page can be considered as rude on the other one. For the user, it is necessary to know where he/she is in cyberspace and read briefly website rules before starting the conversation or posting comments visible on the site.

As this work was based on the Bachelor thesis, it can be further used as a guide or as an introduction to the netiquette and network rules not only for newbies but for all internet users. It is composed as a manual applicable in courses focused on the internet communication, lectures on formal writing or formal business correspondence and computing courses at secondary or language schools. In addition, the contribution and Bachelor thesis can be the basis for proper internal communication within prominent or multinational companies. What is more, etiquette in the internet communication is a rewarding theme for book publications or web sites worldwide.

# Appendices
# Appendix A – Emoticons

***Table 1 - Emoticons***

| Common Emoticons | | Curious Emoticons | | Straight-on Smileys | |
|---|---|---|---|---|---|
| **Emoticon** | **Meaning** | **Emoticon** | **Meaning** | **Emoticon** | **Meaning** |
| :-) or :) | smiling | (8(\|) | Homer Simpson | @(*0*)@ | koala |
| :-( or :( | sad | @@@@:^) | Marge Simpson | <(-‘.’-)> | puppy dog |
| :D | laughing | 38^) | Bart Simpson | -_- | sleeping |
| :-p or :p | tongue out | 7:-) | Fred Flintstone | ^_^ | very happy |
| :-O or :o | surprised | 5:-J | Elvis Presley | (*O*) | baby spice |
| O:-) | angel | :-.) | Cindy Crawford | _/ | empty glass |
| B-) | geek | *<\|:-) | Santa Claus | \≈/ | full glass |
| :-3 | moustache | C=:-) | chef | G(-□.□G) | fighting kid |
| ;-) | wink smile | :----------} | Pinocchio | *^_^* | dazzling grin |
| (-: | left-handed smiley | +:-) | priest | >^,,^< | cat |
| :-@ | screaming | 3:* > | Rudolph the Red Nosed Reindeer | $___$ | sees money |
| >:-< | mad | <):o) | clown | ☼__☼ | surprised |
| :-* | kiss | {)i(} | butterfly | d(^_^)b | headphones |
| :-/ | disappointed | :□) | extremely nosed | (-.-)Zzz | sleeping |
| :´-( | crying | ?:^[] | Jim Carrey | (^_~) | wink |
| :-C | really sad | o[-<]: | skater, skating | (@_@) | confused |
| 3:-) | devil | -(:)(0)=8 | Teletubby | (Q _Q) | crying |
| 8-\| | cool | C\|:-= | Charlie Chaplin | (*^.^*) | shyness |
| :-V | shouting | :-E | vampire | <(´´) | penguin |
| :-9 | licking lips | </3 | broken heart | (^^^) | shark |
| :-(=) | bucktoothed | :-)(-: | married | (((H))) | big hug |
| d:-) | baseball | :-~) | sick | (::()::) | donut |
| :-s | confused | 8:-) | little girl | (O.O) | shocked |
| :-))) | loud laughter | :-)-8< | big girl | \(^_^)/ | cheers |
| :- > | sarcastic | :-)-^< | big boy | ~_~ | tired |
| :-& | secret | {:-) | with toupee | (^)o(^) | happy |
| R-) | broken glasses | @:-) | just back from hairdresser | (·□·) | penguin |
| :\| ] | robot | P-( | pirate | (^0_0^) | with eyeglasses |
| :-X | big wet kiss | =\|:o} | Bill Clinton | ((d[-_-]b)) | headphones |
| :-{} | with lipstick | 8-O | shocked | ((+_+)) | confused |
| <3 | heart | ^5 | high five | \(□o□)/ | owl |
| @)}-->--- | rose | 8(:o) | Mickey Mouse | m(_ _)m | wings |

Sources: Neugebauer (2009, p. 91), Rybka (2002, p. 23), Žemlička (2003, p. 85), Anvari (2011)

# Appendix B – Acronyms

*Table 2 - List of the Most Common Acronyms*

| Acronym | Meaning | Acronym | Meaning |
|---|---|---|---|
| 2D | to delete | HTH | hope this helps |
| 2U, 4U | to you, for you | IAE, IAC | in any event, in any case |
| AAMOF | as a matter of fact | ICOCBW | I could of course be wrong |
| AFAIK | as far as I know | IMHO | in my humble opinion |
| AFK | away from the keyboard | IMO | in my opinion |
| AIS | as I said | IOW | in other words |
| AKA | as known as, alias | JAM | just a minute |
| ASAP | as soon as possible | JK | just kidding |
| AWOL | absent without leave | KMP | keep me posted |
| B4 | before | L8R | later |
| BAK | back at the keyboard | LOL | laughing out loud |
| BBFN, BFN | bye-bye for now | MB | Message back! |
| BBL | be back later | MHOTY | My hat´s off to you! |
| BOT | back on topic | MTW | more than words |
| BRB | be right back | NM | never mind |
| BTW | by the way | NP | no problem |
| BYKT | but you knew that | NRN | no reply necessary |
| CG | congratulations | OIC | Oh, I see. |
| CMIIW | correct me if I´m wrong | OMG | Oh, my God! |
| CUL,CUL8T, CYL | see you later | OT | off topic |
| DAYP | do as you please | OTOH | on the other hand |
| DLTM | don´t lie to me | PEBKAC | problem exists between keyboard and chair |
| DND | do not disturb | ROF, ROTFL | rolling on the floor / rolling on the floor laughing |
| FAQ | frequently asked questions | SWAK | sealed with a kiss |
| FCFS | first come first served | TAFN | that´s all for now |
| FDROTFL | falling down rolling on the floor laughing | THX,TNX, TYVM | thanks, thank you very much |
| FMPOV | from my point of view | TTYL,TTYS | talk to you later or soon |
| FOAF | friend of a friend | UOK? | Are you ok? |
| FWIW | for what it´s worth, forgot where I was | WYSIWYG | What you see is what you get. |
| FYA, FYI | for your amusement / info | W8 | wait |
| G2G | got to go | WRT | with respect to |
| GA | go ahead | WTG | way to go |
| GOMY | go off my way | XOXO | hugs and kisses |
| GW | good work | YOLO | you only live once |

Sources: Neugebauer (2009, p. 90), Rybka (2002, p. 25) and Žemlička (2003, p. 87)

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# DEVELOPMENT OF INTERCULTURAL COMMUNICATIVE COMPETENCES WITHIN ENGLISH LANGUAGE LESSONS AT GRAMMAR SCHOOLS

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**Abstract**

This research revolves around the importance of developing intercultural communicative competences in foreign language education. Living in the modern world, where communication between various cultures recurs on a daily basis, it is necessary to understand others and be understood by others. As a result of this, foreign language education aims to prepare its learners to be able to lead meaningful and intelligible conversations, and therefore become intercultural speakers. The main objective of this work is to explore and illustrate the ways cultural aspects are implemented and learners' intercultural communicative competences are established and expanded within English language lessons. This work brings valuable information about concrete cultural aspects taught and dimensions of intercultural communicative competences developed at grammar schools in Slovakia. Moreover, it presents teaching techniques and materials preferred by EFL teachers for the purpose of cultural teaching. It also reveals their understanding, knowledge, and attitudes towards and about the notion of intercultural communicative competence, along with the estimates of their own and their students' levels of intercultural communicative competences.

**Key words:** culture, communication, cultural teaching, communicative competence, intercultural competence, intercultural communicative competence

## 1 Theoretical Part

In order to present our research results about this particular topic, it is inevitable to illustrate fundamental definitions, nationally and internationally accepted documents, and research projects connected with the notion of intercultural communicative competence.

The *Online Etymology Dictionary* lists that the word **communication** has its roots in late 14th century Old French and Latin. Apparently, this noun of action has advanced from the original 'communicare', meaning to share, to inform, to make common (Harper, 2013). In 2007, Steinberg pointed out the complexity of defining 'communication' in her work: *An Introduction to Communication Studies*. The author explained that communication was not just about the transfer of information between humans, but also about the *"...interpretation and meaning..."* of messages (p. 39). According to Poyatos, culture has an extensive influence on what we do, and how we present ourselves while we talk. To quote the author: *"Each culture provides its members with a code of behaviour that is acceptable in different situations"*, and it is the difference between cultures that determines each communicational situation (p. 93).

In a general sense, communication is an instrument through which we learn. Culture, on the other hand, according to Locke (1992), represents a whole range of learned and acquired beliefs, values, traditions, and principles. All of these aspects of culture serve as a guideline for behavioural patterns used and accepted within the boundaries of a certain group of people. Since learning is carried out by communication, and culture encompasses learned guidelines for behaviour; we are lead to the fact that communication and culture are interwoven. The term **intercultural communication** was first coined by E. T. Hall in his widely spread and influential book, *The Silent Language* (1973).

For the purpose of an in-depth study regarding this notion, it is vital to distinguish between different terms. Kramsch (1998) explained that the notion **cross-cultural** was very similar to **intercultural**. In general, both cover situations when people from other countries with differing cultures and languages meet. The expression 'intercultural', on the other hand, stretches a bit further, for it *"refer[s] to communication between people from different ethnic, social, gendered cultures within the boundaries of the same national language"* (ibid., p. 81). **Multicultural** is the last term Kramsch expanded on, and with it she pointed out to those individuals who were in possession of multiple 'linguistic resources' and 'social strategies'. The author noted that these were used within different discourse communities according to the own judgement of their owners.

It is also rather crucial to distinguish between cultural and intercultural competence. Risager (2005), in *Foreign Language Teachers and Intercultural Competence: An International Investigation*, gave a clear explanation about both notions. **Cultural competence** represents one's knowledge, skills, and attitudes about the culture of a particular nation, or group of people. **Intercultural competence**, on the other hand, is the integrity of one's knowledge, skills, attitudes, and moreover, the experiences and competences about various cultures of 'target language countries', including one's own culture, too. Individuals with intercultural competence are able to view and use experiences and competences from their own culture *"as an integral part of the further development of their skills and knowledge of the world"* (p. viii).

Culture, in general, encompasses of an objective and a subjective side. The former, also referred to as **Culture writ large**, or **upper-case Culture**, represents those aspects of culture, which are visible to the eye and understood by many under the notion of ‘culture’. To this category belong art, music, literature, drama, dance, and all their manifestations. Bennett (1998) in his publication, *Intercultural communication: A current perspective*, indicated that systems, such as linguistic, economic, political and social (normally covered in history, or area studies at schools) were also included in this category. The latter, or the subjective side of culture stands for **culture writ small**, or **lower-case culture**, i.e. the invisible aspects of culture, such as the beliefs, behaviours, thinking processes, and values of a particular group of people. Bennett (ibid.) made a point by noting the difference between being well informed about the two sides. While the former gives knowledge about various cultures, it does not necessarily generate intercultural competence; the latter is more likely to do so.

The notion of **communicative competence** was most probably introduced in the late 1960s. Since its debut it has been frequently altered and adapted according to the field and context of its use (Bagarić; Djigunović, 2007). According to the authors’ research there were even instances in the past, when new, or very similar terminology arose from various scientific and linguistic fields. Theorists such as Savignon (1972), Hymes (1972), Widdowson (1983), Canale and Swain (1980), or Bachman and Palmer (1996) established their own understanding of communicative competence, but they all reached a rather same conclusion. To quote, *“...a competent language user should possess not only knowledge about language, but also the ability and skill to activate that knowledge in a communicative event...”* (Bagarić; Djigunović, ibid., pg. 100). In 2001, one of the latest models of communicative language competence was settled in a framework by the Council of Europe. According to this document, communicative language competence encompasses of language, sociolinguistic, and pragmatic competences.

**Intercultural communicative competence**, abbreviated as ICC, is often used interchangeably, especially with intercultural competence, or communicative competence. The term itself, was probably first introduced, or rather used by researches *"...interested in overseas technical assistants and Peace Corps volunteers..."* (Wiseman, 2003, p. 191). There are many definitions of ICC, and one of the earliest is from about thirty years ago. To quote: *"...ICC involves the knowledge, motivation, and skills to interact effectively and appropriately with members of different cultures..."* (ibid, p. 192).

In 1997, Byram, in his *Teaching and Assessing Intercultural Communicative Competence*, presented the five dimensions of ICC, which are known as the model of ICC. The dimensions are: knowledge (savoirs); skills of interpreting and relating (savoir comprende); attitudes (savoir être), critical cultural awareness (savoir s'engager), and skills of discovery and interaction (savoir apprendre/faire). First of all, knowledge is divided into two main parts: 'knowledge of self and other', and 'knowledge of interaction: individual and societal'. The second factor stands for the ability to understand and associate to documents form one's own and others' culture; it involves the skill of 'mediation'. The third, attitudes, deal with overcoming prejudice and holding back from stereotyping, where Byram (ibid.) encourages 'curiosity and openness' towards one's own and other cultures. The fourth represents the ability to critically evaluate and compare other cultures to one's own. And the last dimension draws attention to one's capacity to gain knew knowledge about various cultures and to use it accordingly in real life interactions.

One of the main goals of the European Union is the betterment and support of its member countries in all possible areas, and of course, this intention includes the improvement of language education. Inspired by the common policies, researchers and experts in the field of applied linguistics and education felt the need to generate a document that would guide education within the member states of EU (The Official Website of the European Union, 2014). The process of developing such a guideline has been actively put forward by the Council of Europe since 1971. The end result of the perseverance carried out by various educational groups and scientific foundations, across and beyond Europe, is known as the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment*; abbreviated as CEFR, or CEF.

In the field of teaching and assessing, CEFR provides language learners/users and professionals with a vast array of important information. It establishes six levels of foreign language proficiency with the intention of enabling the comparison of tests and their results across the borders of various nations. Moreover, the whole Framework implements 'intercultural dimension' into the main objectives of language teaching. The core idea of CEFR is to provide language learners with support in order to be able to communicate with speakers of other languages 'on equal terms'. The CEFR promotes plurilingualism, according to which it is necessary to let learners experience languages in their cultural contexts. These experiences expand their knowledge, and help them to develop their communicative competences *"in which languages interrelate and interact"* (CEFR, ibid., pg. 4).

Since the publication of the CEFR in 2001, several guides and materials have been issued to promote the framework, but also to help the readers in achieving a better understanding of its essence, aim, and purpose. In 2002, Byram, Gribkova, and Starkey, in their joint publication, gave an account on ways of developing learners' ICC, and noted that it was possible to carry out even if teachers had rather strict curriculum to follow. They reasoned that any theme in a textbook can be turned into an intercultural activity, and the 'key principle' was to let learners compare familiar situations with unfamiliar examples.

Authors such as Müller-Hartmann and Schocker-von Ditfurth (2007) also shared their thoughts and ideas on developing learners' ICC. According to them, the first dimension, i.e. 'knowledge' can be developed by providing students with great amounts of authentic materials, as well as inviting native guest, or speakers to the class. Creative tasks, projects and simulations where learners are able to experience belonging to the other culture, and viewing texts from different points of view, can help developing the second dimension of ICC, i.e. 'skills of interpreting and relating'. Learners' attitudes, i.e. the third dimension, are meant to be expanded by the use of various visual aids and brainstorming which increase their curiosity about other cultures, and also by the use of literature, or materials written about the lives of people from other countries. The development of 'skills of discovery and interaction' should be encouraged by finding pen pals from the target country, or by communicating via internet with foreigners, i.e. chatting and emailing. The development of the last dimension, i.e. 'critical cultural awareness', calls for the arrangement of situations where students can critically compare their country to others, e.g. how two countries view and deal with immigration.

Since the publication of the CEFR and other documents by the Council of Europe and the European Committee, the Slovak Republic has been zealously working on the reformation of its educational system. As a profound basis for all anticipated changes, a document, *The Conception of Foreign Language Education at Primary and Secondary Schools*, was approved by the Government of the Slovak Republic on the 12th of September, 2007. The implementation of the 'minimal target model' into primary and secondary schools started a year after its approval, and today the reformation of the Slovak educational system is in full swing. The main objective of the 'model' is to establish a higher degree of unity concerning the syllabi of foreign language education, as well as the unity of primary school graduates' profile and knowledge. Of course, the authors of the Conception did not fail to underline the importance of implementing cultural aspects into the education of foreign languages. They understood the necessity of improving learners' ability to interact in intercultural settings and developing their intercultural communicative competences.

Within our project we were also engaged with illustrating a few research works similar to the one we conducted in educational field. We introduced two works from the Slovak Republic, precisely by Ciprianová (2003) and Reid (2012), moreover two from the Czech Republic by Kostková (2012) and Zerzová (2012) and one carried out on an international level within the EU, known under the abbreviation LACE (2007), i.e. *Languages and Cultures in Europe*. Although some of these researches were carried out on different educational levels as ours, still they provided us with indispensable information which we used as the basis for comparing results.

## 2 Research Part

As for the main aim of our research, we set two; where one was to map the teaching of cultural aspects and development of students' ICC in English language classes, while the other was to investigate EFL teachers' understanding, knowledge, and attitude regarding the notion and the development of students' ICC. The nature of our research and the nature of these two research questions determined the methods of data collection. Within the first research aim we applied the method of non-participant observation, and with the other the method of interview.

The research was carried out with the co-operation of four EFL teachers and their groups of students, within four grammar schools in Nitra. In each English language class we observed five lessons and since there were four classes, the total of observed lessons was twenty. Within these observations the relevant information to our research was recorded into field notes. After finishing with this method, we moved on to interviewing the four EFL teachers.

All collected information needed attention and further processing, where we were guided mainly by researchers such as Gavora (2000), and Cohen and his colleagues (2007). The analysis of data involved arranging and categorizing them into primary groups or categories, which were later on split into smaller units, i.e. codes. This enabled us to move on to the final step of our project in the form of presenting our research results and findings in our diploma thesis.

Within the first method we formed four categories together with their belonging codes. Our outcomes brought information about: 1) the presence of cultural teaching and the development of learners' ICC; 2) the depth of cultural teaching; 3) concrete cultural aspects and dimensions of ICC developed, and 4) the teaching techniques and materials used by EFL teachers for the realization of cultural teaching as well as the betterment of students' ICC. In the majority of cases the results were far from reassuring, and we noted down serious flaws in foreign language education within the observed English language classes. For instance, 12 out of 20 lessons completely neglected the two aspects we were researching, i.e. cultural teaching and the efforts to develop students' ICC. Out of the 20 lessons 8 were devoted to cultural teaching and only 5 to developing students' ICC, while the majority of these 5 lessons were executed by the same teacher. The results also led us to the conclusion that 2 out of all 4 teachers ignored the importance of enhancing their students' abilities to become competent intercultural communicators. Amongst others, our observations recorded 3 whole lessons dedicated to cultural teaching, and all of them contributed to evolving students' ICC, while 2 out of them were executed by the same teacher. We also registered 1 instance of a 15-minute cultural aspect implementation, which was connected to the main topic of the lesson, but it omitted the development of ICC. The remaining 4 cultural teachings we named micro-instances, since they were presented in such swift manners that we found it hard to track them time wise. 2 out of these short instances were conducted by the same teacher with clear efforts to help progress students' ICC. These particular instances and those 2 that took up the whole lesson reflected the hard work of the very same teacher. We also managed to research that out of the 8 lessons, when cultural teaching was carried out, 6 of them embodied the visible side of culture, while only 2 provided students with the invisible side of it. Moreover, authentic and nought teaching materials were most popularly used among teachers, and out of all teaching techniques, explanations and discussions were preferred.

Moving on to the method of interview, we formed seven categories with their adherent codes. We were interested in areas ranging from the previous experiences of the four teachers within English speaking countries, through their attitudes toward cultural teaching, as well as their understanding and knowledge of ICC. We also focused on the frequency of implementing cultural aspects into the lessons, together with the teachers' estimate of their own and their learners' level of ICC. At the end of this method we asked teachers to enlist some of their ideas, or recommendations regarding the improvement of cultural teaching, as well as the development of students' ICC. Here again, the results brought rather negative, and in some cases even shocking revelations, where we concluded that the majority of the interviewed EFL teachers failed to enhance their students' knowledge, skills, and attitudes necessary to real life communicational situations with other cultures. According to our findings 3 teachers had different types of encounters with the English culture, while 1 of them did not have any. There were 2 teachers who claimed to have long-term experiences, but their attitudes towards these were rather opposing. 1 of them thought they were an important part of her life, and she understood the positive side of sharing them with her students, while the other regarded her experiences as good fun, but not important enough for sharing. The majority of teachers, i.e. 2 out of 4 complained about the lack of time for implementing cultural aspects into their lessons, and our results showed that 75 % of the them managed to do so only once a month. Also, 3 out of 4 teachers did not have sufficient knowledge about the notion of ICC, which made it impossible for them to develop it within their students. Only 1 teacher expressed the faith in her own and her students' knowledge of ICC, while 2 regarded their level of ICC as good and their students' as fair. The last teacher could neither judge hers, nor her students' level of ICC, since she admitted to have inadequate understanding and knowledge of ICC. 1 out of the 4 teachers pointed out to the lack of any comprehensible or complex guidelines for teachers especially concerning the development of ICC. She also noted that more support for EFL teachers would be greatly appreciated, and she expressed great interest in future projects and national, or international meetings regarding the notion and the development of ICC. The other 3 teachers claimed that positive changes in course books or in the supplementation of extra school materials would make a difference to their cultural teaching.

## 3 General Recommendations for Educational Practice

Following the presentation of our research result, we set a couple of general recommendations for educational practice, which should help overcoming the identified issues in cultural teaching, and the development of learners' ICC. These included: 1.) the importance of experiencing other cultures; 2.) the implementation of the university study subject put forward by Kostková; 3.) the promotion of existing publications on ways of developing ICC; 4.) and the provision of support for all EFL teachers.

Since our researcher has long-term experiences in an English speaking country, which have helped shaping her understanding of its inhabitants; therefore she finds it important for every English language teacher to experience the way of life, thinking, and behaviour of English people, at least for a short-period of time. According to her judgement and knowledge, such experiences can enhance and have positive effects on EFL teachers' lessons, and students, as well. Every experience, whether it was good or bad, should be taken as an addition to one's life, and as something that one could learn from and reflect on, but the ability to steer away from stereotyping and misjudging others was crucial.

Furthermore, the study subject established by Kostková could play an important role in widening EFL teachers' viewpoints and professional profiles. Our results showed that the majority of the observed and interviewed teachers did not have sufficient knowledge neither about the notion of ICC, nor about its development. We understand that not everyone had the opportunity to visit foreign countries, but Kostková's practices seemed to overcome the main deficiencies university teacher trainees had within ICC.

During our research, we have come across several publications regarding the notion of ICC and suggested ways of developing students' ICC; still our research results pointed out to the fact that teachers were not familiar with them. It is rather puzzling to us that we have been able to find publications promoting and illustrating the possible ways of developing students' ICC, while teachers noted to have problems with it. Further research based on the method of case study might uncover the reasons behind this finding.

Moreover, issues connected with the notion and development of ICC might be also resolved by offering more support for EFL teachers in a form of international and national projects, workshops, and meetings.

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# MANGA AS A LITERARY-VISUAL GENRE AND THE BASIC REQUIREMENTS FOR INTERCULTURAL COMPETENCE TO UNDERSTAND THE CULTURE-SPECIFIC PERCEPTION IN THEM

**Peter Borbély, Faculty of Education, Constantine the Philosopher University, Nitra**

**Abstract**

The aim of the work is to study comics as a literary-visual genre from the point of view of their interpretation, or rather misinterpretation as a consequence of not having enough knowledge about the target culture. It intends to direct us to the awareness of the interdependence of better understanding of culture, in this case, the Japanese, and understanding Comics more as a visual rather than as a literary genre. Readers of this thesis may not have appropriate comprehension of Manga culture itself, unlike in Japan, where most people are familiar with it. Therefore, the explanation of general terms is followed by a comparative and descriptive analysis of Manga and Comics as Visual/Expressive Culture. Its main aim is to prove that the graphic narration in Manga also functions as another language with a distinguished literacy and emphasise intercultural competence as an essential condition for the correct understanding of the work.

**Key words**

Manga, structure, visual language, interpretation, intercultural competence

This paper will be published in the Modern Education Review (ISSN 2155-7993)

# INTERTEXTUALITY AND COMICS

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**Abstract**
The aim of the thesis is to find, analyze and interpret various intertextual elements presented in comics as a genre of popular literature. The thesis examines intertextuality and several theoretical approaches made by different scholars. The thesis also defines comics, its history and all the components that are included in every comic book. Further thesis analyzes selected Batman comic books that are interpreted as model texts. The main comic book used for intertextual analysis is *Batman: Arkham Asylum: Serious House on Serious Earth*. This model text is compared with nonsense novel *Alice's Adventures in Wonderland* written by Lewis Carroll and with religions and various mythologies.

**Key words**
intertextuality, comics, graphic novel, Batman, Alice's Adventures in Wonderland

## Morrison's Wonderland (Intertextual Connection with Alice's Adventures in Wonderland & Through the Looking-Glass)

There are many connections between Morrison's Arkham Asylum and Carrol's *Alice's Adventures in Wonderland*. Similarities based on story and characters as well. Morrison used many symbols from Carroll's work and transformed it into his graphic novel. Furthermore McKean's drawing are often similar to the images from *Alice's*

*Adventures in Wonderland*. Morrison in his interview for Xstatic (1992) declared that: "*I'd read the Alice books and decided to put Batman into a similar situation - where he goes into a strange place, strange things happen to him…*"

**Epigraph**
*"But I don't want to go among mad people," Alice remarked.*
*"Oh, you can't help that," said the Cat: "We're all mad here, I'm mad, you're mad."*
*"How do you know I'm mad?" said Alice.*
*"You must be" said the Cat, "or you wouldn't have come here."*
Carroll (2001, p. 87)

First intertextual connection in *Batman: Arkham Asylum*, is the quote mentioned above. It is opening quote in *Batman: Arkham Asylum* that was taken over from *Alice's Adventures in Wonderland*. In Carroll's book Alice met Cheshire cat and was asking which way she should go. Cheshire cat replied that there are two ways. Cheshire cat told Alice that one way leads to Mad Hatter and the other to March Hare. Then the cat mentioned that they are both mad. Following conversation between Alice and Cheshire cat is in the quote mentioned above. This quote says a lot about Morrison's Arkham asylum. This opening quote prepares readers for what is going to happen in the book. The quote states that everyone in Wonderland is mad. This intertextual connection can be applied to this particular graphic novel. Arkham asylum generally in Batman universe is prison, where all of Batman's enemies, main antagonists of Batman are locked. Every single enemy of Batman has some kind of obsession and it could be said that all of them are mad. This is intertextual connection between both books. Wonderland is parallel to Arkham asylum. Everyone is mad in there and strange and odd things are happening in both worlds.

### Intertextuality Based on Characters

#### Behavior of Characters

Behavior of characters in Arkham asylum can be compared with characters in Wonderland. Almost all the characters in *Alice's Adventures in Wonderland* were rude and impolite to Alice. They just cared about themselves, about their obsessions and they ignored everything else. The Queen of Hearts cared about her power and croquet, the Hatter cared about his tea party, Cheshire Cat also cared only about itself, because the cat appeared only when it wanted. Behavior of characters in Wonderland was meaningless and it had no sense. In the same way characters in Arkham asylum cared only about themselves and their obsessions. Two-Face cared only about his coin, Maxie Zeus with his messiah syndrome cared only about his power, Clayface was obsessed with his illness, infection that he had and wanted to share with others. In this way characters from Wonderland are very similar to those from Arkham asylum.

There are many similarities in behavior of characters between both books, however, few differences can be found. One of the main differences is that one of the characters in *Batman: Arkham Asylum* was highly interested in main protagonist. Particularly Joker was obsessed with Batman, which is contrast to *Alice's Adventures in Wonderland*, where nobody was interested in Alice. Moreover personality of Two-Face dramatically changed. Two-Face couldn't make any decisions without his coin, although on the end of the story he made decision by himself, without the help of the coin, and his decision was right. This development of character is another difference with *Alice's Adventures in Wonderland*, where all characters stayed the same.

In conclusion, characters in *Batman: Arkham Asylum* share the same similarities with characters in *Alice's Adventures in Wonderland*. Characters in both books have obsessions and they are self-centered. They usually talk about their obsessions and ignore everything else around them. In the same way behavior of characters in both novels does not have any sense.

**Batman-Alice**

Alice and Batman as the main protagonists of their stories share similar characteristics. Alice was a girl with good manners and education, which came from wealthy English family. Alice's behavior was same to all characters, whether they were people or not, and her manners were noble. In the same way Batman also known as Bruce Wayne came from wealthy family. He was raised by his parents, mainly by his father Thomas Wayne, who was known as a humanitarian and philanthropist. Also Bruce's butler Alfred Pennyworth had strong influence on his education and principles. Both characters came from rich families, they were raised well and their manners were on high level.

Another similarity is change of behavior and attitudes of both characters during their stories. Alice was comfortable with her identity and is convinced that everything is made of clear rules and logical features. Alice as a main protagonist of a story came into Wonderland as a pure being and when she entered the world of fantasy and imagination where every rule is broken, her personality slightly started to change. She had to adapt her behavior and logic that could be applied only within the world of Wonderland. In the same way rational life of Batman underwent different changes in his logic, behavior and events that happened in Arkham asylum drove him to the edge of his sanity. To illustrate, Batman stabbed his hand with piece of glass just to get rid of the memories of dead parents. Another illogical act of Batman was when he released all the criminals from Arkham asylum. Batman wanted to set them free, in spite of the fact that he was the one who caught all of them. Alice and Batman made illogical actions and they decided to make them out of desperation.

Furthermore feelings of Alice and Batman can be compared. Alice was just lost in Wonderland and Batman was lured into Arkham asylum by Joker and other inmates that taken over this facility. During the conversation with Gordon Batman said that he is afraid but Batman is not. Both Alice and Batman did not want to be among mad people. Alice said that she does not want to be among mad people during conversation with Cheshire cat. Nevertheless when Batman was heading to Arkham asylum he told to commissioner Gordon that: "*I'm afraid that when I walk through those asylum gates, when I walk into Arkham and the doors close behind me... it'll be just like coming home*" (Morrison, 1989 p. 19). Main distinction between these characters in this stage is that Alice, even when sometimes in doubts, was sure that she is not insane. However this cannot be said about Batman. There is something strange about grown man that dresses like a bat.

Another similarity that both characters share is their social status. Alice is an intruder in Wonderland similarly like Batman in Arkham asylum. They are strangers and both characters do not belong to the other world. Alice was lost in Wonderland and she did not know what to do or where to go. Batman is in similar situation. He is forced by Joker to play the game hide and seek in the asylum and he is just walking through the asylum, trying to avoid other prisoners. They are not trying to solve their situation, they are just walking around and aroused by the things that happens to them.

**White Rabbit - Joker**

Different allusions can be found in the beginning of both stories. Allusions in characters and story. In Carroll's

*Alice's Adventures in Wonderland* Alice noticed White Rabbit with pink eyes that was wearing waistcoat with pocket watch. Similarly Joker's look in Arkham asylum corresponds with the look of White Rabbit. Joker's face on McKean's illustrations is completely white, including eyes, only his lips and area around eyes is red. Furthermore Joker is wearing long blue coat. Joker does not have pocket watch like White Rabbit, but illustration of broken pocket watch is included on introduction page in this graphic novel.

Moreover White Rabbit and Joker are not similar only in their appearance, but also they have same function in the beginning of both stories. In the first chapter of Alice's adventures in Wonderland, Alice started to follow White Rabbit that eventually guided her into Wonderland. Similarly the character of Joker was used in Arkham asylum. Joker and his associates taken over Arkham asylum and Joker is threatening to Batman that he is going to kill all of the hostages. He has only one condition, he wants Batman to come to the asylum, to the place to which according to Joker Batman belongs. Batman decides to agree and follows "White rabbit" into the asylum. Allusion between these two characters, White rabbit and Joker, is parallel. Both characters are leading main protagonists of the stories from real world into the world of the mad.

***Figure 1: The Joker, Morrisson, McKean (1985)***

***Figure 2: The White Rabbit, Carrol, Tenniel (2001)***

**Cheshire Cat - Joker**

Another similarity based on look is between Joker and Cheshire cat. In *Alice's Adventures in Wonderland* Alice walked into the house of Duchess and saw a cat on the floor. She asked Duchess why that cat grins like that. Duchess replied: *"It's a Cheshire cat, that's why"* (Carroll, 2001). Joker possesses the same attribute. He has always grin on his face, no matter what is happening around him. Furthermore, in the notes of *Alice's Adventures in Wonderland* is grin of Chashire's cat described as following: *"grinning like a Cheshire cat- was a popular simile whose origin has never been satisfactory explained"* (Carroll, 2001). Reader cannot be sure why is Cheshire cat grinning. In the same way Joker's grin was never explained and is remaining secret. One of the explanations, probably the true one, could be that Joker is just mad. Moreover when Cheshire cat wanted to speak with Alice, firstly only her grin appeared. Cheshire cat's eyes with mouth appeared first, following with the head and body. In the same way in *Batman: The Killing Joke* (Moore, 2008) the Joker appears to the reader. On a title page of this graphic novel are visible only Joker's eyes and on a next page his whole head is visible with the same expression in his eyes. In conclusion Cheshire cat and Joker share the same characteristic grin which is inseparable part of their personality.

Cheshire cat and Joker have similar expression on their face but their personalities could be compared as well. When Alice was playing croquet with the Queen of Hearts, Cheshire cat appeared to her. Alice was pleased by its presence and told to herself that finally she has somebody to talk to (Carroll, 2001). Alice considered Cheshire cat as an only reasonable character in Wonderland, who's advices were quite reasonable. On the other hand, Joker's behavior seems to be insane and illogical and not reasonable at all. Although according to Dr. Adams, main psychiatrist in Arkham asylum, Joker's condition is some kind of super- sanity (Morrison, 1989). Furthermore Dr. Adams explained to Batman, that Joker's perception of reality is twisted and he has no control over the information that he is receiving. As a result, Joker has to create new personality every day according to chaotic information that he receives (Morrison, 1989). Hence Cheshire cat and Joker, excluding the main protagonists, are the most 'sane'characters.

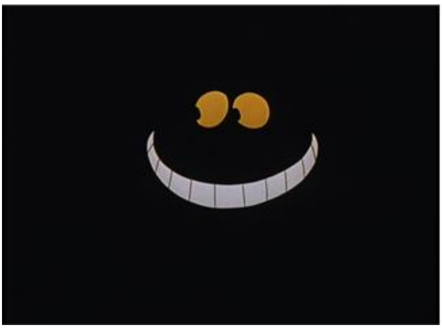

***Figure 3: Cheshire cat´s grin, Geronimi (1951).***


***Figure 4: Joker´s grin, Moore, Bolland (2008).***

**The Mad Hatter**

Other character in *Batman: Arkham Asylum* that was based on Carroll's *Alice's Adventures in Wonderland* is Mad Hatter. Hatter's look was not described in *Alice's Adventures in Wonderland* and his appearance was left to reader's imagination. Although illustrations by Tenniel in *Alice's Adventures in Wonderland* (Carroll, 2001) describes him as a short man with big head and a large nose. Furthermore the Hatter is wearing suit, jazz bow and he has big hat on his head with the card on which is written *"In this style 10/6"* (Carroll, 2001). The Hatter looks the same in Disney's animated feature Alice in Wonderland directed by Geronimi (1951). This character also appeared in *Batman: Arkham Asylum (1989)*. In this graphic novel the Mad Hatter, as he is called in Batman universe, is older man dressed in a suit and he also has a big hat on his head.

***Figure 5: The Hatter, Carrol, Tenniel (2001)***

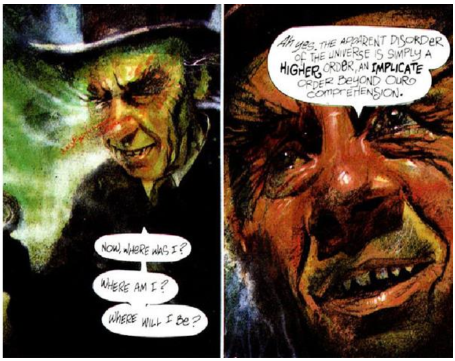


***Figure 6: The Mad Hatter, Morrisson, McKean (1985)***

In addition, Mad Hatter is sitting on a mushroom-shaped pillow, he is smoking tobacco-pipe and the room is full of smoke. The very same scene can be seen in animated feature Alice in Wonderland where Caterpillar sitting on a giant mushroom is smoking tobacco-pipe when talking to Alice. In other words Mad Hatter's look was inspired by illustrations in *Alice's Adventures in Wonderland* as well as by Disney's animated story *Alice in Wonderland.*

***Figure 7: Caterpillar, Carrol, Tenniel (2001)***


***Figure 8: The Mad Hatter, Morrisson, McKean (1985)***

Mad Hatter's first appearance in *Batman: Arkham Asylum* is very similar to the scene from Carroll's *Through the looking-glass*. After Batman escaped from Scarecrow he stumbled on a mirror, behind which he heard some noise. Batman touched this mirror and it begun to lose its reflection and in a while Batman could have seen through the mirror. Naturally, on the other side of the mirror was Mad Hatter. Moreover, everything behind the mirror was full of smoke and misty. This scene is very similar to Carroll's through the looking glass. Alice was pretending that on the other side of the mirror is different world and in a while she could see inside this world through this mirror. When she came closer to the mirror she said: *"It's turning into a sort of mist now, I declare! It'll be easy enough to get through"* (Carroll, 2001 p.160). Thus Batman's mirror and Alice's mirror had same attributes, both of the characters could see through mirrors on the other side and both mirrors were misty and clouded. Furthermore Alice could get through this mirror into the other world, nevertheless Batman's mirror became regular mirror after Mad Hatter finished his speech. The 'mirror scene' in *Batman: Arkham Asylum* contains many allusions which Morrison wove into his own work while he preserved the originality and uniqueness of his own work.

***Figure 9: Alice and the mirror, Carrol, Tenniel (2001)***


***Figure 10: Batman and the mirror, Morrisson, McKean (1985)***

Mad Hatter is one on the antagonist in *Batman: Arkham Asylum*. The look is not the only thing that connects both characters. Moreover these characters share almost the same name. The Hatter in *Alice's Adventures in Wonderland* is often referred as the Mad Hatter although this name was not mentioned by Carroll. On the other hand the Hatter is referred as mad by the Cheshire Cat. Also the first chapter where the

Hatter appears is called *A mad tea-party* (Carroll, 2001). There are several clues for the reader that the Hatter might be mad. Although the name Mad Hatter is inspired by phrase "*Mad as Hatter; Hatters could suffer from hallucinations and related afflictions as a result of mercury poisoning contracted in the course of their work*" (Carroll, 2001 p. 284). In like fashion in *Batman: Arkham Asylum* the Mad Hatter appears to be insane. He is patient in mental hospital, in this case Arkham asylum, which means that he is mentally ill. He is clearly obsessed by Carroll's Alice and he has pedophilic overtone. The Mad Hatter mentions that he is interested in children, especially little blonde girls. Furthermore he calls these girls as "*little shameless bitches*" (Morrison, 1989). Little blond girls can refer directly to Alice. In many adaptations Alice was portrayed as little blond girl in a dress, including Tenniel's illustrations in *Alice's Adventures in Wonderland* (Carroll, 2001). Moreover by the word 'shameless' can author also refers to Alice. In *Alice's Adventures in Wonderland*, during tea-party with the Hatter, Alice had few confrontations with the Hatter. He was considering her as stupid and rude, just because she was speaking her mind and in this case it can be said that Alice was shameless.

In *Batman: Arkham Asylum* the Mad Hatter uses many other allusions that refer to *Alice's Adventures in Wonderland*. First of all Mad Hatter's appearance in *Batman: Arkham Asylum* is accompanied by the quote from *Alice's Adventures in Wonderland*. As Batman approaches Mad Hatter he says: *"Twinkle, twinkle little Bat! How I wonder what you're at!"* (Morrison, 1989, p. 70). This parody of *"Twinkle, twinkle little star"* was used in *Alice's Adventures in Wonderland* by the Hatter and caused him a lot of trouble. Queen of Hearts ordered to cut Hatter's head off, because he was *"killing the time"*. In *Batman: Arkham Asylum* the Mad Hatter used this as a provocation towards Batman.

During Batman's encounter with Mad Hatter another allusions with *Alice's Adventures in Wonderland* are used. As Mad Hatter speaks about Arkham asylum he mentions that: "*Sometimes I think the asylum is a head. We're inside a huge head that dreams us all into being*." (Morrison, 1989 p. 72). Mad Hatter is clearly speaking about *Alice's Adventures in Wonderland* and comparing Arkham asylum with Wonderland itself. Naturally Alice dreamed Wonderland as well as all characters in it. At the end of the story Alice woke up and told to her sister: "*I've had such a curious dream*" (Carroll, 2001 p.141). This proves that everything what happened in Wonderland and everyone who was in there is just a creation of children's mind, the whole story was just in Alice's head. In this case Morrison took the whole idea about the dream and used it as an idea of Mad Hatter. In addition, Mad Hatter continues with his idea about dream and compares Batman with Alice: "*Perhaps it's your head Batman*" (Morrison. 2001, p.72). In the same way as Alice created all the characters in her dream, Mad Hatter suggests that everyone in the asylum is just creation and dream of Batman. Finally Mad Hatter brings his speech to an end with these words: "*Arkham is a looking glass. And we are you.*" (Morrison, 2001, p. 72). Mad Hatter uses many intertextual connections and allusion in his speech. He is even calling asylum as "looking glass" what is naturally part of the name of Carroll's book. Moreover the glass itself is included during his monologue. It divides Batman from Mad Hatter. In conclusion Mad Hatter's speech about the 'head' and a 'dream'clearly refers to Carroll's *Alice's Adventures in Wonderland.*

The whole scene with Mad Hatter symbolizes and imitates Carroll's *Alice's Adventures in Wonderland* and contains a lot of intertextual connections between both works. Almost everything that Mad Hatter says in *Batman: Arkham Asylum* has some kind of connection with *Alice's Adventures in Wonderland*. Moreover, Mad Hatter is directly pointing on

Carroll's work by directly quoting passages out of *Alice's Adventures in Wonderland*.

**Two-Face**

Another character who is using reference to *Alice's Adventures in Wonderland* is Two-Face. He is also a patient in Arkham asylum. Two-Face's personality is demolished by doctors. They took the coin from him, the coin according to which he was making decisions, and replaced it with dice. This die gave him six decisions instead of two. Furthermore, doctors replaced dice with pack of cards which gave him even more options. As a result Two-Face could not make even simple decisions, for example if he should or should not go into the bathroom. The reader can see these cards in Two-Face's hand. This is first intertextual reference to *Alice's Adventures in Wonderland*, where pack of cards was an army of Queen of Hearts. Also deck of cards was main imagery in *Alice's Adventures in Wonderland*. In the same way deck of cards occurs every time when Two-Face appears. For instance Two-Face is making house of cards, he is holding pack of cards in his hand. In conclusion, the main imagery of *Alice's Adventures in Wonderland* was also used in *Batman: Arkham Asylum* and is portrayed by Two-Face.

Furthermore, illustrations of Two-Face refer to the second Carroll's book Through the looking-glass and what Alice found there. This book is based on a game of chess and plot takes place on a giant chessboard. In the same way symbols of chess are included in *Batman: Arkham Asylum*. For example the illustration of Two-Face contains background that looks like chessboard. Also detailed drawing of the knight, possibly the pawn is illustrated in front of this chessboard. The main protagonists in Through the looking glass are represented by chess pieces. This can refer to Alice, who was the pawn in this story. Moreover, this illustration contains random words written on scared side of Two-Face's head. Among these words there are two references to *Alice's Adventures in Wonderland*. The word '*queen*' can refer to the Queen of Hearts and the word '*cup*' can refer to a "Mad tea-party". Therefore Two-Face's appearance symbolizes both Carroll's books. Morrison used the character of Two-Face as a reference to *Alice's Adventures in Wonderland* by pack of cards and Through the looking-glass by illustration of a chessboard and drawing of a pawn.

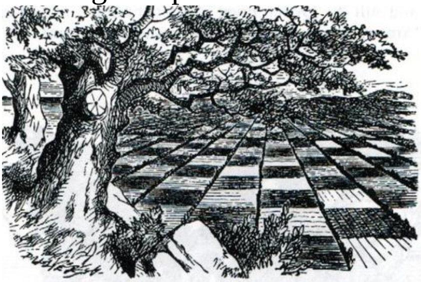

***Figure 11: Field as a chessboard, Carrol, Tenniel (2001)***


***Figure 12: Two-Face, Morrisson, McKean (1985)***

As it was previously mentioned, scenes in *Batman: Arkham Asylum* with Two-Face refer to both Carroll's books, by the use of cards and chessboard. Although the most significant Two-Face's reference to Alice is in the end of this graphic novel. During Batman's trial Joker suggests that Batman should stay with them in the asylum. Batman recommends that Harvey Dent (Two-Face) should decide his fate. Afterwards Batman returns the coin (which he previously obtained from Dr. Adams) to him. In this stage Two-Face is able to make decision. He says that if the scratched side lands up Batman dies, if unmarked side lands up Batman can leave. Then Two-Face tosses the coin and tells Batman to leave. After Batman leaves the asylum, Two-face is still looking at a coin. At this point reader can see that coin landed scratched side up, which means that Batman should die there. Afterwards Two-Face recites passage from *Alice's Adventures* *in Wonderland*: “*Who cares for you? You’re nothing but a pack of cards*” (Morrison, 1989 p. 114). This quote is used in *Alice’s Adventures in Wonderland* directly by Alice. Firstly Alice mentioned pack of cards when she was talking to the Queen of Hearts and was scared. Afterwards she told to herself: “*they’re only a pack of cards after all*” (Carroll, 2001 p. 102). Alice wanted to cheer herself up and she realized that Queen’s soldiers could not hurt her because they were only cards. Moreover the quote used in *Batman: Arkham Asylum* represents the same thing in both stories. In *Alice’s Adventures in Wonderland* during the trial Alice had an argument with the Queen of Hearts, who ordered to her soldiers to cut off Alice’s head. Alice stood for herself and said the quote mentioned above. Then she tried to beat the cards off and woke up next to her sister. Similarly Two-Face after reciting the passage from *Alice’s Adventures in Wonderland* knocks down the house of cards that he previously made. Both character by beating off the cards proved their strength to themselves. Alice overcame her fear and was able to wake up. In the same way Two-Face was able to make his own decisions without the help of cards or coin. House of cards was the symbol of judgmental facility that Two-Face should create. The story of *Batman: Arkham Asylum* is closed by Two-Face. Both stories end up with the quote about the cards.

***Figure 13: Alice and the cards, Carrol, Tenniel (2001)***


***Figure 14: Two-Face and the cards, Morrisson, McKean (1985)***

In conclusion, *Batman: Arkham Asylum: Serious house on serious Earth* is an intertextual masterpiece. Morrison was clearly inspired in his writings of the story by *Alice's Adventures in Wonderland*. Morrison used plenty allusions, symbols and mainly characters from *Alice's Adventures in Wonderland* and remade these components into more serious and included them in his own work.

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# AUTOBIOGRAPHICAL ASPECT OF JAMES JOYCE'S WORK

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**Abstract**
The aim of our work is to analyze the work of James Joyce and, based on knowledge obtained from works about him, to find common features between his work and his life. The thesis has four parts. In the first one we briefly introduce the author, his life, education, his work and the opinions of his peers on him. In the remaining parts we analyze his most important works, while using the opinions of experts as well as our own interpretations, highlighted by quotations. The works we introduce are: *A Portrait of the Artist as a Young Man*, *Dubliners* and *Ulysses*. We show parallels with the author's life, as well as how his controversial opinions were reflected. In the conclusion, we present a brief summary of the found information.

**Key words**
James Joyce, *Dubliners, A Portrait of the Artist as a Young Man, Ulysses*, autobiography

James Joyce is a name which cannot be overlooked when speaking, not only about Irish literature, but literature in general. James Aloysius Joyce was one of the most important literary figures during the movement known as modernism. It was an era of great change in the world of art, as artists were fed up with the way the world progressed and how they were expected to create their works. Therefore they searched for new, innovatory methods through which they could simultaneously also criticize modern society and the direction humanity was heading into. The world of literature was no exception to this and many writers attempted to create a new style of writing, which would aid them in their own personal rebellion against dogmas and standards. Among these new innovatory authors were names such as Virginia Woolf, D.H. Lawrence, Joseph Conrad, William Faulkner and the most prominent and influential one: James Joyce. Joyce perfected the stream-of-consciousness technique which may be considered the signature style of modernists. He not only created this highly innovative style of writing, but also captured the attention of the whole world with his opinions, which included his headstrong hatred of the Catholic Church, his belittlement of nationalism and his overall critique of modern society. But Joyce was not only a critic of the outer world, he also admitted his own mistakes and his own flaws in his works, highlighting that he himself was a damaged being.

Despite Joyce's genius and talent for writing, his work would never achieve anything, if not for the formative elements of his life. This is true for all great writers (and artists in general) as everyone is affected by their life events. Therefore we shall first explore the main events of Joyce's life so that later on, when we will deal with his works, the connections between them and the author's life will become more apparent.

James Joyce was born on the 2nd of February 1882 in Dublin. His full name was James Augustine Aloysius Joyce and he was born to John Stanislaus Joyce and Mary Jane Murray Joyce. James had nine younger siblings (his older brother John died only eight days after being born). When James was born, the Joyce family led a comfortable life, however, throughout the years they plummeted towards poverty, an aspect which later influenced Joyce's writing.

According to Fargnoli and Gillespie (2006) the reason for the financial collapse of the Joyce family was John's inability to sustain such a large family. This was not mere incapability to find decent work. According to the authors, Joyce's father was used to a comfortable life and getting everything he wanted in his youth, therefore had no idea of the hardships that came with having a large family.

As young James was constantly listening about nationalism it affected him and would later become an important part of his writing. He also wrote a poem about Parnell at quite a young age. However, Joyce later realized that nationalism was just a means for John to excuse his failure as a father. This realization was an important mark upon his later works, where he shunned nationalism as an escapist method from ones responsibilities (Fargnoli, Gillespie, 2006).

Joyce attended a Jesuit school called Clongowes Wood College from 1888 to 1891, when he had to quit because of financial reasons. Later he started studying at Belvedere College, also a Jesuit school. At this time, Joyce was exceptionally close to his younger brother Stanislaus who became his constant companion (The Biography Chanel Website, 2013).

Joyce's Jesuit training made him into a religious young man and he was very close to entering priesthood, an act which filled his mother with joy, however, after meeting up with many young literary men he began to be highly critical of not only the Church, but Irish nationalism as well (Gradesaver, n.d.). This would later break the heart of Joyce's mother, who begged her son to reconcile with the Church on her deathbed. A plea that the young author refused.

His Jesuit education went even further when he started attending University College in 1898. By that time Joyce became mainly known for his iconoclastic views which often provoked angered debates with the many Catholics attending the University. This was the beginning of Joyce's infamous view and hatred for the Church.

Eventually Joyce left Ireland, and returned only briefly when his mother was ill. His first destination was Paris where he intended to study medicine. He returned briefly to Dublin in 1903. After his mother passed away, he met his future wife Nora Barnacle and shortly afterwards they left together for the continent

Fargnoli and Gillepsie (2006) provide a list of many influential individuals who have been acquaintances of Joyce. We picked a few of the more interesting names in the list to offer a better understanding of how Joyce was viewed by his contemporaries.

Among his supporters were T.S. Elliot, Samuel Beckett, Carl Jung (who also treated Joyce's daughter with her mental problems) and a very interesting relationship with Ezra Pound with whom Joyce enjoyed a strong friendship which later faded because of artistic differences as well as Joyce's disgust at Pound's growing fascist opinions. Joyce also had a friendly rivalry with fellow Irish author William Butler Yeats.

However, not everyone viewed Joyce in a positive light. *Ulysses* was banned from the UK and US for many years. Sisley Huddleston (1922), a writer for The Observer in Joyce's time, wrote that the very aspects which made the story unacceptable for conservative readers, made it incredibly wholesome and gave it a huge artistic measure. Fellow modernist writer Virginia Woolf was also opposed to Joyce's work.

From an autobiographical point of view, the author's most important work is *A Portrait of the Artist as a Young Man*. While it is not an autobiographical novel per say, the main character bears a striking resemblance to James Joyce. Anyone who has studied the life of James Joyce can see strong parallels between the life of the author and his fictional alter ego. Joyce even used the pen name 'Stephen Daedalus' to publish his first works.

We believe that *A Portrait of the Artist as a Young Man*, from a certain point of view, could be considered the spiritual, more personal, successor to *Dubliners*. In *Dubliners*, Joyce illustrates the way people live in Dublin, how they are paralyzed and are unable to free themselves (more on this further on). In A Portrait, Joyce shows this same notion through the eyes of a single character, who struggles to survive in a hypocritical society while keeping his artistic values intact. The young artist eventually realizes that escape is the only way to free himself and, from our own view, therefore save himself from the fate of the characters in *Dubliners*.

According to Thornton (1994) the novel is not only autobiographical in its nature, but it manages to also capture a certain 'anti-modernist' feeling, even though the author clearly admits that this is completely up to interpretation. The author believes that Joyce is capable of mocking values, as well as modernist customs, all the while staying true to telling the story of his own life.

An important aspect was the confusion through which young Stephen had to go through. This confusion is mainly highlighted through the bullying which the young hero has to endure. One particular act of bullying was when the other children teased Stephen whether he kissed his mother or not. Stephen doesn't know the right answer to this as the others seem to make fun of him regardless of his answer. In truth it was his own confusion which amused the other boys. This quotation illustrates the scene: *"They all laughed again. Stephen tried to laugh with them. He felt his whole body hot and confused in a moment. What was the right answer to the question? He had given two and still Wells laughed. But Wells must know the right answer for he was in third of grammar."* (Joyce, 1996b: p.15)

Later, when attending Belvedere College, Stephen becomes a model student as well as an artist. He uses these weapons as a means to fight bullies who still embitter his life. This quotation supports our notion: *"Stephen's moment of anger had already passed. He was neither flattered nor confused, but simply wished the banter to end. He scarcely* *resented what had seemed to him a silly indelicateness for he knew that the adventure in his mind stood in no danger from these words: and his face mirrored his rival's false smile."* (Joyce, 1996b: p.89). Joyce was also a model student while attending Belvedere, and he was an actor in college plays, just like Dedalus. Joyce became very popular among students as well as mentors, thanks to his keen intellect and sharp wittiness.

Through Stephen Dedalus we witness the fall of Simon Dedalus, who becomes more and more nostalgic as he fails to sustain the well-being of his family. The following quotation presents this: *"Stephen walked on at his father's side, listening to stories he had heard before, hearing again the names of the scattered and dead revellers who had been the companions of his father's youth. And a faint sickness sighed in his heart."* (Joyce, 1996b: p.103). There is also a strong parallel between how Simon and John Joyce dealt with these problems. Instead of looking into the future, they turn to the past, where they reminisce about the way things were and escape their responsibilities by drinking away the little wealth they still have left. Ironically, this led to even greater anguish within both the fictional Dedalus family as well as in the real life Joyce family.

In the following sections of the book, we see how the feelings of alienation are infesting Stephen's mind. He is astonished by the epiphany that his curiosity regarding sex is not uncommon, and that other young men experience something similar in their lives. Stephen attempts to reconnect with his family, but he still feels distant from them, as if he never found any true happiness with them. This was likely an important factor in his final decision to leave Ireland. Yet another aspect which Joyce and Dedalus have in common.

At two particular points in the novel, we can witness a drastic change in the personality of Stephen Dedalus. These are signs of maturing, not only in the physical sense, but also maturing as an artistic person. As the entire novel is mainly about the development of the artistic sense in a young man (or, to be more precise, the artistic development of Joyce himself), these two points are key to the entire story.

The first such moment is one we have already explored. It is Stephen's transformation while at Belvedere, where he started using his intellect and his wit to fight off the numerous bullies who have tortured him all his life. Therefore, we will focus on the second moment, which may be brief, but it is an essential moment in the book: Stephen's walk on the bridge by the end of the Fourth Chapter, when he has an important epiphany and is suddenly freed from the fear of damnation that has chained him in the previous chapter.

As Stephen crosses the bridge, he encounters several priests and is shamed by the knowledge that he is unable the live the pious live they do and that he cannot rid himself of impure thoughts. He feels confused and lost in thought when he hears the voices of his classmates. They cry out *"Here comes the Dedalus"* (Joyce, 1996b: p.191). While their cries are merely for amusement, this suddenly inspired Stephen. He realizes that his destiny is to be like his mythical namesake, to challenge everything that is known to mankind and to soar into the skies despite the danger of death. This is seen in the following quotation: *"He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing, new and soaring and beautiful, impalpable, imperishable."* (Joyce, 1996b: p.193)

Next, we can show parallels between Stephen's classmates and Joyce's classmate from their University period. First we have the character only known by his surname called MacCann. According to Fargnoli and Gillespie (2006) the character is based on Joyce's classmate Francis Sheehy-Skeffington. Next, there is Davin, who based on Fargnoli and Gillespie (2006) is modeled after George Clancy, another of Joyce's classmates and close friends. Their relationship is very interesting. They are very good friends, even to the point, where Davin addresses Dedalus familiarly 'Stevie'. However, when regarding their views of the world, they are complete opposites. The character of Cranly could be described as Dedalus' greatest ally and perhaps his truest friend at the University. They are like minded and spend much time together, musing over art, mocking the Church and laughing at nationalism. According to the English Department of the Creighton University (n.d.) this character was based on Joyce's close friend John Francis Byrne.

Lastly, we have the character of Vincent Lynch, who is based on Vincent Cosgrave a former friend of Joyce who became a Judas figure when he tried to separate Joyce from Nora Barnacle.

Nationalism is one of the many themes which Joyce explores in his works. His negative view of nationalism puts him in very sharp contrast with not only other Irish authors, but with other authors throughout the world. Through Stephen Dedalus, we see Joyce's own struggle in a country which is blinded by its own obsolete pride. Whether we agree with the author or not, it remains clear that he viewed nationalism as a redundant quality. In A Portrait we see how he came to view nationalism this way.

We believe that the most profound expression of Joyce's distaste toward nationalism is found in the final chapter of the novel, when Stephen has a debate with his nationalistic friend, Davin. Here, we find one of the most important quotations of the novel, one which catches the attention of all readers and may be considered to represent the basic building block upon which Joyce built his life, his exile and his art. This is the said quotation: *"The soul is born, he said vaguely, first in those moments I told you of. It has a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of* *nationality, language, religion. I shall try to fly by those nets."* (Joyce, 1996b: p. 231). Here it is clearly said that Joyce (through the character of Stephen Dedalus) believed nationality and religion to be chains which restrict one from personal growth. It is one of the many factors which made him one of the most controversial, but also most memorable, artists of all time.

After Stephen's first sexual experiences and his visits to prostitutes, he begins to feel 'contaminated' by sin. While he still attends every mass, he finds it hard to pray and believes that he is being 'infested' by every deadly sin. However, he also believes that he might be eventually forgiven and this gives him comfort. We interpret this as an attempt to shrug off some of the guilt with the notion that his sins will be forgotten one day, regardless of their nature.

The third chapter of the novel regards mainly Stephen's increasingly sinful nature and it eventually slips into a three day service by Father Arnall where he vividly describes Hell. Joyce used many biblical references, as well as his own artistic expressions to give the reader a truly horrifying image of what awaits sinners after they die. In our own view, we see this chapter as Joyce's way to express the Church's methods of captivating the hearts of people. Even a stalwart sinner, such as Dedalus is eventually 'broken' by the vast imagery of pain and suffering which Christianity offers as an alternative to not living by their dogmas.

Lastly, there is the final important conversation between Stephen and Cranly. Here, Stephen explains his inability to even pretend serving the Church anymore, despite the fact that his mother wishes it. Stephen declares his disgust and feelings of betrayal by not only the Church, but also by his nation and the paralyzed society he grew up in. This part contains arguably the most recognized quotation of the entire novel: *"I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church:*

*and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use – silence, exile, and cunning."* (Joyce, 1996b: p.281). It is here that Stephen decides to leave Ireland and to pursue his own artistic happiness. From all the information we have gathered and presented, it is clear that Joyce also had a similar realization in life and this single quotation can give us valid reason to believe that James Joyce and Stephen Dedalus, are in fact, the same person.

*Dubliners* is a collection of short stories by James Joyce. It was a major success for the author, and is also considered the most easily received work he ever made. The stories focus on the lives of middle-class citizens of Dublin, their hardships and the paralysis that binds them all. It shows a critical view of the turn-of-the-century society and while not directly autobiographical, it is overflown with Joyce's opinions and his worldview. Many authors (including Fargnoli and Gillespie who published a critical book on all of Joyce's works) divide the collection into four parts: Childhood, Adolescence, Adulthood and Public Life. We shall also use this division to present the stories and bits of Joyce's personality in them.

The childhood section of *Dubliners* contains mainly references on how people first encounter gruesome things such as death, perverseness, sexuality, even love and vanity. It shows us the struggle of the young mind as it tries to grasp these new concepts and integrate them somehow into their inner world. In other words, we see how certain 'darkness' creeps into a child's mind, such as the acceptance of death (The Sisters), witnessing perverseness (An Encounter) and realizing the vanity of love (Araby). It serves as a foreboding to what will come in the following stories.

The adolescence section shows us notions of insanity, poverty, greed and incapability to fulfill ones dreams in a society controlled by clerical and social dogmas. It features the stories Eveline (a young woman incapable of escaping her life), Two Gallants (about scheming young men), After the Race (about greed and higher society) and The Boarding House (How society forces young people into decisions against their will). Overall, it is collection of frustration which young men and women have to endure, before they establish themselves in the world.

Overall, the adulthood section is filled with mainly frustrated and unaccomplished individuals who are paralyzed not only by society, but also by their lack of options to change their life now that they have reached an age when their responsibilities bind them. In A Little Cloud we are presented with a would-be poet, who has to struggle with family life. In Counterparts we see a bitter alcoholic who vents his rage on his own family, while contrary in Clay we see a woman whose goodness has made her the center of ridicule. Lastly, in A Painful Case we see the result of total social alienation and its cost. To conclude, this could be interpreted as Joyce's way of saying that people should pursue their dreams while they are young.

The last section, known as Public Life, focuses on specific social phenomena of Joyce's time. The first story, entitled Ivy Day in the Committee Room, shows us the corruption of politics, the second one, A Mother, presents how a parent is capable of misusing and wasting her child's talent for her own profit, while in Grace, we see the justification of the flaws of the Church. Lastly there is the final story, called The Dead, which is a grand ending to the collection, recollecting everything which has been expressed in the other stories, ending with an epiphany inspired by a life event of James Joyce himself.

In conclusion, the entire collection is an incredible amalgam of different themes, bound together by the presence of mental paralysis and a sense of hopelessness. The author highlights all the reasons why he decided to leave Dublin. It is not only a collection of short stories, but a collection of thoughts and opinions of a visionary man and while it may appear depressing at times, Joyce's stories may actually serve the betterment of the world if readers take the life lessons that James Joyce is offering.

While *Dubliners* and *A Portrait of the Artist as a Young Man* are both very well-known and acknowledged works of literature, *Ulysses* remains the most important and most famed of all of Joyce's works. While there are not as many direct autobiographical elements as found in A Portrait, it would be a great mistake to omit *Ulysses* from any work regarding Joyce. The style and narration of the book is one of the most complex ones found in literature, and many readers find themselves unable to finish the book as it is simply too difficult to comprehend the narrative. One of the most interesting facts about *Ulysses*, mainly for those who read other works by Joyce, is that during the book we see the return of many characters from both *Dubliners* and *A Portrait of the Artist as a Young Man*.

Naturally, the most important of the previous characters, who not only returns, but also has his own narrative, is Stephen Dedalus, the main character of *A Portrait of the Artist as a Young Man*, and the alter ego of James Joyce. According to McBride (2001) Stephen Dedalus may even be considered the 'author' of *Ulysses*, as the focus of the narrative follows the exact same goal which Dedalus follows in his thoughts, that is to transcend the physical world and sensual perception through art. The same author argues that while such theories have existed ever since *Ulysses* was first published, most of the experts who are in favor of it are actually undermining this theory as they focus too heavily on the common autobiographical aspects between James Joyce and Stephen Dedalus.

We already analyzed earlier in our work that Stephen Dedalus shared many biographical elements with James Joyce in *A Portrait of the Artist as a Young Man*. In *Ulysses*, these elements are widened. For example, between A Portrait and *Ulysses*, Stephen attempted to study medicine in Paris, which is the same case as with James Joyce. Also both Joyce and Dedalus briefly lived in the Martello Tower in Sandycove.

In our own view, the most important common aspect between Dedalus and Joyce, when regarding *Ulysses* is the death of their mothers. Both of them returned to Ireland merely to be by their mother's side and both of them failed to fulfill the last dying wish of their mothers: To reconcile with the Catholic Church and kneel at her deathbed. This is one of the most important aspects when regarding Stephen's character in *Ulysses* as he constantly returns to her image. He stands by his decision to defy the Catholic Church, but he also feels remorse for letting his mother down. He feels great anger towards those who consider him to be selfish because of this act, as they do not know his inner feelings. McBride (2001) states that the presence of Dedalus' mother, or more specifically the hallucination about her that Stephen has near the end of the book, represents Stephen's own fear of death, which he tries to overcome by creating an immortal work of art.

Other characters which reappeared from A Portrait include Lynch, who as we already mentioned, is based upon Vincent Cosgrave, Joyce's former friend. We also see the return of Simon Dedalus, Stephen's alcoholic and irresponsible father. Joyce showed Simon as a popular person, but who ultimately fails at his task of supporting his large family.

A new character introduced in *Ulysses* who was based on a person from Joyce's life is Malachi 'Buck' Mulligan, the medical student with whom Stephen stays at Martello Tower in the beginning of the book. James Joyce also stayed with a medical student at Martello Tower for several nights during his visit of Ireland in 1904. This student was called Oliver St. John Gogarty, a well-known Irish poet and Otolaryngologist.

In our own view, Joyce's obvious resentment of the Catholic Church is once again seen through Stephen Dedalus. However, when regarding Mr. Bloom, we believe he is the means by which Joyce shows us how the everyday man sees religion. For Mr. Bloom it is a mere mask which he wears to be accepted by society. He is born a Jew (although uncircumcised), but converts to Protestantism and later in his life, in order to marry, converts again to Catholicism. While often ridiculed by the Catholic inhabitants of Dublin he seems to be disinterested in religious dogmas and contemplates about religion with an open mind.

Based on Reinares (2008) Bloom represents, despite his aura of simplicity, a much greater man than the majority of characters in *Ulysses*. The main reason for this is the fact that he is not bound by blind Irish nationalism or by the restraints of religion. Bloom's lack in both of these aspects make him the center of ridicule of many 'great Irishmen' who spend their days and nights drinking, praying and living out their lives without even considering other possibilities and furthermore continue to humiliate Bloom behind his back despite the fact that they are much lesser men (Reinares, 2008). We believe that this is the reason why Bloom and Dedalus connected on a father-son level, which Stephen never achieved with his father. Leopold Bloom shares much more in common with the young artist than his own father.

Today most critics as well as literary experts agree that *Ulysses* is a remarkable work of literature despite (or perhaps because of) its vulgarity, themes of sex, masturbation, adultery, the belittlement of the Catholic Church and nationalism and the inner turmoil and search of the ordinary everyday man, put into a grand epic adventure of the consciousness set into parallel with one of the greatest ancient epics of all time – the *Odyssey*. However, Joyce's contemporaries had a different view on the matter and Joyce had to experience a lot of negativity even from people who respected him before the publishing of *Ulysses*.

In 1933 a court case known as 'United States v a book entitled *Ulysses*' began and dealt with the allegations against *Ulysses* and those who dared publish it. The judge who was to decide on the case was John M. Woolsey who was well-known for his intelligent and reasonable verdicts. He decided that *Ulysses* was not obscene and therefore could be freely published in the USA. According to Green and Karolides (2005) this act was the most important step in the fight against censorship and is an essential element of the new American tradition, that only what is obscene for obscenity itself is truly harmful. The work of James Joyce is therefore not only important from the perspective of the individual reader, but it also played a crucial part in the freedom of expression of artists everywhere.

To conclude our work, we have found that Joyce is considered a literary genius today and finally gets the credit he rightfully deserves and which was denied from him during his lifetime. However, when people learn of Joyce, they are often not familiar with the extraordinary life that this author led: from his hardships as a youth, his epiphany and artistic enlightenment, his exile and his controversial opinions. All of these events create an amalgam which is felt intensively through his works. We believe our work sheds some light upon the life and work of James Joyce and that it could be used to see how a genius author is able to take the elements of everyday life, his very own everyday life to be more precise, and create art which surpasses this everyday life. Common events which are turned into a critique of society and the direction it is heading into. To conclude, James Aloysius Joyce was a man, whose bravery is inspiring, because he rejected the life that society offered him, choosing poverty, exile and the hatred of others, but in return creating works of art which survived him and in the end made him immortal.

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# CHARACTER'S TYPOLOGY IN WORKS OF VIRGINIA WOOLF

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**Abstract**

The main theme of the diploma thesis deals with character's typology in works written by Virginia Woolf. Firstly, basic terms connected to the main theme are explained at the beginning of the theoretical part. Secondly, we evaluate their propriety and relevance for our research. Thirdly, the theoretical part is focused on various typologies created by several literary critics, which are arranged in the chronological order. Furthermore, we compare and evaluate these typologies and consequently choose the one typology which is the most suitable for Woolf's works. Practical part is concerned to literary research which is based on the interpretation of Woolf's works. We concentrate our attention on character's similar features, compare them and according to them categorize characters into several types. Moreover, we shortly compare characteristic traits with Woolf's personality.

**Key words**

character's typology, literary characters, Virginia Woolf, characteristic features

Virginia Woolf is regarded as the one of the most significant female writers in the Victorian era and to the British modernism. Her style of writing is very experimental and the technique which she used is called the stream of consciousness. It is based on the flow of thoughts and inner dialogues of characters. Our diploma thesis deals with the character's typology in works that are written by Virginia Woolf. It means that our task was to distinguish characters of Woolf's novels and consequently to categorize them into different groups. Besides, we want to know, if there are certain similarities between characters and the author and if these characters reveal author's attitudes and emotional state.

In order to write about characters' typology in Virginia Woolf's works, it is necessary to briefly define and explain what notions character and type or typology mean and what literary critics and scholars understand by already mentioned notions.

The notion character may be perceived from different points of view and may occur also in various fields of scholarship, e.g. psychology, literature, ethics. Firstly, we present the etymology of the term character. This term originated in the years between 1275 and 1325 and has its roots in the Greek word 'charaktḗr' that is based on the word 'charáttein'. Primary meaning was 'to engrave, engraved mark or graving tool' but there was also another sense that was some 'symbol or imprint on the soul' and it was some kind of a metaphor to a definition of certain qualities. However, the meaning that is related to the literature and denotes a person's qualities in a novel or play was first used in 1660's. (Harper, 2001)

As we may find out, various descriptions of the notion character have certain gaps, incomplete or missing information. However, we can summarize from the presented definitions, that the character is some vital individuality with its own identity and personality that exists in some place and time, can develop and do some action. It has a certain gender, age and is inhabited in some national and social environment; it means it has the characteristics of a person which are given by the author.

The term typology has its origin in the word type which is characterized therein before. It is a connection of the two Greek words 'type' and 'logos'. However, this connection came into being only in the nineteenth century as the name of the both theological study and interpretation of symbols and types which were composed in the Bible. (Oxford English Dictionary, 2012) It is kind of a doctrine of Christian types, more concretely it is an attitude that things which come from a Christian belief are symbolized or foreseen by various things mentioned in Old Testament. (The Merriam Webster Thesaurus, 1989)

The term typology has a number of definitions and explanations as well as a several collocations and word forms. Moreover, each definition we present therein before is closely coherent to the some classification according the types – it means similar or equal qualities. Besides, we may find an explanation of the typology where the author maintains that the typology can be based either on the similarity or on the dissimilarity. (De Gruyter, 2001)

**Historical Background and Understanding of Character Types**

The character types are groups of the people whose individualities reflect certain typical features which are repeated again and again in various literary works. Ryken (1998) regards a dialectical form of character types as a quite important thing to notice. By dialectical form he means that many of characters exist in both good and bad version. He presents some examples of characters from the Bible (e.g. pleasing wife and quarrelsome wife, good husband and tyrannical husband etc) and he differentiates between two main categories of characters – villains and heroes. (Ryken, 1998) Nevertheless, this typology is predominantly focused on Biblical characters.

It is inevitable to mention the one of the most remarkable ancient Greek philosophers Aristotle (384 BC – 322BC) He was the one of the first who created something what may be considered to be a kind of character typology and which was connected to the literature, more accurately poetics. (Timofejev, 1974) Aristotle first revealed an elementary understanding of the matter of fact, that something what is general is expressed by the common or similar characters of certain groups of people. In concordance with Aristotle these common features of each individual person are inevitable condition which is used by the creation of artistic images.

Carl Gustav Jung (1875 – 1961), one of the most famous psychotherapists, founder of analytical psychology and colleague of Sigmund Freud, created typology of literary characters according to **archetypes**. He distinguishes twenty different character types. (Kharbe, 2009) Moreover, Hühn (2009, p. 19) also describes certain 'character models' and also 'stock characters' that are based on 'time- and culture-specific types'. According to us, these distinctions of literary characters are not suitable for typology of Woolf's characters.

**Typology Based on Distinctive Features of Characters**

Myers - Shaffers (2000, p. 174 - 194) describes in her work many possible distinctive features which are helpful to contradistinguish literary characters from each other. She writes about the characterization, which she understands as a combination of various methods that are used for description and depicting traits of a character. She specifies some 'distinguishing traits' which may create a base for identifying and differentiation of characters. These traits may be ethical (including also moral) or mental qualities of the person or being (literary character) that the author reveals.

The most important point of Myers-Shaffer's (2000) disclosure of characters for us is that, in which a reader focuses his or her attention on a character's thoughts. This importance consists in the fact, that it is easily applicable and suitable for such devices as stream of consciousness and interior monologue that are used in each Woolf's work. As Myers-Shaffer (2000, p. 187) maintains, a character's own thoughts may be quite *"a rich source for insight into motivation and character."* Furthermore, she claims it is inevitable to be aware of the role of self-delusion and character's perception that plays an important role in thoughts. *"A character's perception includes: awareness of the environment through his or her physical senses; realizations of events, activities, and conversations; insight into deeper meanings of the words and events that occur; comprehension of the significance of these words and events."* (Myers-Shaffer, 2000, p. 187)

To summarize, we present several different typologies of characters that are based on distinct conditions and various characteristics. Each of them might be used as a basis for typology of Woolf's characters. However, we consider Myers-Shaffer's disclosure of characters through their thoughts as the most suitable way for creation of the typology.

**Character's Typology in Works by Virginia Woolf**

As we may read in Hilský's work (1995), Virginia Woolf, along with T.S. Eliot and James Joyce, is considered to be a leading literary figure of British modernism and the writer who overreached bounds of British culture to a worldwide context. Virginia Woolf wrote her works by means of the flow of thoughts, also called the stream of consciousness. Moreover, she described the most detailed images of a surrounding world in so perfect way that her works are oftentimes compared with artists' canvasses where the softest shades of colours and light are remarked. Through these devices she presented thoughts and feelings of her characters. Furthermore, the reader has to complete his or her impressions and imaginings about characters, because of the fact that the author does not provide a complete or a definitive attitude. We focus predominantly on the common and also distinctive traits that are expressed through their private thoughts. According to these similar (and distinguishing) features we further make a classification, or, in other words, their typology.

We present characters from three best-known Woolf's masterpieces: *To the Lighthouse, Mrs Dalloway and The Waves*, and some chosen short stories. We choose these mentioned novels because many literary critics and scholars consider them to be the peak of her writing. (Coudert, 1996) These novels established Woolf as one of the best British modernist writers. Furthermore, her novel The Waves is considered to be the most complicated, Mrs Dalloway is regarded by E. M. Forster as *"an expression of her genius in its fullness"*, and To the Lighthouse is generally considered to be the most accomplished work. (Woolf, 1996, p. VII) (Coudert, 1996)

On the one hand, Woolf's characters are her own reflection or reflection of her surroundings (family, husband, friends etc.), on the other hand each of them has also something unique and special in his or her personality. Therefore, it is not always simple to understand and make out the complex person of its interior dialogue. As we can read about Mrs Ramsay in the novel To the Lighthouse, *"one wanted fifty pairs of eyes to see with..., fifty pairs of eyes were not enough to get round that woman with.... Among them must be the one that was stone blind to her beauty. One wanted most secret sense , fine as air, with which to steal through keyholes and surround her where she was knitting, talking, sitting silent in the window alone; which took to itself and treasured up ... her thoughts, her imaginations, her desires."* (Woolf, 1996, p. 144) According to us, the reader might read Woolf's novels again and again and it would be still not enough to understand characters' thoughts and attitudes perfectly, moreover, he or she may reveal or find something original or undetected.

However, it is possible to find out characters’ common features and also to differentiate them according to their moral values, attitudes towards Victorian patriarchal society, their family, friends, towards relationship of man and woman, homosexuality, life, death etc., and further classify them into certain categories.

**Typology of Female Characters**

It is generally known that Virginia Woolf was one of the first feminist writers in Great Britain. She disagreed with a dominant position of men in a Victorian society and with unequal rights and low education of women. According to us, this was also the one of the main reasons why female characters prevail in her works and usually have more notable role than male figures (Clarissa Dalloway, Sally, Miss Kilman, Mrs Ramsay, Lily Briscoe, Minta, Susan, Jinny, Julia Craye, Fanny Wilmot etc.). On the other hand, a lot of her female characters intensively admire men in general and perceive them as more important, which is very significant feature predominantly of two protagonists, Mr Dalloway and Mrs Ramsay.

**Devoted Wives**

Our first group of Woolf’s characters typology involves female characters whose main feature is certain devotion to their husbands and their families. These women are really loving, obedient, dutiful wives and mothers who admire their husbands and men in general. They perfectly care about their children, if they have some. They are subordinated to men and their predominant role is to satisfy them and make them feel comfortable. These characters are Clarissa Dalloway, Rezia, Mrs Ramsay and Susan.

All these women are considered by men to be beautiful. Moreover, these characters are not well-educated or clever, and it oftentimes happens to them, that they do not clearly understand scholarly and scientific terms which are used by men. Susan even hates school and everything what is closely connected with it she just wants to live her life on the farm.

We observe these group female characters from different points of view; now we focus on in the relation to their husbands. Clarissa Dalloway, the protagonist of the novel is a fifty-one-year-old woman who lives in a London high society. She is the Richard Dalloway's wife and she really admires him. As it is already mentioned hereinbefore, this feature is the most characteristic and the most significant for each figure of this group. Mrs Ramsay also unconditionally admires and loves her husband, Mr. Ramsay. Moreover, Mrs Ramsay *"did not like, even for a second, to feel finer than her husband"* and she thinks that *"what she gave the world, in comparison with what he gave"* was *"negligible"*. (Woolf, 1994, p. 26) Lucrezia, young Italian wife of Septimus Warren Smith, even left her family and country to marry her beloved husband and to take care about him. She is absolutely devoted to Septimus and she loves his appearance, feels deep respect for him and also admires his knowledge and wisdom.

Another feature which is common of all these characters is their desire to maternity and raising children. They absolutely love their children and the motherhood is one of the most significant and worth elements (together with their marriage) of their lives.

It is generally known that one of the Woolf's aims was to feminize the literature, therefore woman protagonists have predominant role in her works, as it is also in the novels Mrs Dalloway and To the Lighthouse. (Hirsch, 1989) Female characters that we write about in this subchapter are mainly devoted and affectionate wives and loving women. They admire their husbands and their essential role is to satisfy them. However, on the one hand, they are subordinated to their husbands and men in general, on the other hand, they are strong and self-confident, they even have the ability to 'manage' people and they influence their relationships. They love their children as well (except Rezia who does not have children) and their maternity is very important and valuable for them. They are able to do whatever it takes to protect their children and families. However, as every normal human being, they sometimes feel tired and exhausted. They feel lonely or deeply disappointed with their lives and long for certain change and appreciation of their husbands, children and other close relatives. Furthermore, they are not as well-educated as their husbands and therefore they admire their knowledge and sometimes even think that their husbands would be more successful without them. They are highly sensitive and empathetic towards others. They feel strong inclination, sympathy and compassion towards poor people from lower classes and if it would be possible, they would do anything to help them. Last, but not least, while reading the novels, we feel love and harmony which is spread by these female characters and they all have something peaceful, kind and warm-hearted in themselves what remind us our mothers. Moreover, Virginia created these female protagonists on the basis of the qualities of her own mother, Julia Stephen, which could be also found in many works of literary critics who focused on Woolf's writing. As an example we may present Transue's work (1986) called Virginia Woolf and the Politics of Style in which she maintains that Mrs Ramsay displays Woolf's own mother. We can even find Woolf's quote in Hirsch work (1989, p. 126) where she claims that *„we think back through our mothers if we are women."* By this quote we understand the fact, that if we are women, we are strongly influenced by our mothers and we somehow and it is reflected in our behaviour and actions. Therefore we think that Virginia was also highly influenced by her mother what is reflected in her perfect descriptions of devoted wives and mothers (depiction their qualities, thoughts, emotions, anxieties) in the novels.

However, these female characters are not absolutely identical. It is worth noting that each of characters is unique and exceptional. We might claim that the most significant difference is between Rezia and other protagonists. Although she is devoted wife who loves and admires her husband Septimus Warren Smith and she really cares about him, nay she feels strong compassion towards poor people; it is evident that she is different from the other mentioned characters from this group. She left her home and country, therefore she misses her family and friend and it is obvious that she feels lonely and disappointed. She does not have children and her husband is mentally ill, so there is nobody for her to listen. Contrariwise, Clarissa, Mrs Ramsay and Susan have their affectionate husbands, children and friends by whom they are surrounded. However, there is also evident another difference between Susan and Rezia, and Clarissa and Mrs Ramsay. Susan and Rezia just long for their 'natural' happiness with husbands and children and they do not live in luxury and high society as Clarissa and Mrs Ramsay. Nevertheless, their devotion to husbands is so obvious and significant that it is inevitable to categorize these female characters according to this feature into the particular distinctive type.

**Independent Women**

In the following part we concentrate on younger female characters, because of the fact, that young girls' behaviour is quite different from older female protagonists that we describe hereinbefore. According to their specific and distinctive features and traits of character, we have selected into this category Clarissa's daughter Elizabeth, Jinny, Mrs Ramsay's daughters, Minta Doyle, Sally Seton and Lily Briscoe. Moreover, in this group are also involved two main protagonist from Woolf's short story called Moments of Being (subordinated title is Slater's Pins Have No Points) and their names are Julia Craye and Fanny Wilmot.

Mentioned characters live their lives on their own and independently of men and marriage. Some of them are quite rebellious, wild and unbound. They have their own attitudes towards rules of the Victorian society, dominance and hypocrisy of men and they are not afraid to express them. These women do not want to live their lives as their mothers; they want to be creative and self-reliant. They are not subordinated to men as female characters in the previous subchapter which is called devoted wives. These characters, as Sally Seton, Lily Briscoe, Jinny, Elizabeth, Minta and Mrs Ramsay's daughters are the opposition to devoted wives. It is also worth noting the fact that almost every one of the characters from this group has certain hidden inclinations to homosexuality. In accordance with us these homosexual tendencies are transformed Woolf's emotions from her lesbian relationship with her lover Vita Sackville - West. Through these female characters there are expressed Woolf's 'rebellion' and disagreement of the dominant position of men in the Victorian society as well as the strength and independence of women. According to us, Woolf wanted to show through these characters that women may live worthy life even without being married and being subordinated to men.

**Unfortunate Women**

Another category of the characters is composed by the female figures that are unhappy and disappointed in their lives. They are not able to enjoy the life, they are depressed and do not like other, predominantly successful people. They do not have anything what would give them a real satisfaction and welfare. Moreover, their unhappiness is emphasized by their physical appearance, they are not good-looking. They are predominantly from lower class and their poverty forces them to work. They suffer in society and hate people from higher class. In this subchapter we deal with three female characters: Miss Doris Kilman, maid Maria, Mrs McNab, and Rhoda. We also mention main character from Woolf's short story The New Dress (1927), Mabel Waring. Moreover, Virginia Woolf describes all the characters from lower class as an ugly, physically neither well-stacked nor voluptuous. In accordance with us, it might be caused by Woolf's experience with the people from lower classes. On the other hand, we may think that she just wanted to evoke a reader's remorse and to emphasize their displeasure and misery by means of their physical appearance. Furthermore, these female characters are absolutely opposed to the devoted women that are beautiful and gratified in their lives.

**Typology of Male Characters**

If we compare the female and the male characters, we may come up with the idea that female characters have more important role than the male characters. However, the male characters are also important in Woolf's works of art, because of the fact that by means of them Woolf could show several differences and an inequality between the men and the women in the Victorian society. Through describing men from higher class a reader might clearly see their options and possibilities that are connected to their position in the society, education etc. They are oftentimes wrongfully admired and considered to be genius just for being men. Woolf might show her feminist attitudes towards men and society through these characters' intrinsic values. Nevertheless, a lot of them are really well-educated gentlemen and very regardful of the women or their wives. As we further express our opinion, these characters are a reflection of Woolf's father or her male family members. We deal with these characters in the following subchapters and as well as it is in the case of the female characters, we categorize these figures into various types according their intrinsic values, emotions and feelings and according to their attitudes towards society, women, life etc..

**Well-educated Husbands**

In accordance with the name of this part, it is obvious that we deal with the male characters that are studied and well-mannered husbands. Moreover, we may claim that these men are naturally smart and do not pretend their wisdom. As we surely know, higher-society Victorian men had more dominant position and better possibilities to study than women and this fact was reflected in their knowledge and oftentimes in their behaviour. We may understand this from Woolf's works as well. If she wrote about some male character, then she focused her attention predominantly on men's education and knowledge and not on their emotions and feelings insomuch as it is in the case of the female figures. In spite of this fact, it is very difficult for them to express their deep feelings to their wives and sometimes they may act insensitively and repulsively. They uphold English traditions and they are fond of the Victorian era. There are two characters that, according to us, belong to this category: Mr. Richard Dalloway and Mr. Ramsay. We would like to emphasize that in accordance with us Mr Ramsay as well as Richard Dalloway is a symbol of a Victorian man who should be dominant, well-educated, intellectual man who protects his family. This ideal model of the Victorian man is closely connected to Woolf's father Leslie Stephen. As well as Mrs Ramsay or Mrs Dalloway were portraits of Woolf's mother, Mr Ramsay and Mr Dalloway have similar characteristic features and values as her father. As it is written in Transue's work (1986), values of Leslie Stephen were ingrained in Woolf so deeply that she was no table to free her mind from their strong influence. She really admired him and she transferred his main characteristics and values into her male protagonists. These common features are e.g.: rational thinking, admiring poetry (as well as Richard

Dalloway at the page 69 (Woolf, 1996)), supporting of patriarchal society etc. They are as admired by society as Woolf's father was.

**Reclusive Men**

The next category or the type in the character's typology in works written by Virginia Woolf is called reclusive men. It is caused by the fact, that men from this group prefer seclusion and do not seek companions or close friend and they feel the best and the most comfortable when they are alone. The other people usually seem to be very annoying for them and make them feel nervous. We may assume they are introverts or they just feel better when they can be themselves and do not have to pretend a Victorian stiffness and rigidity toward which they are very critical. They feel affection and sometimes even love to women, but it is only 'platonic' love and they rather remain alone. This might be caused by the fact that they are oftentimes emotionally unstable. Moreover, they are fond of travelling. In this category we deal with Peter, a good friend of Clarissa's, and with William Bankes, an old Ramsays' friend.

In accordance with us, these characters have also something in common with Woolf. In her biographies (Goldman, 2006) we get to know that he enjoyed being alone, because she could think about life, people, love, death. Therefore we may claim that he was also a kind of reclusive person. Moreover, she did not like conservative and rigid people and according to this information we may presuppose that she did not like idle talk either. Moreover, she and her husband Leonard Woolf loved travelling through Europe. We may assume, that she just revealed something from her personality, thoughts and opinions through these characters as well as she did by means of another characters in her novels and short stories.

**Hankerers**

The category that is called hankerers includes all male characters from the novel The Waves (1992): Bernard, Louise and Neville and one character from To the Lighthouse, Mrs Ramsay's son, James. They have one very significant feature in common – their longing. They have an incessant, restless desire. Nonetheless, their desires differentiate in the object from one another. We may feel a desperate yearning for love, yearning for success and respect, yearning for being a good writer. There is also desire to be an averaged person, not to be an outsider. According to us, as every normal human being, Virginia had also these concrete desires – she longed for love, she wanted to be a good writer whose stories are finished and complete, maybe she yearned for being successful, on the other hand. On the other hand, she maybe felt as an outsider and her desire was to be as 'normal' and 'averaged' as the others.

**Vainglorious Men**

The category of vainglorious men deals with the male figures that are snobbish and pretentious. These men are well-educated men mainly from high society; therefore they behave superciliously and think they are impeccable. Nevertheless, they are not as clever as they think, but they cannot see it through their conceit and high opinion of their own abilities. Hugh Whitbread, Charles Tansley, Sir William Bradshaw and Dr Holmes belong among the vainglorious men and we compare their common traits in the following paragraphs.

In accordance with us, Virginia wanted to point out the fact that some members of high society who think they are vainglorious, impeccant and specimen of English aristocracy may be wrong, selfish and not as clever as they think about themselves. In concordance with us, Virginia met some 'vainglorious' men in her life and she just indirectly revealed their supercilious behaviour to readers of her novels.

On the basis of our research we can make inferences that it is possible to create the typology of the Woolf's characters according to their intrinsic values and distinctive and similar features. Moreover, the characters are closely connected to Virginia Woolf's life and friends. She revealed also her thoughts, attitudes and feelings through them. She was able to present her disagreement with the patriarchal society and inequality of women, her despair with the women's bad education and rigidity of the society. Through her characters we are able to better perceive and better understand life in the Victorian society and behavioral patterns of the Victorian society.

We may claim that through her characters a reader may observe different types of personalities of the Victorian era and have a better idea of that time. Last but not least, we may observe how Virginia perceived her family and people around her and get to know something from her life, for example how she felt, how she thought, what delusions she saw etc. By means of these facts, literary scholars may study Woolf's exceptional personality and they can better understand her attitudes and feelings toward life, society, death, love, family etc. through her characters. Moreover, scholars can also study the life in the Victorian era, perceive aristocratic behaviour and attitudes, educational conditions or the strict rules of the Victorian period. Therefore we think that our research may be helpful for the scholars of literature, history or psychology.

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# NEGATIVE SHIFTS IN THE TRANSLATION OF THE NOVEL *THE GODFATHER*

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**Abstract**

The aim of this thesis  is to examine some of the shifts in the Slovak translation of the novel The Gotfather by M. Puzo which were found during analyzing of the translation of English passive voice into Slovak. Several cases of misunderstanding were found and commented on also suggesting better translation. The importance of this work is in the fact, that we can see that also in officially published translations, this phenomenon can be found. Broader research in this area might give us a better look at the situation of the translation in our country.

**Key words**

translation, negative shift, thematic shift

## Introduction

This work is divided into two chapters. The first one in theoretical and gives us a brief insught inthe the mater of translation and the shifts that occurs in this process. The second chapter is focused on the specific shifts founf in the the Slovak translation of the novel The Godfather by M. Puzo. These shifts are commented on and also proposed translation is given.  Finally, questions about the condition of translation in Slovakia and possible further broather research focusing on this phenomenon might give us an interesting information.

# 1 Translation

According to Catford, *"translation is an operation performed in languages: aprocess of substituting a text in one language for a text in another."* (Catford, 1964, 1). This definition has not changed much since then. Let us see the definition by House: *"Translation is the replacement of an original text with another text."* (House 2009, 3) Also, we should add that the original text is usually referred to as a source text, whilst the substitute one in another language is referred to as a target text.

## 1.1 The Nature of Translation

Vilikovský (2002, 17) states that the basic communicational scheme is constituted of giver – announcement – recipient. In case that a giver and a recipient use different languages, the third member, who transfers the announcement from one language to the other one, is needed. If this communication is to be successful, the announcement in recipient's language has to have the same meaning as the announcement in the giver's one.

## 1.2 The Possibility of Translation

Fiodorov 1968, on the other hand, states that *"if the word in one language does not coincide with the word in the other one, lesser can be coincided the combinations of words, images, feeling expressed by language."* (Fiodorov, 1968, 88) In other words, this view look on the announcement as a statement constituted of a number of basic elements; to move the announcement into different language means to reproduce a setof elements it is made of.

Vilikovský (2002, 21) disagrees and states that *"the bearer of the information is the announcement as a whole"*. Therefore, the goal of translation is not to reproduce language means but the information which is expressed. In other words, the goal is to reproduce the function, not its constitutional means.

As the practive shows us, the translation 'means the same' if it meets the same function regarded to the communication situation. For example, let us have a look at a

situation when one language does not possess the same grammatical categories as the second one. After a detailed look, it always shows that the reproduction of the information is possible to translate by means of different language although the target language does not know the same category. See the following example taken from the analyzed novel:

The battle had been still going on but he had received a slight wound and **was being ferried back** to a hospital ship.

Boj ešte trval, ale on utrpel malé zranenie, a tak ho **prevážali** na nemocničnú loď.

## 1.3 The Types of Translation

Both Jakobson (1959, 232 – 239) and House (2009, 4) distinguish three types of translation:

- **Interlingual** which means the source text is construed as a target text in a different language.
- **Intralingual** when a text in one variety of a language is reworded into another. The case would be the translation between different dialects of one language or an Old English test reworked into Modern English.
- **Intersemiotic** (transmutation) when the replacement involves another means of expression, no-linguistic one, or, in other words, a different semiotic system. For example a poem 'translated' into a picture, a novel into a film etc.

## 1.4 Equivalence in Translation

As House (2009, 29) puts it, *"the term equivalence does not mean the things are identical but that they have some common aspects, and function in similar ways."*

Vilikovský (2002, 21-24) defines equivalence in translation as a means of one language which is the carrier of the same information as a means in the other language. House (2009, 29) adds that *"there cannot be a one-to-one relationship between a source text and its particular translation"* which is the same statement in other words as Winter's (1961, 519-535) who says that *"there does not exist an absolutely precise translation."*

Also, it is important to state that the subject of the translation is not only the content of language announcement but, especially in literary works, there is also a cultural and social character. (Vilikovský, 2002, 38) To have a better understanding what a culture is, let us have a look at House's (2009, 12) definition of what culture is. He present it as *"a group's shared values and convections which act as mental guidelines for orienting people's thoughts and behaviour."* Translator must be aware of these similarities and differences between source and target cultures in order to a recipient to be able to understand.

Neubert (1967, 451-456) looks at the equivalence from the semiotic point of view and divides it into three elements: **syntactic** (relations between characters), **semantic** (relations between characters and their denomination) and **pragmatic** (relations between characters, their denotations and whom who use these characters). These components are hierarchically organised by the amount of relations – semantic equivalence is superior to syntactic and pragmatic is superior to both. Semantic equivalence is used in cases where cultural and other differences make the other two insufficient to transfer information.

As mentioned above (Vilikovský, 2002, 21), *"the bearer of the information is the announcement as a whole"*. When applied to Neubert's categories, equivalence is looked for at the lowest possible level which preserves the function of announcement.

Yet another view is presented by Popovič who defines equivalence as *“a functional equality of elements of both original and translation with the goal to achieve identity with an invariant of the equal meaning.”* (Popovič 1976, 49)

To sum up, we can define equivalence as a means or a set of means which reproduce the relevant information conceived in a source text, whilst it preserves its invariance.

### 1.5 The Shift in Translation

In the past, it was looked at translation on the level of semantic and syntactic relations or in other words, literal translation. These days, the theory of translation looks at the topic in broader relations and sees the shift as an inevitable accompanying phenomenon when encoding the information into different sign system; this phenomenon cannot be classified as an information rustle in cases where the invariant of information is preserved, Popovič 1975 states 4 types of shifts:

- **Constitutive** shift which is inevitable and is caused by differences between SL and TL. An interpretation of English grammar tense system into Slovak belongs here.
- **Individual** shift which is a system of individual variances motivated by an idiolect of the interpreter.
- **Thematic** shift which is created by the replacement of realia, expressive links and idioms of original by domestic elements. This process favours connotation before denotation and is commonly marked as substitution.
- **Negative** shift which is created because of misunderstanding of original. It can be motivated by the non-acquaintance of a language or non respecting the rules of equivalence and is manifested in an

incorrect translation or stylistic impoverishment of an original.

According to Vilikovský (2002, 45), having a closer look at the first three types of shifts, we see that they are driven by different relations. Constitutive shift is a product of differences between different language systems, so it is a matter of the aspect of language called ‘langue’. Individual shift is a matter of individual preferences of a translator and is, therefore, a matter of ‘parole’. Thematic shift is a case of pragmatic equivalence; its motivation needs to be found in an area of culture, not language.

## 2 Shifts

This chapter will deal with the shifts in meaning – more precisely thematic and negative shifts. The thematic one deals with the replacement of foreign elements whilst the negative one is caused by the misunderstantment of an original.

Although this is not the primary focus of the work, while analyzing the sentences, the author came into contact with a few cases where the translator used inappropriate translation which caused changed meaning. Please note that the author’s primary field of study is not translation but due to several subjects in a university education which dealt with translation, he acquired some prior knowledge of the subject.

1. He was embarrassed at the depth of Johny’s feeling and embarrassed by the suspicion that it **might have been** inspired by fear, fear that he might turn the Don against him. 221

Hĺbka Johnyho citu ho priviedla do rozpakov a znervóznel pri pomyslení, **či Johnyho k tomu nenútil strach, strach**, že by mohol dona naladiť proti nemu. 147

The original sentence tells that Hagen realised the depth of Johny’s feeling and began to feel embarrassed because at first he thought of Johny’s apology as fear driven.

Therefore, Johny is depictured here as a person honest in his apology. On the other hand, the translation tells us that Hagen was embarrassed by the depth of Johny’s feeling but then started to think if it was not a fear driven. In this sentence, we think of Johny as a dishonest person, as Hagen is described as a person with a good judgement throughout the book. Possible translation might be:

Hĺbka Johnyho citu ho priviedla do rozpakov a zahanbil sa pri pomyslení **na prvotné podozrenie**, že ho k nemu donútil strach, strach, že by mohol proti sebe popudiť dona.

2. He kept the whole operation in **a minor key**, which was exactly what was needed. 128

Celú operáciu **držal v molovej stupnici** a presne tak to bolo treba. 87

In the original sentence, “to keep the whole operation in a minor key” means to perform it very quietly without much attention, mostly from the outside world, whilst in the translation, “a minor key” is translated literally and therefore, the meaning is lost, as in Slovak there is no denotation between “molová stupnica” and anything like small scale/ inconspicuously. Possible translation might be:

Celú operáciu **previedol s minimálnym rozruchom** a presne tak to bolo treba.

3. In bed with this call girl he grumbled about how he was held down in the Corleone Family, how his worth was not recognized. After a week of this **affair with the call girl**, Luca was approached by Bruno Tattaglia, manager of the nightclub. 136

V rozhovoroch s ňou nadával, ako ho v rodine Corleonovcov za nič nemajú, ako neuznávajú jeho schopnosti.

Po týždni **priateľstva s tým dievčaťom** oslovil Lucu Bruno Tattaglia, vedúci nočného podniku. 92

In this case, both "affair" and "call girl" clearly refers to a sexual relation, but in the translation, "priateľstva s tým dievčaťom" makes a denotation of a relationship based on friendship and probably mutual trust. Not mentioning the beginning of both sentences, "in bed with this call girl" as opposed to "v rozhovoroch s ňou". Also, this translation might have been social situation driven, but again, in my opinion, translator should have tried to translate it without the change of meaning. For example:

Keď boli s ňou, sťažoval sa ako ho v rodine Corleonovcov za nič nemajú, ako neuznávajú jeho schopnosti. Po týždňovom **rományku s touto neviestkou** ho oslovil Bruno Tattaglia, vedúci nočného podniku.

4. And when he and his wife visited the old country they **were treated** like a king and queen. 181

A keď so ženou navštívili starú vlasť, vítali ich ako kráľa a kráľovnú. 112

In the original, the sentence describes that they are being taken care of during their whole trip as they were a king and queen, but the translation mentions only their greeting as royal. A possibility:

A keď so ženou navštívili starú vlasť, **starali sa o nich** ako o kráľa a kráľovnú.

5. He had kept his little corner of the city safe for ordinary people and he sure as hell **was entitled** to more that his lousy one **C note a week**. 180

Svoj kútik mesta udržiaval bezpečný pre slušných občanov a isto **by si zaslúžil** viac ako tú všivavú týždennú výplatu. 120

This is an example of the thematic shift. "C note a week" describes a way of valuation of policemen in the USA and the translator assumed Slovak reader do not have the knowledge about it and chose to translate in as "všivavú týždennú výplatu". This is a good example of a well used thematic shift.

## Conclusion

We focused our attention at thematic and negative shifts which are also described and explained in the theoretical part of the thesis. We consider this part to be the most interesting as it was not originally expected to find such considerable shifts in meaning, especially in a novel which was officially published. More extensive research on the topic of shifts could be done in order to have more complete view to present-day situation in the translation of literary texts.

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# FILM SUBTITLES IN TRANSLATION

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**Abstract**
The topic of my studies was to study techniques and principles of creating subtitles and translation strategies. We discussed particular strategies in the film King's Speech and analysed them. We also wanted to point out the possible mistakes made in subtitling and find better solutions according to prescribed rules and principles.

**Key words**
subtitling, translatology, translator, film

## Audiovisual Translation

In our multilingual society translations also finds its place. Beyond all doubts we can say that film and television have a great influence on developing social, ideological, moral, aesthetic and linguistic awareness. (Hochel, 1990). Therefore, audiovisual translation as one of the most influential branches of translation, has to be deeply studied.

Audiovisual translation hides in its name three important parts. Audio i.e. what we can hear such as squiking, shouting, yelling, whispering, songs etc. Then Visual part stands for what we see on the screen such as actors and their moves and expressions and colours etc. And last but not least is translation which stands for two short lines at the bottom of the screen.

Nowadays it is an everyday routine to go to the cinema and watch a film with subtitles. However, the process of creating the readable subtitles is not easy and still not on the high production level.

Therefore, I would like to describe the process of creating the subtitles and point out the most important principles that can be considered to be ‘The Ten Commandments of Subtitling’.

Not ten, but more commandments called *Code of Good Subtitling Practice* were formed by Marry Carroll and Jan Ivarsson. Their work was the basis to produce later *Proposed set of Subtitling Standards in Europe* by Fotios Karamitroglou. They all dealt with the spacial and temporal parameters in subtitling and created the subtitling basis which helped other authors to study subtitling deeply.

Subtitles are expected to mirror the spoken language and at the same time they are expected to follow the grammatical and stylistic rules of a written text (Pošta, 2011). Therefore, we have to point out that translation of the film or any other audio-visual material is not like the translation of the written material like prose.

Generally, the language of the up-to-date films is colloquial using many slang expressions, phrasemes, aposiopeses etc. in order to be more comprehensible to the wider audience. However, the problem appears when it has to be translated to the written subtitled form. It has to follow special temporal parameters and, therefore, the subtitles often need to be condensed, but still maintain the sense of the spoken language.

Karamitroglou in *A Proposed Set of Subtitling Standards in Europe* deals with all the potential problems that can appear in AVT. He mainly focuses on spacial and temporal parameters, punctuation, and text editing. In the following lines I am going to examine mainly Karamitroglou’s standards and adopt them to Slovak translation rules.

## Spacial Parameters

Cintas and Remael (2007) point out that there is no absolute uniformity in the spacial parameters, but there certainly are a number of trends which may be very helpful. Karamitroglou (1997) suggests to position subtitles at the lower part of the screen, so that they occupy an area of lesser importance. Subtitles do not hide much of the image when positioned at the lower part of the screen and the eye does not have to travel a long distance from the middle of the screen where the action usually happens. However, in case when the background screen is light, some important action is taking place at the bottom or some essential data are displayed at the bottom of the screen, subtitles can be moved from the bottom to other position on screen (Cintas, Remael, 2007).

Carroll, Ivarsson and Karamitroglou agree that maximum of subtitle lines must be limited to two. Multiline subtitles would occupy more space and would be difficult to read. In case of two-line subtitles, the first line should be shorter not to overlap the action (Pošta, 2011).


***Pic. 1 - Example of multiple line subtitles***

As we can see the subtitles in the picture encroaches on the screen and seem disturbing. The last sentence could rather appear as a single subtitle or the subtitle should be condensed according to prescribed translation rules.

The subtitled text should be centred since most of the image action runs in the centre of the screen. This helps the viewer reach the beginning of the subtitle as the eye does not have to travel a long distance. Typefaces with no serifs and proportional distribution are preferable since they save space to fit a desired number of characters into a subtitle line and are easily legible.

The number of characters per line is given by screen width (or monitor width), legibility, definition etc. Cinemas or televisions have different parameters, therefore, we cannot specify the number of characters in general. The maximum of characters per line for cinemas and DVDs are around 40 to provide satisfactory portion of the translated text and minimise original text reductions. However, we can encounter more than 40 characters per line that make the film more difficult to read. In practice, subtitlers are given instructions as what parameters to follow and they just have to set them to the subtitling programme. Once the number is known, the program takes care of counting and warns the subtitler if the number is exceeded (Cintas, Remael, 2007).

**Temporal Parameters**

It is clear that subtitles have to appear on the screen, last for a while and then disappear. But what is the right leading-in and leading-out time, i.e. the appearance and disappearance of the subtitles and how long should they last on the screen?

Spotting, also known as timing and cueing deals with this issue. The main aim of the dialogue spotting is to mirror the rhythm of the film and the performance of the actors. As Cintas and Remael (2007) explain, the golden rule for an ideal spotting is to keep temporal synchrony with the utterances.

Karamitroglou suggests that subtitles appear 0,25 sec. after the beginning of the utterance. He explains that this time is needed by brain to realize the speech of the actor. A simultaneously presented subtitle is premature, surprises the eye with its flash and confuses the brain for about ½ second. Ivarsson and Carol (1998) agree and state that a viewer should be given time to recognize who is speaking (in a dialogue) and after that start to read the subtitle. In subtitling, time on which subtitles should be presented is called leading-in time.

Duration of a full two-line subtitle depends on the average reading speed of the viewer. Average reading speed for Slovak is between 150- 220 words per minute. However, a Slovak viewer sees Czech subtitles in most cases. And the average reading speed for Czech is around 200 and 250 words per minute. It follows that a Slovak viewer may have problems with reading subtitles in Czech language http://www.rozectise.cz/jaktofunguje 28.1.2013 o 12:16and subtitles should be accommodated to Slovak audiences. According to the average reading speed, subtitles should remain on the screen for approximately 5 seconds. However, we would have to add extra time (0,25 sec) which our brain needs to notice the start of the new subtitle. Further, Karamitroglou suggests showing subtitles no more than 6 seconds because this time would cause automatic re-reading of the subtitle, especially by fast readers.

Mathematically, duration of a single subtitle would lead us to the conclusion that maximum duration time would be no more than 3 seconds. Actually, we need 3 ½ seconds. Our brain evaluates that a two-line subtitle is of bigger bulk, and therefore, we need to read it more quickly, whereas a single-line subtitle evokes that we do not have to hurry. Therefore, it is important to keep the subtitle for 3 ½ seconds to secure ample reading time so as not to cause automatic re-reading of the subtitle. Now, we would like to discuss lexical and syntactical difficulties of the subtitles.

On the one hand, leading-out time depends on the average reading speed mentioned above, but on the other hand we have to take camera cuts into consideration. Subtitles should disappear before or at the same time as the camera cut. We have to point out that in the last decade, film editing is faster and the average length of a film shot is shortened (Pošta, 2011). Accordingly, Karamitroglou recommends considering only the thematic film editing, otherwise subtitling would not be possible.

Furthermore, it is important to insert a little time between two consecutive subtitles. Appropriate time would be ¼ of a second. This time break is necessary to signal to the brain the disappearance of one subtitle and the appearance of another. If there was no time between subtitles, the eye of the viewer would not perceive the change of the subtitled text.

It is important to do the spotting correctly. We all came across the situation when the subtitles appeared too early or too late or we did not have enough time to read the subtitle. This may be very frustrating for the viewers and, therefore, we have to follow the principles in subtitling where a subtitle has to appear and disappear in synchrony with the original dialogue (Cintas, Remael, 2007).

**Target Text Editing**

We all know how to write a formal letter. Not only should it be grammatically, lexically and syntactically correct, but it also has to follow certain formal standards. It has to be structured so that a reader would be able to find all required information quickly. The same thing is applicable to subtitling. Every subtitler has to make subtitles readable. For this reason we should point out how to divide subtitles if necessary.

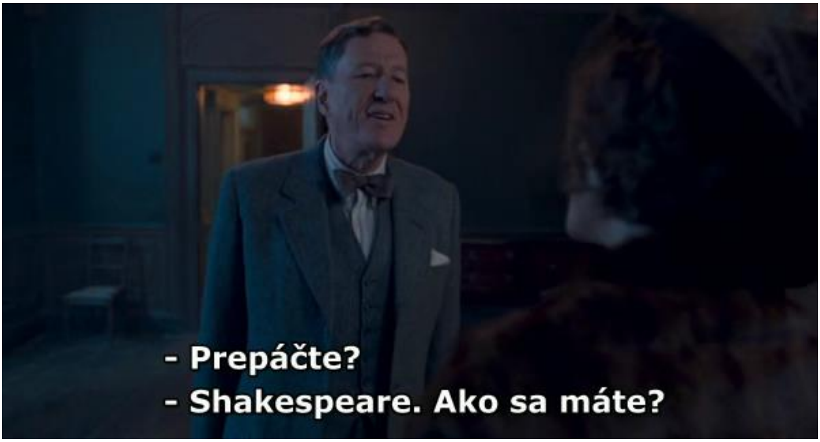
Karamitroglou suggests segmenting long single-line subtitle into a two-line one. It is easier for an eye and brain as they perceive a two-line subtitle more bulky. Moreover, we have to highlight that we cannot press enter whenever we want to divide the subtitle. We have to think of the distribution of the words in each line, otherwise it can make reading harder.

Each subtitle flash should contain a complete sentence. Cintas and Remael (2007) further explain, that it is important to structure subtitles in such a way that they are semantically and syntactically self-contained. They ought to have a clear structure, avoid any ambiguities and be structured in a complete sentence (ibid).

The upper and the lower line should be of the similar length, since the viewer's eye is more accustomed to reading a text in a rectangular rather than a triangular format. As Karamitroglou points out, it is understandable because the conventional text format of a printed material such as books, columns or pages, is rectangular.

Moreover, no more than two sentences are allowed on the same subtitle. Each should rather occupy one line. In case of monologue, they should be centralised and, in case of dialogue they should be left-aligned with the dashes at the beginning of each replica.

***Pic. 2 - Example of subtitle alignment- monologue***




*Pic. 3 - Example of subtitle alignmet- dialogue*

In brief, we should think before we press enter. Segmentation has to be logical and we have to keep the syntactic structure. And after this, we deal with the aesthetic form and its placement on the screen (Pošta, 2011).

**Translation Universals**

Translation universals are a widely discussed topic in translation studies. As Pošta (2011) remarks, they are processes that happen automatically in translation regardless of the source and target language, translator or other factors. As films are made, then re-edited, remade, re-translated, and re-distributed in different formats, for different media, and by many different people, both the notions of "original text" and "author" indeed seem to evaporate (Cintas, Remael, 2007, p.144).

The text shown at the bottom of the screen is nearly always a reduced form of the oral source text. Indeed, subtitling can never be a complete transcription, because of the certain restrictions. Cintas and Remael (2011) explain that since the subtitles cooperate with the visual and oral signs and codes of the film, a complete translation is not required.

However, in spite of the reduction we still have to keep a high-standard translation. Therefore, Cintas and Remael (2011) present specific cases when the text reduction is inevitable.

- Viewers can absorb speech more quickly than they can read, so they must be given enough time to register and understand subtitles.
- Viewers must have enough time to combine reading, with watching the action and in some cases with listening to the soundtrack.
- There are certain special and temporal parameters that have to be retained.

We know two types of text reduction. *Partial* and *Total* reduction. Partial reduction employs condensation and it is a more concise rendering of the source text. Total reduction means deletion. Nevertheless, both processes are used in subtitling (Cintas, Remael, 2011).

**Analysis of Source Langugage**

As it was already mentioned our research is based on the film *King's Speech*. We described the main features of the film and later found out what translation techniques were used to produce final subtitles.

In the following lines we are going to present some examples of the main characteristics of the SL that may later cause problems in subtitling.

As the story is from the Royal family surroundings, the way they are expressing themselves is very formal and polite. Long formal sentences are used and at the beginning of sentences (or in the sentence) there is an address such as Sir, Mrs, Your Majesty, Royal Highness, etc. We can also come across swearwords, slang and archaic words. As it is common in English language, passive forms are used a lot. Moreover, songs and rhymes typical for English culture appear in the film. As the main character, The Duke of York is a stammer trying to get rid of his handicap, so speech exercises and tongue twisters are present in the film. The speech therapist of The Duke of York is a great fan of Shakespeare and he cites him in the film. So, we can come across short passages of the Shakespeare's plays.

| | |
|---|---|
| Long sentences: | "This is the BBC National Programme and Empire Services taking you to Wembley Stadium for the Closing Ceremony of the Second and Final Season of the Empire Exhibition."<br>"Exhibition has attracted over 27million visitors from every corner of our great Empire and the rest of the world." |
| Address: | "Let the microphone do the work, *sir*."<br>"Specialist?! Had I known *Your Majesty* was seeking assistance I would've made my own recommendation." |
| Swearwords: | "*Shit* then. *Shit, shit, shit*!"<br>"I nearly swallowed the *damned* things!" |
| Slang expressions: | "Stop trying to be so *bloody* clever!" |
| Archaic words: | "Well have your *hubby* pop by." |
| Passive forms: | "Of course. *I'm considered* the enemy?"<br>"The *matter's settled*." |

| | |
|---|---|
| | "*I was also told*, speaking with a Royal, one waits for the Royal to choose the topic." |
| Stammer: | "I assure you that my wife and I... *...ar...ar...are* glad to *vis-visvisit...*' "*I... I... I'm* willing to work hard Dr. Logue." |
| Rhyme: | *"Jack and Jill went up the hill*." |
| Tongue twister: | "*I'm a thistle-sifter. I have a sieve of sifted thistles and a sieve of unsifted thistles. Because I am thistle-sifter*." |
| Shakespeare's play: | "*Now is the winter of our discontent, made glorious summer by this sun of York."* |

**Analysis of Slovak Subtitles**

Firstly, we analysed and checked whether the subtitles follow spacial and temporal parameters. We have already learnt that a subtitle line should not contain more than 40 characters per line. We made a research and found out that out of 150 subtitle flashes, 23% of subtitle lines contained more than 40 characters. It follows that the permitted number of subtitle lines swelled to three. Moreover, the average duration time for these subtitles containing 40 or more characters was 3,7 seconds, which is insufficient.

In the following table we present some examples of Slovak subtitles with inaccurate timing according to the number of characters. We, ourselves, tried to read the subtitles in the given time, but we did not manage it.

***Tab. 1 - Examples of inaccurate timing***

| Slovak Subtitle | Number of characters | Duration of the whole subtitle flash |
|---|---|---|
| Pozrite, mô jmanžel už skúsil všetko a so žiadnym výsledkom. Obávam sa že sa vzdal nádeje. | 91 | 4,58 sec |
| Možno by mal zmeniť zamestnanie. | 32 | 0,96 sec |
| No budeme potrebovať aby sem nacupital váš ctený mužíček... | 59 | 1,91 sec |
| Meno Johnson bolo používané počas Veľkej vojny... | 49 | 0,96 sec |
| Prečo s tým vôbec začínaš ak o tom nemôžeš hovoriť? | 51 | 2,76 sec |

As in some cases the subtitles were too long, we later studied if they followed the rules of the text reduction and which translation strategies were used. In the following table we present some original replicas and Slovak translations. In cases where it was needed we suggested better translation and defined the translation strategy that should have been used to produce accurate subtitles.

***Tab. 2 - Examples of subtitles***

| Original version | Slovak subtitle |
|---|---|
| | Our Suggestion |
| | Translation technique |
| Remember, sir, three slashes then steady red means you're live. | Pamätajte si pane, tri záblesky a následne červené svetlo znamenajú, že ste naživo. (84 characters) |
| | Objaviasa tri záblesky.<br>Keď zasvieti červenés vetlo, ste naživo. (68 characters) |
| | Text reduction |

| | |
|---|---|
| You'll appreciate the need for absolute discretion. | Samozrejme je požadovaná absolútna diskrétnosť. (47 characters) |
| | Požadujeme absolútnu diskrétnosť. (33 characters) |
| | Active for passive construction |
| I sifted seven Thick-stalked thistles through strong thick sieves. | English version retained. |
| | Slovak tongue twister e.g.: Strč prst skrz krk. |
| | Transposition |
| So I've been told. | Tak mi to bolo povedané. |
| | Hovorievali mi. |
| | Active for passive construction |
| Herr Hitler intimidating half of Europe, Marshal Stalin the other half. | Herr Hitler, zastrašujúci polovicu Európy, zatiaľ čo maršal Stalin tú druhú polovicu. (86 characters) |
| | Hitler zastrašuje jednu polovicu Európy a Stalin druhú. (56characters) |
| | Omission of the address and simplifying the structure of the sentence. |
| Old bugger's doing this on purpose. | Ten starý prevít to robí naschvál. |
| | Ten starý magor to robí naschvál. |
| | The use of suitable synonym. |
| I was informed, after the fact. | Bol som informovaný. |
| | Informovali ma. |
| | Active for passive construction |
| David was always very helpful in arranging introductions. | David bol veľmi nápomocný pri tvorbe uvítaní. |
| | David mi vždy pomáhal zoznamovať sa. |
| | Use of simpler sentence structure |
| Bugger off! | Dajte mi pokoj! |
| | - |
| | The use of expressive softening |

| | |
|---|---|
| I have received…<br>…from His Majesty the….<br>…the…<br>…the King… | Obdržal som...<br>Od jeho výsosti… k..k..<br>kráľa.  (46 characters) |
| | Obdržal som…<br>…od jehovýsosti k…k…<br>…kráľa. (39 characters) |
| | Correct use of punctuation |
| Ding dong bell,<br>pussy's in the well. | No translation |
| | - |
| | Omission of the whole rhyme |
| Swanee River. | Swanee River. |
| | Swanee River (anglická pieseň). |
| | Explicitation. |
| You're barking up the wrong tree now, Doctor, Doctor. | Ste na zlej adrese, doctor, doctor. |
| | - |
| | Transposition |
| Poor and content is rich and rich enough. | Chudobný a spokojný je dostatočne bohatý. (40 characters) |
| | Spokojný bedár vždy je bohatý. (30 characters) |
| | Official Slovak translation of Shakespeare's play Othello |
| Lionel and Bertie remained friends for the rest of their lives. | Lionel a Bertie zostal po zvyšok svojich životov priateľmi. |
| | Lionel a Bertie zostali po zvyšok svojich životov priateľmi. |
| | Grammatical mistake |

As we have already discussed, subtitles differ from the common translation as they have to be transferred from spoken into written form. It follows that the spoken form needs to be condensed to be readable for the viewers. Therefore, a subtitler has to use prescribed translation strategies to reduce the text appropriately.

However, in our research we realized that in most cases the subtitler literary translated replicas from English into Slovak. There were very few translation strategies used that would help to produce condensed subtitles. In some cases we could realize that the original English version was retained rather than translated according to the above mentioned translation strategies. These were the cases where transposition could be used or the replica should be omitted, if it did not deprive the viewer of the important information. Instead of English version, the whole subtitle should have been rather omitted as we expect that all the viewers cannot read in English. At the beginning of the film, there was an introductory description of the period the film is set in. However, it was not translated. Moreover, passive forms were used a lot, despite the fact that in Slovak language active forms are preferred.

Culture-bound terms such as the name of the songs, rhymes etc. were either retained in the English version or literary translated. According to the translation strategies, in our table we suggested omission or transposition.

Another reason why these subtitles were not suitable might be that the translation, spotting and final editing was made only by one person. To produce high-quality subtitles, there should be three responsible people: a spotter who is responsible for timing, a translator who makes the raw translation and an adaptor who makes the final text reduction and editing. In this case, subtitles were done by one person who had little knowledge of techniques and principles of creating subtitles. Therefore, the timing was inaccurate and subtitles too long.

In other words, with our research wanted to find out what principles are used in translating subtitles. Unfortunately, we came to conclusion that amateur subtitles do not follow the prescribed principles and, therefore, we wanted to highlight the importance of the use of translation strategies and techniques and principles of creating subtitles.

A professional subtitler Henri Béhar said:

*"Subtitling is like playing 3D Scrabble in two languages."*

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# COMPARISON OF TWO SLOVAK TRANSLATIONS OF *WINNIE-THE-POOH*

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**Abstract**
The thesis is based on the comparison of two Slovak translations of Milne's Winnie-the-Pooh - *Macko Puf* from 1988 made by Príbusová and *Medvedík Pú* from 2002 made by Dančiak. The research part is devoted to translation analysis comparing 14 functional names from the source text (*Winnie-the-Pooh* written in English) with those from the target texts (28) translated by two Slovak translators, Príbusová and Dančiak, using different translation strategies of functional names. Translation of deformed words or play on words is also analysed in the research part of the thesis. The last part gives an evaluation of translation procedures of the Slovak translators of Winnie-the-Pooh with the aim to find out prevailing translation strategies, it mentions pros and cons of the translations and it also discusses which translation is more appropriate for the Slovak reader.

**Key words**
functional names, translation, translation strategy, Winnie-the-Pooh

### Analysis of Functional Names and Their Translation

There are some authors who claim that PNs (Proper Names) have no meaning and, therefore, do not require to be translated into another language. On the contrary, there are some authors who say that a PN might be a carrier of sense which is necessary to be preserved in translation.

*Edward Bear* (full name *Edward Winnie-the-Pooh Bear*) tells Christopher Robin the stories about himself as *Pooh Bear* and his forest friends. We may see in Príbusová's translation that *Edward Bear* is translated as *Miško Medveď*. *Edward* is substituted with *Miško* which is more commonly used in Slovak. Moreover, the translator used the name with the same letter to attain euphony in translation. In Dančiak's translation, *Edward Bear* is translated as *Medveď Eduard* – the original PN is replaced by an exonym in the TL (Target Language).

*Winnie-the-Pooh* got his name *'Pooh'* as he was unable to hold his arms close to his body for more than a week and had to blow a fly off whenever it came and settled on his nose. *Pooh* may be translated into Slovak as an onomatopoeia form of *heš*, used to wave off flies. Príbusová translated *Winnie-the-Pooh* as *Macko Puf*, Dančiak translated it as *Medvedík Pú*. Both translators phonetically adapted the original PN into to the TL to be easily legible, understandable and naturally-sounding although they are different in transcription. The possible translation could be *Macko Heš* or *Mackoheš*, however, the arms of *Winnie-the-Pooh* were stiff so he could not wave off flies but had to blow them off and, for this reason, '*heš'* cannot be used as it expresses the movement. A possible way of translation could be *Macko Fú*, as the sound *fú* identically expresses blowing anything off.

Príbusová translated the character of *Christopher Robin*, the boy who was told the stories about Winnie-the-Pooh and his friends, as *Krištofko Robin* using translation strategy of replacement by the exonym in the TL and, at the same time, she transcribed the PN on the level of morphology. Additionally, she used a diminutive form of the name *Krištof* as the book is primarily intended for the young reader. Dančiak simply replaced *Christopher* by the exonym of *Krištof* in his translation. Príbusová's translation strategy may be considered to be a better choice as the book is written for the very young recipient and, for this reason, the diminutive form of the name is more appropriate.

Telling a story to Christopher Robin, Winnie-the-Pooh said that he *"lived in a forest all by himself under the name of Sanders"* (Milne, 2007, p. 3). Príbusová in her translation reproduced the surname *Sanders* into Slovak whilst Dančiak translated is as *Pieskovec*.

The character of *Piglet* is a diminutive form of *pig* pointing out the stature of the figure as one of the smallest characters in the story. Both translators translated it as *Prasiatko* into Slovak.

*Rabbit* was translated by Príbusová as *Zajačik* using a diminutive form of *zajac*, Dančiak decided to translate it as *Králik*. However, *rabbit* is translated into Slovak as *králik* whilst *zajac* is translated into English as *hare*. Príbusová's form of translation might be considered better using the diminutive form of the name as the story is intended for children but it could also be translated as *Králiček*.

In the third chapter, the imaginative character of Piglet's grandfather called *Trespassers W* occurred, short for *Trespassers Will*, which was short for *Trespassers William*. As it was not the real name of Piglet's grandfather but a notice on a broken board pointing out no entrance to the forest, Príbusová decided to translate it as *Cudzímvstup Zachariáš*. On the other hand, Dančiak translated it as *VSTUPDOLESA ZOLTÁN*.

In the third chapter, Pooh and Piglet went hunting and almost caught a weasel-like animal called *Woozle* when they followed paw-prints assuming that the prints could belong to him. When the paw-prints became more numerous, Pooh supposed them to belong to *Wizzle*. Afterwards, they realised that they had been walking around and around and that paw-prints they had been following belonged to themselves. In Príbusová's translation, *Woozle* is translated as *Vlkolak* but when *Woozle* is mentioned on the page 39 in the original (*"Oh, Pooh! Do you think it's a – a – a Woozle?"*), there is an omission on the page 30 in the translation: *"Ach, Puf! Čo povieš, nie je to… nie je to…"* (Milne, 1988). On the other hand, *Wizzle* was translated as *Drakolak* so the translator also used a pun in the translation of these two characters. Dančiak used a pun in the translation of the characters, too – *Woozle* was translated as *Krutihlav*, *Wizzle* was translated as *Vrtihlav*.

The character of *Eeyore* is an onomatopoeia form of the sound of a bray also described as *hee-haw*. Both translators phonetically adapted the sound of the original PN into the TT (Target Text) but transcribed it differently. Príbusová translated *Eeyore* as *Iháčik* and Dančiak translated it as *Híkaj*.

In the fifth chapter of the book, Winnie-the-Pooh decided to catch a *Heffalump* and needed help from his friend Piglet. *Heffalump* was an elephant-like animal also phonetically reminding of *elephant* and, for this reason, both translators used a Slovak equivalent *slon* as a part of the pun name of this character. Príbusová translated it is as *Hrochoslon*, Dančiak used the translation of *Strašislon*. When Piglet asked Christopher Robin what *Heffalump* was doing when he saw him, he answered: *"just lamping along"*. Although *lamp along* may be translated as *ťažko kráčať, nemotorne sa pohybovať, motať sa*, both translators used a pun in the translation of the verb. Príbusová translated it as: *"Čo by robil, len sa tam tak hrochoslonil,"* (Milne, 1988, p. 46). Dančiak translated it as: *"Len sa tak slonil hore-dolu,"* (Milne, 2002, p. 61). It is necessary to mention that there is a mistake in Dančiak's translation on the page 29, where *Heffalump* is translated as *Krutihlav*, name of the character called *Woozle*, which Pooh and Piglet nearly caught in the third chapter.

The pun is also shown in the name of the character *Kanga* and her son *Roo* which when linked together, the expression *Kangaroo* is formed. Príbusová translated *Kanga* and *Roo* as *Kengura* a *Kengurček* whilst Dančiak translated them as *Kanga* a *Rú* using the translation strategy of phonetic adaptation of the PN into the TL. Príbusová's choice seems to be a better way of translation as we prefer a diminutive form of the name in the book written for children.

Christopher Robin referred Piglet to *Henry Pootel* as he was not recognised after being thoroughly cleaned by Kanga. *Henry Pootel* was substituted by Príbusová as *Maťko Bucko* and as *Richard Ťuťko* by Dančiak. More appropriate way of translation could be *Maťko Ťuťko* as the character behaves as a *dodo* translated into Slovak as *ťuťko* or *trdlo*.

*Alexander Beetle* was substituted by Príbusová with *Celestín Chrúst* although *beetle* is translated into Slovak as *chrobák*. Dančiak translated it as *Alexander Chrobák* using an exonym of the name *Alexander* with no phonological or morphological modification as it is exactly the same in Slovak.

In the table below we may see a comparison of different translations of Príbusová (1988) and Dančiak (2002) and the translation strategies used:

**Translation strategies of proper names in Milne's *Winnie-the-Pooh***

| The Original PN | Príbusová's Translation | Translation Strategy | Dančiak's Translation | Translation Strategy |
|---|---|---|---|---|
| Edward Bear | Miško Medveď | Substitution | Medveď Eduard | Replacement by an exonym in the TL |
| Winnie-the-Pooh | Macko Puf | Phonetic adaptation of the PN to the TL (Transcription) | Medvedík Pú | Phonetic adaptation of the PN to the TL (Transcription) |
| Christopher Robin | Krištofko Robin | Replacement by an exonym in the TL (Transcription) | Krištof Robin | Replacement by an exonym in the TL |
| Sanders | Sanders | Non-translation (Copying, Reproduction) | Pieskovec | Translation |
| Piglet | Prasiatko | Translation | Prasiatko | Translation |
| Rabbit | Zajačik | Substitution (Transcription) | Králik | Translation |
| Trespassers William | Cudzímvstup Zachariáš | Translation + Substitution | Vstupdolesa Zoltán | Translation + Substitution |
| Woozle | Vlkolak | Translation; Omission | Krutihlav | Translation |
| Wizzle | Drakolak | Translation | Vrtihlav | Translation |
| Eeyore | Iháčik | Phonetic adaptation of the PN to the TL (Transcription) | Híkaj | Phonetic adaptation of the PN to the TL (Transcription) |
| Heffalump | Hrochoslon | Translation | Strašislon | Translation |
| Kanga and Roo | Kengura a Kengurček | Translation | Kanga a Rú | Phonetic adaptation of the PN to the TL (Transcription) |
| Henry Pootel | Maťko Bucko | Substitution | Richard Ťuťko | Substitution |
| Alexander Beetle | Celestín Chrúst | Substitution | Alexander Chrobák | Replacement by an exonym in the TL |

To sum up, both translators used several translation strategies in their translations of the PNs in Milne's Winnie-the-Pooh. The most prevailing translation strategy is translation and replacement by an exonym in the TL as the book is predominantly assigned for children. Phonetic adaptation of the PN to the TL also occurs in the translation of the characters such as *Winnie-the-Pooh*, *Eeyore* and *Kanga* and *Roo*. Translation strategy of substitution may be seen in the translation of *Edward* as *Miško* and *Alexander* as *Celestín*. It is difficult to choose which translation is better, more appropriate or comprehensible. In some cases we prefer the translation of *Macko Puf* made by Píbusová as in the translation of *Christopher Robin* as *Krištofko Robin*, *Heffalump* as *Hrochoslon* and also in the translation of *Kanga* and *Roo* as *Kengura* a *Kengurček*. In the case of the translation of *Woozle* and *Wizzle* as *Krutihlav* and *Vrtihlav*, Dančiak chose a better choice how to translate functional PNs as *Woozle* is described as a weasel-like animal probably small in his appearance and, for this reason, *Vlkolak*, translated by Príbusová, is less appropriate.

### Deformed Words in Winnie-the-Pooh

One of the tasks which the translator ought to think of is the translation of deformed words or play on words. When translating for children, translators must take into consideration that the TT must be comprehensible for them. In the following part we will be dealing with deformed words used in Milne's Winnie-the-Pooh and their translations into Slovak.

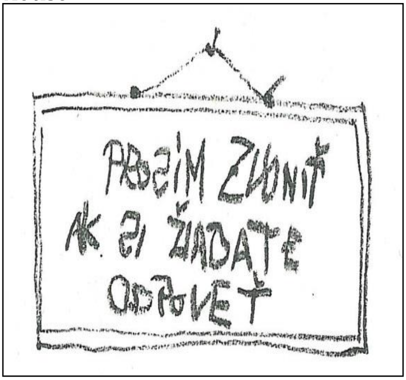
The first sample is shown in the notices at Owl's house which had been written by Christopher Robin, as the only one in the story, could spell:

*"PLES RING IF AN RNSER IS REQIRD."*

*"PLEZ CNOKE IF AN RNSR IS NOT REQID."* (Milne, 2007, p. 54)

As there are some letters interchanged and also omitted, the same strategy was used in the translations. The illustrations of the notices in Príbusová's translation are shown below[1]:

***Pic. 1 Notice about ringing at Owl's house***




***Pic. 2 Notice about knocking at Owl's house***


Dančiak translated them as:

*"PRSÍM ZVOŇIT, AK KCETE OTPOVEŤ."*
*"PSORÍM GLOPAĎ, AK NEXETE OTPOVED."* (Milne, 2002, p. 53)

Owl is thought to be the wisest character from all the animals living in the Hundred Acre Wood. He thinks he is able to write and spell his own name *WOL*. As the deformed word is based on interchanging the letters both translators used the

[1] A. A. Milne: *Winnie-the-Pooh*, 1988, p. 40-41.

same strategy in their translations – Príbusová translated it as *SAVO*, Dančiak translated it as *SOAV*.

In the fourth chapter, Eeyore lost his tail and Pooh decided to find one for him. He came to Owl to ask for help. Owl, having a dear look, told him it is necessary to do a *customary procedure*. Pooh, a bear of a very little brain, asked him what *crustimoney proseedcake* meant.

Príbusová translated it as:

> *"...frekventovaná procedúra v takýchto prípadoch je taká, že –"*
> *"– Prosím ťa, vysvetli mi, čo je to tá kvetovaná pracia rúra?"* (Milne, 1988, p. 42)

Dančiak translated it as:

> *"...v takýchto prípadoch nasleduje obvyklá procedúra"*
> *"Čo znamená obryklá protirúra?"* (Milne, 2002, p. 55)

We would like to suggest another possible translation of *"customary procedure"* which may be translated as *"bežná procedúra"* and *"crustimoney proseedcake"* which may be translated as *"snežná pracia rúra"*.

Owl, trying to help Pooh find the lost tail, told Pooh that he must *"issue a reward"* first. As the word "issue" is phonetically reminding of the sound of a sneeze, Pooh asked Owl if he could repeat what she had said because of not understanding while sneezing. Príbusová translated *"issue a reward"* as *"uverejniť v dennej tlači"* using "*v tlači*" to phonetically preserve the sound of a sneeze "*hapčí*". Dančiak translated it similarly to the original. He translated *"issue a reward"* as *"určiť odmenu"* as the verb *určiť* may be confused with the sound *hapčí*. *"Issue a reward"* could also be translated as *"Stačí, ak..."* to be confused with "*hapčí*".

When Pooh and Piglet thought of what Heffalump could eat, Piglet said it might be *acorns*. Pooh said that honey is much better than *haycorns*. Príbusová decided not to translate the deformed word in her translation and instead of this she used the word "*žalude*" meaning "*acorns*" as Piglet said firstly. On the other hand, Dančiak preferred modification of the deformed word in his translation and translated it as "*žralude*".

The word *HUNNY* with the same pronunciation as the word *HONEY* but different spelling (homophonic pun) is also shown in Slovak translations. Both translators translated it as *MET* with the consonant 't' at the end of the word because of assimilation.

Piglet seeing Pooh with a honey-jar on his head thought it was Heffalump and began to cry for help and muddle. Both translators deformed the original by interchanging letters and creating of meaningless words.

> *"Help, help!" cried Piglet, "a Heffalump, a Horrible Heffalump!" and he scampered off as hard as he could, still crying out, "Help, help, a Herrible Hoffalump! Hoff, Hoff, a Hellible Horralump! Holl, Holl, a Hoffable Hellerump!"* (Milne, 2007, p. 79)

> Príbusová translated it as:
> *"– Pomóc, pomóc! – skríklo, – Hrochoslon, strašný Hrochoslon je tam! – a pustilo sa vnohy, až sa za ním prášilo, a neprestajne kričalo: – Pomóc, pomóc, hrozný Strachoslon! Joj, joj, strašný Slonohroch! Ach, hrozný Hrochostrach!"* (Milne, 1988, p. 57)

> Dančiak translated it as:
> *"Pomóc, pomóc!" volalo Prasiatko, „Strašislon, príšerný Strašislonisko!" a utekalo odtiaľ, čo mu sily stačili, a neustále pritom vykrikovalo: „Pomóc, pomóc,*

*príšerný Strašislonisko! Slonóc, slonóc, strašerný Prišeronisko! Primóc, primóc, slonilný Strašiprišisko!“* (Milne, 2002, p. 71)

Another example of the deformed word is shown in the eighth chapter, when Christopher Robin led an *expotition* to the North Pole. As there is a consonant ‘t’ instead of the consonant ‘s’ in *exposition*, both translators decided to deform this word also in their translations – Príbusová translated it as *“epedícia”*, Dančiak translated it as *“expidécia”*. In this chapter there is also another example seen when Pooh was not sure if they were going to discover *pole* or *mole*. As these words have an ending rhyme, it is also preserved in Slovak translations – Príbusová translated this pair as *“pól – cól”*, Dančiak translated it as *“polica – palica”*.

The last deformed word identified in the book is *“missage”*. When Pooh was sitting on the branch surrounded by water he saw a bottle in it. He thought it could be honey so he jumped into the water, seized the bottle, and struggled back to his tree. Then he realised it was a *missage*. It is important to mention that none of the translators did “play” with this word and translated it as *“správa”* (*správa* is translated into English as *message*). The possible translations could be *“práva”* or *“zoznam”* (instead of *oznam*).

There is a necessity to say that the translators should try to preserve the authenticity of the original in the translation. The translation of the deformed words is not an exception. The task of the translator ought to be to amuse the young reader as using of puns or play on words is also seen in ChL. When the translator decides not to translate a pun, it may cause a deprivation in the translation but not in children’s minds as children are not aware of it.

**Evaluation of Translation Procedures**

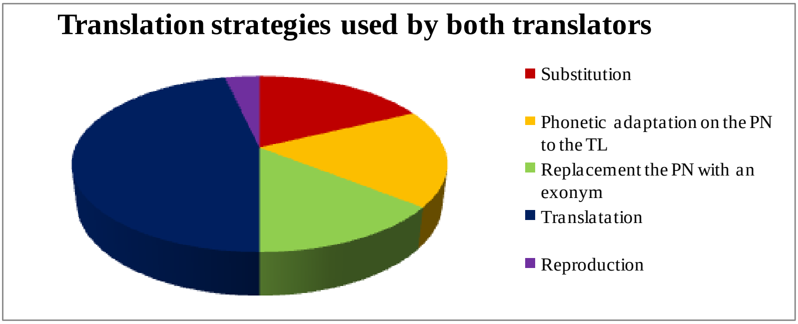
The research part of the thesis was mainly based on the translation of functional names. We would like to discuss each translator individually and then to show their translation strategies used in the translation of *Winnie-the-Pooh* in the figure.

Príbusová in her translation of *Macko Puf* from 1988 used several translation strategies of the functional names. Substitution is shown in the translation of *Edward Bear* as *Miško Medveď*, *Rabbit* as *Zajačik*, *Henry Pootel* as *Maťko Bucko* and *Alexander Beetle* as *Celestín Chrúst*. Phonetic adaptation of the PN to the TL is seen in the translation of *Winnie-the-Pooh* as *Macko Puf* and *Eeyore* as *Iháčik*. She also replaced the original PN with an exonym in the TL as in *Krištofko Robin*. Translation is seen in the names such as *Piglet* (*Prasiatko*), *Woozle* (*Vlkolak*), *Wizzle* (*Drakolak*), *Heffalump* (*Hrochoslon*) and *Kanga and Roo* (*Kengura* a *Kengurček*). In the translation of *Trespassers William*, there is a combination of translation and substitution (*Cudzímvstup Zachariáš*). In one case the name *Sanders* was reproduced into Slovak.

Dančiak in his translation of *Medvedík Pú* from 2002 also used several translation strategies of the PNs. Substitution is seen in the translation of *Henry Pootel* as *Richard Ťuťko*. Phonetic adaptation of the PN to the TL is shown in the translation of *Winnie-the-Pooh* as *Medvedík Pú*, *Eeyore* as *Híkaj* and *Kanga and Roo* as *Kanga a Rú*. He also replaced the original PN with an exonym in the TL as in *Medveď Eduard*, *Krištof Robin* and *Alexander Chrobák*. Translation may be seen in the characters such as *Sanders* (*Pieskovec*), *Piglet* (*Prasiatko*), *Rabbit* (*Králik*), *Woozle* (*Krutihlav*), *Wizzle* (*Vrtihlav*) and *Heffalump* (*Strašislon*). Combination of translation and substitution may be seen in the translation of *Trespassers William* (*Vstupdolesa Zoltán*).

In the following figure, it is shown which translation strategy was the most frequently used in the Slovak translations and, on the other hand, which one the least frequently used:

**Translation strategies used by both translators**




When discussing which translator chose a more appropriate way of how to translate the names of the characters, we cannot say with certainty which translation is more appropriate or comprehensible. In the case of the translation of *Christopher Robin*, *Rabbit* and *Kanga* and *Roo* we prefer Príbusová's translation because she used a diminutive form of the characters as the book was written predominantly for children. On the contrary, in the case of the translation of *Woozle* and *Wizzle* we prefer Dančiak's translation as *Krutihlav* and *Vrtihlav*, as Woozle is described as a weasel-like animal and, for this reason, *Vlkolak* and *Drakolak* translated by Príbusová are less suitable.

Dealing with the analysis of the functional names in both Slovak translations of Winnie-the-Pooh, there was only one mistake in Dančiak's translation when he translated *Heffalump* as *Krutihlav*, name of the character called *Woozle*.

In conclusion, both translations have some pros and cons. As Winnie-the-Pooh became a cultural phenomenon read by children and adults and it is still being published today, it is only a matter of time when the next translation will appear.

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# HUMOUR IN AUDIOVISUAL TRANSLATION

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**Abstract**

The contribution deals with the humour in audiovisual translation focusing on dubbing. For the research part we have chosen an American sitcom *Friends*. But firstly, contribution summarizes theoretical aspects of audiovisual translation and dubbing. It describes the terms, its categorization, thereafter the process of dubbing, domestication and foreignization in audiovisual translation, advantages and disadvantages of dubbing as well as the translation techniques used in audiovisual translation. Secondly, it discusses the translation of humour in general and, subsequently, it discusses the humour in *Friends*. Lastly, there is provided the research part that analyses techniques used in the translation of humorous elements in the Slovak dubbing of sitcom *Friends*.

**Key words**

audiovisual translation, humour, dubbing, Friends

To begin with, have you ever realised that most of the time when you turn the TV on or when you go to the cinema, you watch a foreign audiovisual product? Obviously, every audiovisual product requires translation when it travels from country to country, from culture to culture. Whether it is a sci-fi, drama, or comedy, vocabulary of the source language has to be transmitted and translated into the target language. Nowadays, two main types of audiovisual translation are used, namely subtitling and dubbing. It is remarkable to study how different countries share audiovisual products, although every single one of them has its own culture, principles, views on the world, and last but not least, sense of humour. How can we transmit the humour of a foreign audiovisual product to the target language, if it is culturally bound, referring to a specific culture, history, or a specific way of life? The aim of the contribution is to find out whether the humorous elements were preserved and, if so, which translation strategies were used in the Slovak dubbing of an American sitcom *Friends*.

Firstly, to summarize the theoretical aspects of audiovisual translation, it is necessary to define the term audiovisual translation and to categorize it. Thereafter, we put emphasis on dubbing, its process, domestication and foreignization related to dubbing, and advantages and disadvantages of dubbing.

## The Term Audiovisual Translation

According to Chiaro (2013) audiovisual translation (AVT) is the term referring to translation from one language to another while word components are included in audiovisual products. Some examples of a wide range of audiovisual products that require translation are television programs, feature films, musicals, theatrical plays, opera, video games, or Web pages. The word "audiovisual" suggests that a product is made to be both heard (*audio*) and seen (*visual*) simultaneously but it is mainly supposed to be seen because we "watch" a movie, a show, or even an opera and we "see" programs that are "shown" on television. Verbal and visual principles in audiovisuals are interconnected to such an extent that the words tend to depend on the visuals but the translation of these products works on a verbal level alone (Chiaro, ibid.).

## Categorization of Audiovisual Translation

1. Oral form – Dubbing
2. Written form – Subtitling

**Dubbing**

Luyken et al. (1991, cited in Baker and Hochel, 1998, p.74-75) define the term dubbing as *"the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue".* The aim of dubbing is to reproduce original dialogues into the target language so that the viewer would have a feeling that the utterances were really said by dubbing actors (Chiaro, 2009).

**Process of Dubbing**

Martínez (2004) states that the process of dubbing starts when the customer (usually it is a television station, programme producer or distributor) sends a copy of the programme or film to the dubbing studio. Of course, this copy contains an original script to facilitate translation as well as a set of instructions about dubbing of songs, subtitling of screen insert etc. Chiaro (2009) claims that from the beginning to the end of the dubbing process, there are involved four basic steps. First, it is the translation of the script; second step is to adapt the TL to sound natural and to observe lip movements; third the recording of a translated script by actors; and finally everything is put together into the original recording.

Domestication and Foreignization in Audiovisual Translation

Szarkowska (2005) interprets dubbing as a form of domestication, whereas subtitling as a form of foreignization. These terms are determined by the extent to which the target language is preserved in the translation.

Szarkowska (ibid.) defines domestication as the approach in which the target culture is prioritized over the source culture and is oriented more on the viewer. Dubbing intervenes considerably with the original version since a dubbed version is influenced by dubbing actors/actresses, the dubbing directors, the translator, etc. On the other hand, foreignization favours the source language and culture and does not dissemble to be an original. Foreignization/subtitling also prefers experiencing the sense of the foreign language and different culture. Nowadays, with the rising interest in multiculturalism and foreign languages, subtitling is a preferred method of foreign films translation. Furthermore, subtitling is more authentic and economically efficient (ibid.).

**Advantages and Disadvantages of Dubbing**

Baker and Hochel (1998) claim that dubbing, as opposed to subtitling, has the disadvantage that the audience cannot hear original soundtracks or original actors. On the other hand, there is less textual reduction in dubbing than in subtitling and the audience can enjoy the film without concentrating on reading dialogues. Furthermore, Lekešová (2009) states that dubbing is the most convenient alternative for small children and older people so dubbed versions are more accessible to wider audiences. Baker and Hochel (1998) report the issue of imperfect lip synchronization as one of the negative features of dubbing, though constraints are not as restrictive as they might appear. Matching sounds to lip movements is necessary only in case of close-up shots, where speakers' faces and lips are fully visible. And even here, only labials and semi-labials require careful matching of sounds. Lekešová (2009) also mentions that some critics claim that humour of original actors as unique personalities are lost when they are dubbed. Another similar example is dubbing a film which is based on a local accent because it may seem very difficult to transfer the humour and the effect of an accent into a foreign language. In addition, Baker and Hochel (1998) state that individual countries may favour dubbing or subtitling for various reasons such as cost, availability of relevant technology, standard of literacy, interest in foreign languages, degree of cultural openness, and the strength of the local film industry.

**Translation Strategies in Audiovisual Translation**

Tomaszkiewicz (1993, cited in Pettit, 2009) offers strategies which may be used in dubbing and also in subtitling. The author also stresses that some specific cultural terms cannot be translated. The strategies are:

- omission, when specific features of the source culture are completely omitted in translation;
- literal translation, in which each word is translated separately so as to match the original with the target text as closely as possible though, very often, it does not sound natural;
- borrowing, where the solution is to borrow the words or an expression from the source language and use it in the target language though, words are conformed to the rules of grammar or pronunciation of the target language so it is a "naturalized" form;
- equivalence or cultural substitution if the translator uses words that are "ready-made" in the TL and correspond to those in SL and the translation has a similar function and meaning in the TL;
- adaptation is changing the content in a way that translation of the source text evokes corresponding meaning to the target recipient; in general, the translation is adjusted while dealing with metaphors, or culturally bound expressions, the adaptation can also be considered as a form of equivalence;
- replacement is another method, but in audiovisual translation it is not used very often since cultural terms on the screen are supported by gestures of the actors and also they give visual clue to the recipient;
- generalisation, in other words, neutralisation of the original;

- explication, whereby a paraphrase is used to explain the cultural term.

Secondly, we discuss the translation of humour in general and, subsequently, we discuss the humour in *Friends*.

**Translation of Humour**

Humour can be defined as anything that causes laughter, mirth, amusement or spontaneous smile. But within different cultures, something which makes one audience laugh needs not to make laugh the other.

According to Kostovčík (n. d.) as good translation of poetry depends upon the poetic creativity of the translator, good translation of humour demands good sense of humour of the translator. Researches consider the translation of humour to be an ongoing study, in which travelling of humour across cultures and applying the knowledge in translation needs to be determined. In other words, the translator has to be aware of different understanding of the world by different cultures. Even if he/she finds the appropriate equivalent to a given joke in the target language, the humour may still be lost. Moreover, the aim to produce the same humorous effect in the TL causes very often that the lexical meaning of the SL text is excluded. It is necessary to identify what type of humour is common in a particular culture. This contribution is focusing on the translation of humour in audiovisual production in Slovakia, especially in popular sitcom *Friends*. Kostovčík (ibid.) states that it is surprising how successful the sitcom *Friends* in Slovakia is. In this sitcom, the culture of US is shown through young characters (twenty-something) who share the apartments and live without their families. It may seem not fitting to the Slovak environment, where the culture is based on family life. Another difference is that there is a highbrow humour in *Friends* and Slovak television producers do not prefer this type of humour in domestic productions. Therefore, a few questions need to be answered: What does the Slovak audience find humorous on *Friends* and why? To what extent did the Slovak dubbing contribute to this success?

Kostovčík (ibid.) conducted an interview with Ján Gordulič (one of the creators of the Slovak dubbing of Friends) who claims that the Slovak audience does not differ significantly from the audiences around the world. The examples are many imported television series from the United States which were successful in Slovakia. However, the translators deal with the culture-neutral humour as well as culture-specific humour in audiovisual translation so they have to bear in mind that understanding of the audience is the decisive point. Kostovčík (ibid.) also mentions that the Slovak dubbing of *Friends* is considered to be the best dubbing effort by the public so far. In addition, the author also reported the statement of Štefánia Gorduličová, the dubbing director of *Friends: "the translation of the humour in Friends has been difficult and what may be funny for the American audience may not automatically be funny for us".* The author also conducted an interview with some of the producers of the Slovak dubbed version and they expressed the opinion that they did not consciously use any specific methodology in analyzing and reproducing particular instances of humour. Therefore, let us see which choices they made from the translational perspective and how the humour of the Slovak version differs from the original.

Thirdly, we provide the research part that analyses translation techniques used in the Slovak dubbing. Our research questions are: Which translation strategies were used to translate the humour? Was the Slovak dubbing as humorous as the American original? The research part reveals the questions.

First of all, from the theoretical part, we know two main translation methods: foreignization and domestication.

Foreignization in *Friends* is used mainly in the cases of the names of all characters, the names of places, towns and states in America as well as the titles of newspapers from American culture. Otherwise, the domestication was used. Domestication in Friends includes further translation techniques such as adaptation and generalisation. But there were also other translation strategies used, such as omission or expressional weakening. And we also analysed the instances of an ambiguous translation, changed translation or mistranslation.

**Adaptation**

Rachel is working as a waitress in the Central Perk. Accidentally there emerge Rachel's girlfriends who have not seen Rachel for a long time. When they see each other they all start to shriek and flourish their hands. Monica says to Phoebe: *"I swear I've seen birds do this on Wild Kingdom"* (Episode 4, 05:34). Wild Kingdom is an American television show that features wildlife and nature (Wild Kingdom, n. d.). The translation in the Slovak dubbing sounds*: "Toto som naposledy počula vo voliére v ZOO"* (Episode 4, 05:20). Since the Slovak viewer does not know this television show so it is adapted to the corresponding meaning.

Among Monica's characteristics belong responsibility and excessive tidiness. There is a situation when the friends make fun of Monica and her abnormal tidiness. Monica admits it: *"Okay, so I'm responsible. I'm organised. But, hey, I can be a kook!"* Then Ross says to Monica: *"All right, you madcap gal!"* (Episode 6, 09:18 - 09:25). *"Kook"* is someone who behaves like an eccentric, who is strange or freaky. The meaning of *"madcap"* is behaving or acting impulsively or rashly; wild. The *gal* is a *girl*. The Slovak translation sounds: Monica: *"Dobre, tak som poriadkumilovná a zodpovedná. Lenže, môžem byť aj bordelár."* Ross' reaction is: *"Dobre, ty bláznivá dora!"* (Episode 6, 08:56 - 09:02).

**Generalisation**

Rachel is a spoiled girl of rich parents. When she left home, she started her first job in Central Perk as a waitress. And when she receives her first paycheck, she says: *"I wiped tables for it. I steamed milk for it. And it was totally…(looking at the sum of the paycheck)…not worth it. Who's FICA? Why's he getting all my money?"* (Episode 4, 04:29). Federal Insurance Contributions Act (FICA) tax is a United States federal payroll (or employment) tax imposed on both employees and employers to fund Social Security and Medicare - federal programs that provide benefits for retirees, the disabled, and children of deceased workers (Investopedia, 2014). Again, for an ordinary Slovak viewer, the expression would not be understood. The Slovak translation is: *"Utierala som za ne stoly, varila mlieko a všetko bolo úplne…na figu. Aké poistenie? Prečo mi všetko zobrali?"* (Episode 4, 04:20). We can see that FICA was translated as "poistenie" which is a generalisation of American pay system to the Slovak pay system.

**Omission**

There is a situation when friends are playing poker. Ross says to Rachel: *"Look, Rachel, this is poker. I play to win, all right? In order for me to win, other people have to lose. So if you're gonna play poker with me, don't expect me to be a nice guy. Okay, because once those cards are dealt…I'm not a nice guy"* (Episode 18, 07:10). Later, when Chandler, Ross and Joey are in Ross' apartment, Chandler says to him: *"What was with that whole Black Bart speech? 'When I play poker, I'm not a nice guy'"* (Episode 18, 07:54). Charles Earl Boles (b. 1829; d. after 1888), better known as Black Bart, was an English-born outlaw noted for the poetic messages (speech) he left behind after two of his robberies. He was considered a gentleman bandit with a reputation for style and sophistication, he was one of the most notorious stagecoach robbers to operate in and around Northern California and southern Oregon during the 1870s and 1880s (Black Bart, 2014). The name of this gentleman bandit was omitted and the Slovak translation is: *"A čo mal znamenať ten tvoj preslov 'Ja keď hrám poker, nie som milý chlapec'?"* (Episode 18, 07:34).

**Expressional Weakening of American Slang and Vulgarisms**

American humour is more open and there is often slang, sharp irony, abusive and disruptive word used in *Friends* while in the Slovak dubbing the translators weakened these expressions. Although Tomaszkiewicz (1993, cited in Pettit 2009) does not mention expressional weakening as one of the translation techniques, in the analysis we found out that in case of these words, expressional weakening was applied. Let us look at the following instances in sitcom *Friends*:

ST: "Shut up and put my table back" (Episode 1, 15:18)/ TT: "Mlč a vráť stôl na miesto" (Episode 1, 14:40).
ST: *"What the hell was that?!"* (Episode 7, 10:20)/ TT: *"Čo to malo znamenať?!"* (Episode 7, 09:54).
ST: *"Ross that opens my cervix"* (Episode 2, 15:37)/ TT: *"Ross, tým ma otvoria tam dole"* (Episode 2, 14:58).
ST: *"I dumped him"* (Episode 2, 16:21)/ TT: *"Ja som ho nechala"* (Episode 2, 15:40).
ST: *"Oh, shut up!"* (Episode 2, 22:02)/ TT: *"Daj pokoj!"* (Episode 2, 21:09).
ST: *"Hey, that's not for you, bitch!"* (Episode 4, 15:53)/ TT: *"To nie je pre teba ty mrcha!"*(Episode 4, 15:16).
ST: *"What the hell are you doing?"* (Episode 6, 14:10)/ TT: *"Čo to vystrájate?"* (Episode 6, 13:37).

ST: *"Everything you hear at a poker game is pure crap"* (Episode 18, 10:01)/ TT: *"Všetko čo sa vám počas pokru dostane do uší, sú blbosti"* (Episode 18, 09:34).

ST: *"Welcome to the real world. It sucks. You're gonna love it"* (Episode 1, 19:46)/ TT: *"Vitaj v skutočnom svete. Je hnusný, bude sa ti páčiť"* (Episode 1, 18:59).

To conclude the expressional weakening in the Slovak translation, we must realize that the Slovak language is more sensitive to vulgarisms than the American English is. In addition, as was said by Mr. Lesňák, one of the authors of the Slovak dubbing of *Friends* on April 7, 2014, at PF UKF, during our seminar, the translators had to adjust the language to the showtime. The sitcom *Friends* was aired between 6 p.m. – 7 p. m. so it would be offensive to retain these abusive words. But regardless of showtime, Lesňák also mentions that the American and the Slovak culture are different from the point of view on vulgarisms. If the translators retained vulgarisms in the Slovak language and then the producers and the director did not mind it, the television where the programme was aired would be fined. So when we take all these facts into consideration, the strategy of translating vulgarisms was appropriate.

**Mistranslation**

While analyzing the translation procedures which were applied in the Slovak dubbing, we also identified some ambiguous translations, mistranslations or completely changed translations. Although the Slovak dubbed version of sitcom *Friends* is considered the most successful dubbing project in Slovakia, there are also instances of mistakes. Let us look at the following examples:

There is a situation when Phoebe falls asleep in public again. While she is sleeping, Monica and Ross are looking at her and talking about her peaceful sleeping. Phoebe suddenly wakes up. Ross is trying to calm Phoebe: *"It's okay, you know. You just nodded off again."* Monica is asking: *"What's going on with you?"* Phoebe says: *"I got no sleep last night."* Ross asks: *"Why?"* Phoebe answers: *"My grandmother has this new boyfriend and they're both kind of insecure in bed, so... And deaf. So they're constantly like having to reassure each other that they're having a good time. You have no idea how loud they are"* (Episode 4, 02:05 – 02:27). The Slovak translators proceeded as follows: Ross: *"Nič sa nedeje, len si znova zaspala."* Monica: *"Čo sa s tebou deje?"* Phoebe: *"V noci som nespala."* Ross: *"Prečo?"* Phoebe: *"Moja babka má nového frajera. A v posteli sú ešte dosť neistí. Tak... Aj smrť. Takže sa neustále musia navzájom utvrdzovať, že im je dobre. Neviete si predstaviť, akí sú hlasní"* (Episode 4, 02:00 – 02:22). There comes a mistake of differentiating of the word *deaf* /def/ and *death* /deθ/. Phoebe says that her grandmother with a new boyfriend, are deaf. The Slovak translators translated the word as *smrť*. I propose the suggestion to translate it as: *"A nepočujú."* There is also a possibility to translate it as: *"A sú hluchí"* but in this case, there would be not observed the same lip movements since the word "hluchí" requires specific lip movements that do not match with the original.

### Changed Translation

Sometimes it happens that translators change the context completely. In the situation when Ross falls to the pit and then his body hurts, his mother is giving him the pills and says: *"I took these when I had my golfing accident"* (Episode 8, 15:45). In the previous episodes it was mentioned that Ross' and Monica's parents play golf. The Slovak translation is: *"Tieto som brala keď som mala zápal žlčníka"* (Episode 8, 15:06). I propose to resolve this translation in a different way: *"Tieto som brala po úraze na golfe."*

**Ambiguous Translation**

There is an awkward moment when Joey meets his father and his mistress and Chandler in one room. Everyone except for Chandler is feeling uncomfortable and there is a silence in the whole room. Joey feels angry with his father since he cheats on his mother, father feels guilty and mistress fells like an extra person in the room. Chandler responds to the silence and asks quickly: *"So who's up for a big game of Ker-Plunk?"* (Episode 13, 11:24). "Ker-Plunk" is a children's game with marbles and sticks (Walmart, 2014). The translation sounds: *"Tak čo, kto ten uzol rozotne?"* (Episode 13, 10:57). The translation completely changed the meaning. My suggestion is: *"Tak čo, kto si zahrá človeče?"*

**Lip-Synchronisation**

The lip-synchronisation in the Slovak dubbing of *Friends* was observed very well. Sometimes, it occurred that in dubbing version were some speech sounds added or deleted but it was not very visible on the screen. However, there is one instance in which lip movements absolutely did not match to the original actors' speech. It is the situation when Phoebe and Monica are going to the newsstand and Monica sights one handsome guy. She starts to speak so quickly about the guy to Phoebe that the Slovak translation did not manage to say the utterance in time. Thereafter, Phoebe's reaction is said a few seconds later than it is said in the original. Actually, the whole part of the conversation between two girls contains improper lip movements in dubbing.

In my opinion, in this case could be the omission appropriate translation process. I propose to proceed as follows: *"Ó Bože. Ó Phoebe, neobzeraj sa, ale za tebou je sexy chlap, ktorý nám môže zlomiť srdcia."*

To conclude the contribution and to answer the research questions: Although the sitcom *Friends* travelled from the American to the Slovak culture, the form of dubbing did not reduce humorous elements and humour was transferred to the Slovak culture. The sitcom Friends was received by the Slovak audience very well and the Slovak dubbing of *Friends* is considered to be the best dubbing effort by the public so far.

When discussing with Mr. Lesňák if omission is an appropriate translation technique, he added humorously that the best technique is omitting. As we mentioned in the theoretical part, the translator of humour has to have good sense of humour. It seems that in case of translators of sitcom *Friends* the statement is valid.

We fulfilled our aims and answered to our research questions. I found this topic very interesting, because I realized how the audiovisual translation important is. We all are the audience and when we enjoy the foreign film it is a hard work of the audiovisual translators. I hope, once I will be the one of them and I will translate for you any kinds of movies and make you laugh when you watch the TV or when you go to the cinema ☺

♫ I will be there for youuu ♫

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# TRANSLATION OF NAMES IN LITERARY TEXTS

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**Abstract**
The thesis discusses translation of proper names in The Graveyard Book written by an English author Neil Gaiman. The research part consists of source text analysis and analysis of the translation. The first analysis focuses on proper names in the original text, and based on their meaning, divides them into three categories; functional, suggestive and undescriptive names. The second analysis compares the first draft of the translation with the final translation and determines which translation technique was the most frequently used.

**Key Words**
translation, proper names, The Graveyard Book

## Analysis of The Graveyard Book

*The Graveyard Book* is one of the bestselling children's novels written by an English author Neil Gaiman. After his parents were killed, the main character called Nobody Owens is raised by ghosts on the graveyard. This place opened for Gaiman many possibilities, not only when it comes to plot twists, but also his characters and their names.

## Functional Names

In *The Graveyard Book* the reader can find several functional names, some of them coined by the author himself. Probably the most interesting of all the names is the name of the main character, *Nobody Owens*. The name *Nobody* can be understood in several different ways. The little toddler without any family can be seen by the people in the graveyard as nobody. Later in the book, when *Nobody* decides to attend school, he is invisible to everybody, he is nobody in the human world:

> *"Bod was used to being ignored, to existing in the shadows" (ibid., p.172).*

As stated in the quotation above, *Nobody's* name is often shortened to *Bod*. According to Kopecký (n.d., p. 38), Bod is an allusion to the English word boy. Gaiman emphasizes this similarity in the following conversation between Bod and his new teacher, *Miss Lupescu*:

> *"'You understand, boy? Da?'*
> *'Bod,' said Bod. 'It's Bod. Not boy.'*
> *'...Bod is a pet name. A nickname. I do not approve. I will call you "boy". You will call me "Miss Lupescu".'" (ibid., p.59).*

So nickname Bod functions as a similar general designation as nobody.

An interesting meaning is indicated by combining this name with the boy's last name: *Nobody Owens*. Surname *Owens* sounds like word *owns* and, therefore, it suggests an adoptive relation to *Mr and Mrs Owens*.

When *Nobody* came to the graveyard he literally was nobody. At the end of the book *Nobody* defeats the killer of his family and this allows him to finally grow up, leave the graveyard and become somebody.

Another resident of the graveyard with a functional name is *Mother Slaughter*. The word *Slaughter* may be associated with other negative words like *murder* or *killing*. Gaiman does not suggest a very pleasant image in his description of this character:

> *"Mother Slaughter, a tiny old thing, in the huge bonnet and cape that she had worn in life and been buried wearing" (ibid., p. 17).*

Gaiman turns around the reader's perception of *Mother Slaughter* on the last pages of the book when *Bod* says goodbye to the residents of the graveyard. He carries flowers over to *Mother Slaughter's* headstone, which is so old and cracked that all it says is:

LAUGH.

Here, she acts as a caring old lady and her surname *Slaughter* here resembles word *Laughter*.

*Sleer* is a name of a creature that guards the treasure of his master. Hissing sound at the beginning of the name indicates that *Sleer* is probably some kind of a snake-like reptile.

The bearers of the remaining functional names are villains of the book, *The Jacks of All Trades*. They are described as a secret society that has been around for thousands of years. In this story, *Jack* is not used as a name but rather as a general designation. This assumption is supported by the fact that Gaiman keeps referring to evil *Jack Frost* as *The man Jack*. This name says to the reader that *Jack* can be anyone and anywhere.

Each of Jacks poses one characteristic trait, which is clearly expressed in their names. *Jack Frost*, the man who killed Bod's entire family is, as the name suggests, a cold-blooded and heartless person without any remorse or mercy. Another of the Jacks is *Jack Ketch*, a smaller man with a small black moustache and a hat. Based on his name, *Jack Tar* is described as a massive man with a physique of a sailor, wide and bull-like with a massive head. *Jack Dandy*, as his name says, is a handsome man, looking good enough to be a film star. The last one of the Jacks introduced in the book is *Jack*

*Nimble*, whose name originates in an old English nursery rhyme:

*Jack be nimble,*
*Jack be quick,*
*Jack jump over*
*The candlestick (ibid., p. xiii).*

Based on this poem we can assume that this Jack's most noticeable qualities are his swiftness and speed.

**Suggestive Names**

The most abundant category of names is the category of suggestive names. The aim of these names is not to describe the character but rather to indicate certain characteristics. Unlike functional names, which directly point out a unique quality of the character; suggestive names merely imply features indirectly.

*Josiah Worthington*, a respected "Major" of the graveyard, was an aristocrat during his life and acts no less pompous after his death. A crafty salesman bears a Jewish name *Abanazer Bolger*. "An ahead of his time" poet *Nehemiah Trot*, misunderstood during his life, took a revenge on all the people who could not appreciate his poetical genius by not publishing his poems for the public, and even left an instruction to be buried with them. The spinster of the parish was named *Majella Godspeed*. The humble origin of Bod's teacher *Thomes Pennyworth* is indicated by his last name as well as by the misspelling of his epitaph:

> *"here he leys in the certainty of the moft glorious refurrection" (ibid., p.95).*

The witch, who was drowned and burned and buried without a headstone, bears a name of a common village girl, *Elizabeth Hempstock*. Just by the sound of his name it is easy for the reader to assume, that *Claretty Jake* is a musician, who even after his death loves to play his dusty fiddle. The name of Miss *Euphemia Horsefall*, who died during the Victorian Era, is clearly meant to entertain the reader. A pair of bullies from Bod's school was named *Maureen Quilling*, usually called *Mo* and *Nick Farthing*. *Nick* was a large boy who knew how to intimidate and *Mo* picked the ones who needed to be intimidated. They were often stealing money from younger students, which is probably why their last names resemble words *shilling* and *farthing*. One of their victims was *Paul Singh*, whose name indicates his Asian origin. Similarly eloquent name is *Caius Pompeius*, a Roman soldier buried on the graveyard two thousand years ago, and thus one of the oldest citizens of this place. The last character with a suggestive name is one of Bod's best friends, *Scarlett Amber Perkins*, which evokes the idea of a sweet and noble girl.

**Unmotivated Names**

The last category of names in the book is the category of undescriptive names. These names are not motivated in any way, they do not suggest any typical traits of the characters, nor do they carry a meaning. For instance, the name Solomon Porritt does not warn the girls in his village about his tendency to seduce and deceive just as the name Frobishe does not indicate that his bearer is one of the wealthiest men buried in the graveyard.

**Analysis of the Translation**

The translation of *The Graveyard book* was handed over to Mgr. Milan Kopecký in 2009. It was the first book he translated after the completion of his studies. His initial intention, which he sees as a result of his teacher's influence, was to domesticate all the names in the book, or at least most of them. This intention was never carried out due to the disapproval of the publishers but a draft of his suggestions was published under the name *Preklad vlastných mien: štúdia potenciality textu* (n.d.). Based on this list of suggested translations we were able to compare the translator's original ideas with the final version of translated names approved by the publishers who did not agree with the translator's suggestions.

**Translation of Functional Names**

As we stated in the analysis of the source text, the name of the main character *Nobody Owens* is the most interesting functional name, which is consequently the biggest challenge for the translator. Intended translation of this name was *Prelud Jenáš*, shortened to *Lud*. The name *Nobody* points out the fact that the main character has no family and thus no place in the human world. On the other hand, rather than emphasising where he does not belong, the name *Lud* indicates where he does. Even though he is a human, his name makes him a part of the graveyard. This change of the form and the meaning of this name affected other aspects of the translation. The shortened form of the translated name *Lud* does not function the same way as the original *Bod* did. The reference to the word *boy* is lost in the translation - thus the conversation between *Miss Lupescu* and *Lud* gives a different impression to the Slovak reader.

> *"'Rozumieš, trúd? Ha?'*
> *'Lud,' mechril sa Lud. 'Volám sa Lud, nie trúd.'*
> *"... Lud je zdrobnenina. Prezývka. Tie neschvaľujem. Budem ťa oslovovať chlapče a ty mňa pani učiteľka'" (Gaiman, 2008, p.60).*

To maintain the phonetic similarity between the shortened form of the main character's name, the neutral word *boy* was substituted with a more expressive *trúd*.

Kopecký also designed a translation of the character's last name *Owens*, which implies that he is adopted. He proposed the translation *Jenáš* and subsequently translated the name of his adoptive parents as *Jenášovci*.

Kopecký proposed an interesting solution in his intended translation of the names of the villains, *The Jacks of All Trades*. As stated in the source text analysis, *Jack* is not regarded as a name in the original text but as a means of generalisation. In order to keep the general character of this appellation, Kopecký comes up with an even more general and semantically neutral word *Chlap*. This way, the idea of the original is maintained and *The Jacks of All Trades* become *Chlapi všetkých remesiel*. Kopecký links every name to a certain characteristic trait, which describes *Jack* best, and subsequently, he integrates this trait into his translated name:

***Table 1 - Translation of the Names of The Jacks of All Trades***

| | | |
|---|---|---|
| Jack Frost | cold-blooded | Chlap Akomráz |
| Jack Ketch | insidious | Chlap Akoškrť |
| Jack Tar | Robust | Chlap Akodrúk |
| Jack Dandy | good-looking | Chlap Akošmrnc |
| Jack Nimble | Swift | Chlap Akodym |

Out of twelve functional names only three were translated into Slovak. The first name of the main character and *Nobody* became *Prelud*, his last name remained *Owens*. It remains questionable if the translation *Prelud* made this name justice. Many important characteristics evident to the reader of the source text were lost in the translation. Most of all, Nobody's connections to the human world and his identity as a boy without a family, who at the end becomes an independent young man ready to embrace the world behind the gates of the graveyard, is not apparent in the translation. In this case it would be more suitable to translate the name *Nobody* literally as *Nikto (Nik)*. This way the name would keep its original meaning intended by the author.

Kopecký translated the name of *Mother Slaughter* literally as *Vražedná mamička*. Literal translation in this case implies the same image of a not very pleasant old woman. The last name that was translated in the final translation is the name of a mysterious creature *Sleer*. Kopecký in his translation uses the technique of phonetic adaptation so the beast bears the name of *Zmor*.

***Table 2 - Translation of Descriptive Names***

| **Descriptive Names** | **Intended translation** | **Final Translation** |
|---|---|---|
| Nobody Owens (Bod) | Prelud Jenáš (Lud) | Prelud Owens (Lud) |
| Mr. Owens | pán Jenáš | pán Owens |
| Betsy Owens | Betka Jenášová | Betsy Owens |
| Little John | Janko Fafrnko | Little John |
| Mother Slaughter | Vražedná Mamička | Vražedná Mamička |
| Sleer | Zmor | Zmor |
| The Jacks of All trades | Chlapi všetkých remesiel | Šikovní Jackovia |
| Jack Frost, Jay Frost, The man Jack | Chlap Akomráz, Marko Mráz, Chlap | Jack Frost, Jay Frost, Jack |
| Jack Ketch | Chlap Akoškrť | Jack Ketch |
| Jack Tar | Chlap Akodrúk | Jack Tar |
| Jack Dandy | Chlap Akošmrnc | Jack Dandy |
| Jack Nimble | Chlap Akodym | Jack Nimble |

## Translation of Suggestive Names

The ‘right’ method in translation of suggestive names is not as obvious as in case of functional names. Their mere implications, which work only in the original language, are very hard to transfer into the target language. Kopecký in his first draft of the translation coined new names, which were meant to imply the characteristic traits that the author of the original suggests by his original names and; therefore, which had the same effect on the reader of the translated text.

We can assume that the poor teacher *Thomes Pennyworth* had his name misspelled on purpose to point out his origin. In his translation *(Tomáš Šestakovič),* Kopecký does not integrate this implication. On the other hand, in the translation of his last name, Kopecký incorporates the word *šesták* and thus preserves the reference to the money, *penny*. Nevertheless, this translation does not emphasize that he is poor and without any money. A more appropriate translation can be proposed in this case. The incorrect spelling of the first name should be preserved, as it provides additional information to the reader, as well as the reference to money. With these ideas in mind, the name of *Thomes Pennyworth* could be translated as *Tomáč Šesták*, which will easier evoke the image of a poor teacher. Gaiman coined the first name of the musician *Claretty Jake* to resemble the sound of the word *clarinet* and thus suggests to the reader his passion for music. The same technique is used by Kopecký in his translation. The name of *Pampalín Ganíni* refers either to the name of a musician and composer *Vittorio Giannini* or to a brand of musical instruments named identically, *Giannini*. One way of the other, the translation is meant to create a connection with music, and does so successfully. In his translation of the name *Paul Singh*, who is an Asian student, Kopecký gives his name the additional meaning by including the characteristic trait of this character in his translation. The name *Sa-čiň* therefore gives the Slovak reader information about the character, which the reader of the original deduces from the text. This domesticated version thus seems rather unnecessary since the nature of this character is revealed in the text and the reader can easily figure it out.

None of Kopecký's suggested translations was used in the final version of the translation and all names were transferred, with the exception of *Caius Pompeius*, whose name was substituted with its Slovak exonym, and *Elizabeth Hampstock*, who in translation becomes *Líza*.

***Table 3 - Translation of Suggestive Names***

| **Suggestive Names** | **Intended Translation** | **Final Translation** |
|---|---|---|
| Josiah Worthington | Velemír Nebotyčný | Josiah Worthington |
| Abanazer Bolger | Kolenovrt Šmukochmat | Abanazer Bolger |
| Nehemiah Trot | Zneuznaniáš Sebaslav | Nehemiah Trot |
| Majella Godspeed | Bohumila Schystaná | Majella Godspeedová |
| Thomes Pennyworth | Tomáš Šestakovič | Thomes Pennyworth |
| Elizabeth Hampstock | Alžbeta Konôpková | Líza Hempstocková |
| Claretty Jake | Pampalín Ganíni | Claretty Jake |
| Digby Poole | Oto Stavsa | Digby Poole |
| Lillibet | Kvetoslava | Lillibet |
| Violet | Kvetovana | Violet |
| Euphemia Horsfal | Eufémia Zkoňazletná | Eufémia Horsfallová |
| Maureen Quilling | Maureen Straková | Maureen Quillingová |
| Nick Farthing | Nick Desiatnik | Nick Farthing |
| Paul Singh | Sa-čiň | Paul Singh |
| Caius Pompeius | Gaius Pompeius | Gaius Pompeius |
| Scarlett Amber Perkins | Šarlota Marianne Tárajková | Scarlett Amber Perkinsová |

**Translation of Unmotivated Names**

Names without meaning should not be translated. Translation is appropriate only if the name expresses some characteristics of the character, which are important for the readers' understanding of the text. Kopecký in his intended translation defies this idea in order to maintain the complexity of the text and also translates unmotivated names in *The Graveyard Book*. As with suggestive names before, none of these intended translations appeared in the final translation; only the first name of *Letitia Borrows* was transcribed as *Letícia*.

***Table 4 - Translation of Undescriptive Names***

| **Undescriptive Names** | **Intended Traslation** | **Final Translation** |
|---|---|---|
| Misty | Perla | Misty |
| Roderick Persson | Babrinec Nemuselsson | Roderick Persson |
| Amabella | Vydržienka | Anabella |
| Portunia | Neznesienka | Portunia |
| Silas | Silas | Silas |
| Miss Lupescu | slečna Lupescová | slečna Lupescová |
| Solomon Porritt | Suknevít Pobeha | Solomon Porritt |
| Frobishe | Akoplevov | Frobishe |
| Harrison Westwood | Hostián Chrumček | Harrison Westwood |
| Carstairs | Osamovski | Carstairs |
| Mrs. Hawkins | pani Dozreteľná | pani Hawkinsová |
| Mrs. McKinnon | pani Sklopočná | pani McKinnonová |
| Letitia Borrows | Letícia Semzalesová | Letícia Borrowsová |

After our comparison of the techniques used to translate functional, suggestive and unmotivated names, we can conclude that the most often used method in the final translation was foreignization. In his first draft of the translation Kopecký only used the technique of domestication. The publisher of the book did not approve of this translation, therefore in the final translation only three functional names were translated, namely *Nobody*, *Sleer* and *Mother Slaughter*. In the translation of the other names the method of foreignization was applied.

As the translator, Mr. Kopecký, found some time to answer my questions in an e-mail, he expressed an opinion, that there is a difference between the theory of translation and its practise. The theory of translation states that if the name carries a meaning it not only can, but should be translated. This theoretical presupposition made Kopecký use domesticating method in his first draft of the translation. But the reality of Slovak translation refuses this theoretical presupposition. In practical translation, names are almost never translated and the foreignizing method is preferred.

In regard to today's society, its possibilities and access to the media it can be expected that the meaning the names convey is to be understood by the reader even without translation. Even if the reader's linguistic abilities are not sufficient, he has means to find the meaning of the name himself. In other words, the translator should not translate the proper names; he should have a faith in the reader.

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# ENGLISH PASSIVE CONSTRUCTIONS AND THEIR TRANSLATION INTO SLOVAK

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**Abstract**

The aim of the work is to compare a difference in translation of English passive constructions in two Slovak versions of the same English novel. The first two chapters explain theoretical aspect of the passive voice, the passive constructions and the way of their formations in both languages. The third chapter is the practical part and contains English passive constructions that were selected from an English book called Oliver Twist which was written by Charles Dickens. The research questions were specified as: What types of English passive forms occurred in the source language? What is the difference in translation of the English passive voice between two Slovak copies of the same English novel? The result of the quantitative, qualitative and comparative analysis is presented and summarised in the conclusion.

**Key words**

English passive, Slovak passive, translation, quantitative analysis, qualitative analysis, comparative analysis

## The Voice in the English Language

The English language contains a substantial number of verbs and each verb can take a different grammatical form of tense, aspect, mood and voice. In this part of the work, the aim is to explain the voice in the English language and consequently define the main characteristics as well as principles of constructions of the passive voice. Equally important is to point out the different forms of passive constructions that occur in the English language.

**The Passive Voice in the English Language**

The English language among many other languages allows us to look upon its grammatical structures from several different points of view. As a result, a person can analyse different structures from various positions. In this chapter, we take a closer look at the grammatical category of the English voice. Quirk stated that *"voice is a grammatical category which makes it possible to view the action of the sentence in either of two ways, without change in the facts reported:*

- *The butler murdered the detective. [ACTIVE]*
- *The detective was murdered by the butler. [PASSIVE]"* (Quirk et al., p. 159).

To understand the sentences one needs to take into account that in the active sentence the agent or the subject in the construction is a doer and performer of an action (Collins Cobuild, 1990, p. 402). The result of such an action is that a verb is used in its active form (ibid.). On the other hand *"the subject in the passive sentence is connected with 'affected' features"* (Giering et al., 1980, p. 243) and the result is that the auxiliary verb takes its passive form (Collins Cobuild, 1990, p. 403). In other words, the first sentence shows typical features of the active voice and the second sentence shows typical characteristics of the passive voice. These two approaches to the same phenomena in the language demonstrates not only a contrast between two voices occurring in the English language, but also the fact that people can express themselves in two different ways without any modification of the information which is encoded in the sentence.

## The Characteristic and the Role of the English Passive Voice

In this section, we would like to explain typical characteristics of the English passive and English passive structure, the formula for its formation and its limitations and variations. In addition to this, there will be an explanation of the role and purpose of the passive voice in the English language.

### The Characteristic of the Passive Voice

As we mentioned earlier the English language differentiates between two voices, the active and the passive. The easiest way to identify the passive voice in written language is to follow Chomsky's formula which states that *"passive sentences are formed by selecting the element be + en"* (Chomsky, 1957, p. 42) in accordance to his rule *"Aux → C(M) (have + en)(be + -ing)(be + en)"* (ibid., 1957, p. 39). Therefore, a typical characteristic of the passive voice is a passive auxiliary *'be'*, which is followed by the regular or irregular verb in its past participle form. According to Krohn the language where passive construction are used with the copula *'be'* or *'get'*, the copula usually shows a typical characteristic of the voice (Krohn, 1971, p. 206). In keeping with what was written the English passive should consist of a verb in past participle form and is preceded by the copula.

The transformation of an active sentence into the passive sentence follows two steps:

1. The first grammatical change affects the verb phrase. The main verb in an active sentence takes the correct form of the past participle and is preceded by the passive auxiliary *'be'* in an appropriate tense.
2. The second grammatical transformation affects the clause elements themselves. The clause elements switch their positions and because of this movement, the subject of the active clause becomes an optional prepositional *'by'* phrase

agent. The result is that the active object in the active clause becomes the passive subject of the passive clause.

However, these transformations have their limitations, because not all English verbs allow themselves to have a direct object. Burton-Roberts claimed that *"when a noun phrase is the sister of a verb group bearing a transitive feature, we know that function of the noun phrase is that of direct object"* (Burton-Roberts, 1992, p. 75). The verbs that can take the direct object are called transitive verbs, because they are able to form a relationship with the noun phrase in the accusative (objective) case that complements them (ibid., p. 75). As a result only transitive verbs, transitive clauses and clauses where the verb has a prepositional phrase complement may form the passive voice in the English language (Quirk, R. et al., 1973, p. 167). As stated by Stannard Allen *"the passive voice is possible only when there is a dynamic relation between agentive and affected, i.e. with verbs denoting some process directed toward a goal"* (Stannard Allen, 1974, p. 244).

The formation of passive structures is impossible when there is:

- co-reference between subject and object,
- reflective pronoun (-self /-selves),
- reciprocal pronoun (each other / one another),
- possessive pronoun (Giering, D. et al., 1980, p. 244).

In other words, to form the passive in the English language one needs to understand dynamic relationship between the subject and the object of the sentence and the limitation of the English verbs.

**The Role of the Passive Voice**

The passive voice in the English language has a specific role and the user cannot assume it should be used freely and without any consideration. According to The Cambridge Encyclopedia of The English Language the passive constructions *"give writers the option of an impersonal style, which can be very useful in contexts where it is irrelevant to state who actually carried out an action"* (Crystal, 2010, p. 225). Consequently, passive constructions can be observed in following situations:

- in spontaneous and deliberate speech, where speaker unconsciously changes the voice,
- in the speech where the speaker does not wish to pay attention to action, opinion or statement of the fact which they are not entirely satisfied with,
- in situations where we wish to focus our attention on events instead of on who or what caused these events,
- in situations where the doer is unimportant,
- in situations in which we want to avoid vague words as a subject,
- in obligatory notices,
- in formal and impersonal situations such as presenting news, business correspondence and scientific writing (Alexander, 2002, p. 243).
- 

In other words, passive constructions are occurring spontaneously and unconsciously in spoken language as well as in specific situations and circumstances such as formal notices, announcements, press reports, headlines, advertisements and scientific writing (ibid. p. 243). Thus, the use of the passive voice depends on the user of the language and on his or her choice between an active voice in which the person or thing doing the action or a passive voice in which the person or thing is affected by this action. Once the user of the language made a choice to use the passive, he or she is more interested in subject being affected by the action rather than the object of the sentence.

## The Voice in the Slovak Language

The following chapter is adapted from Morfológia slovenského jazyka (Dvonč, L. et al., 1966, p. 432-433) and translated into the English language by the author.

Slovak verbs are words that bear action or state and therefore hold grammatical categories of tense, aspect, mood, voice and concord. The voice in the Slovak language is divided into active and passive voice and according to Morfológia slovenského jazyka, the category of the voice in Slovak language exists, because the subject of the sentence either carries out the action or is affected by it (Dvonč, 1996, p. 432).

## The Characteristic and the Role of the Slovak Passive Voice

As stated in Morfológia slovenského jazyka (ibid. p. 432), the Slovak category of voice is based on liaison between the originator of the action → agent or a subject, the action itself → a verb and the receiver of this action → the object. According to this relationship, we can divide sentences into two groups. In the first group, the subject of the sentence is an agent or an originator of the action and therefore, the sentence shows attributes of the active voice. In the second group, the subject of the sentence receives the action and thus, the sentence shows attributes of the passive voice.

The Slovak category of the voice is very closely related to the lexical and grammatical role of verbs and includes all verbs in the language, but the active ↔ passive opposition only applies to transitive verbs. The Slovak category of the passive voice has been established with transitive verbs due to their ability to express the originator as well as receiver of the action. The element of reality that is on the position of the subject of the sentence can be in direct relationship with the predicate of the sentence, i.e. it is in active form or on the other hand, the subject of the sentence can be affected by this predicate, i.e. it carries the action and therefore is in passive form. To express active-passive grammatical relation in the Slovak language, the Slovak language has established a system of active and passive forms accordingly. The application of grammatical category of voice depends on the lexical and grammatical intentions in addition to application of lexical grammatical category of aspect.

**Different forms of Slovak Passive Constructions**

The Slovak language due to its syntactical nature has a far more complicated grammatical and lexical system than the English language and because of this; there are only two possible ways of how to express the passive voice in the Slovak language. The passive constructions in the Slovak language can have both numbers, singular or plural and can bear different tenses and moods. The two forms that occur in the Slovak language are:

a) Descriptive passive
b) Passive with reflexive Slovak pronoun *'sa'*

**Slovak Descriptive Passive Forms**

The descriptive passive forms relate to every person in singular or plural, tense and mood. The subject in the passive sentence must be expressed. When we do not mention the subject, the sentence will become active and therefore, the descriptive passive sentences without the subject do not appear in the Slovak language. The doer or the agent in descriptive passive is optional to mention. Slovak descriptive passive forms follow the rule:

Subject + auxiliary verb *'byť'* + a passive participle of the main transitive verb

*Žiak je chválený.*

According to Súčasný slovesnký spisovný jazyk - Morfológia the descriptive passive forms are re-grouped accordingly to the type of the suffix *'–ný'* or *'–tý'*. The usage of either of the suffix follows the rule of the Slovak pattern verbs and their conjugations (Oravec, J. et al., 1984, p. 157). The Slovak descriptive passive forms occur more in scientific texts because of necessity to point out explicitness of the sentence content (Mistrík, J., et al, 1993, p. 458).

**Passive Forms with Reflexive Pronouns**

The passive forms that use Slovak reflexive pronouns *'sa'* relate exclusively to the subject in the third person singular hence, the subject in the passive sentence must be expressed. If we do not mention the subject, the sentence will become active. The doer or agent is usually not expressed. Slovak passive constructions with reflexive pronoun *'sa'* follow the rule:

Subject + reflexive pronoun *'sa'* + the 3$^{rd}$ person singular or plural

*List sa píše. (Passive) → Píše sa. (Active)*

The Slovak reflexive pronoun constructions are more commonly used than descriptive passive form because they can appear across all the sections of the language.

The Slovak category of voice includes all the verbs, but the contrast between active and passive voice is possible only when dynamic transitive verbs are used. The choice of mentioning an agent is optional, but omitting the subject of the sentence is not. In comparison with the English language, the Slovak language permits far less forms of passive constructions occurring in the written or spoken forms.

**Research**

The objective of our research is to identify, classify and analyse English passive constructions from an English novel and compare two Slovak versions of translated English passive constructions. We chose the novel Oliver Twist written by Charles Dickens. The reason for this decision was not only the fact that two different Slovak translators translated the novel, but also the fact, that two Slovak translations of the same English book were published 54 years apart. This provided us with the basis for a unique observation of the English passive constructions in the process of translation. Therefore, to reach our aim in such an interesting task we had to study a numerous sources on the topic.

To conduct our research, firstly, we used the quantitative method to identify English passive constructions in the source language and secondly, we used qualitative method to classify English passive constructions according to their patterns. Thirdly, we analyse selected English passives constructions according to their use of an agent.

Finally, we compared English passive constructions and the ways of their translation into the Slovak language. Moreover, we included the result of a comparison of translated Slovak forms.

**Quantitative and Qualitative Analysis of Collected Data**

The quantitative and qualitative analysis of collected data deals in the first place, with amount of identified English passive constructions and in the second place, with different patterns of the English passive constructions form the source text (Table 1). In addition, we analysed the use of an agent that occurred in the research sample (Table 2).

***Table 1 - Passive patterns***

| **English passive patterns** | **Forms** | **Examples** | **Ratio** |
|---|---|---|---|
| Past simple – PS | was / were + ppv | 63 | 61.17% |
| Modal present – MP | modal verb + be + ppv | 12 | 11.65% |
| Past perfect simple – PPS | had been + ppv | 9 | 8.75% |
| Gerund - present – GP | being + ppv | 5 | 4.85% |
| Gerund - past - GP1 | having been + ppv | 5 | 4.85% |
| Present perfect simple - PPS1 | have / has been + ppv | 3 | 2.91% |
| Past perfect modal simple – PPMS | past modal verb + have been + ppv | 2 | 1.94% |
| Infinitive - present – IP | to be + ppv | 2 | 1.94% |
| Past progressive – PP | was / were + being + ppv | 1 | 0.97% |
| Future – F | will be + ppv | 1 | 0.97% |
| **TOTAL** | | **103** | **100%** |

Table 1 presents different forms of English passive constructions from the source text. As the novel is a narration and refers to events that happened to the main protagonist, it would be anticipated that passive constructions would mostly be in the past tense. The collected data confirmed our supposition. We selected 103 English passive constructions and the most used pattern of English passive constructions according to the data collected is the past simple tense form that was found in 63 cases. The remaining passive forms occurred in considerably fewer cases. The modal present pattern was observed twelve times and the past perfect simple only nine times. The gerund present and past patterns were detected in five occurrences each and were followed by three cases of present perfect simple tense. The past perfect modal simple and present infinitive tense occurred only twice and there were two solitary cases of the past progressive and the future tense pattern.

*Table 2 - (Un) expressed agents*

| **(Un)expressed agents** | **Examples** | **Ratio** |
|---|---|---|
| **Unexpressed agent *'by'*** | 76 | 73.79% |
| **Expressed agent *'by'*** | 27 | 26.21% |
| **TOTAL** | **103** | **100%** |

Table 2 presents the use of an agent in selected English passive constructions from the research sample. According to collected data, passive structures without an agent were used 76 times. It is three times more than passive structures with an agent. The high number of sentences without an agent refers to by whom the action was being done or the agent was unimportant or mentioned earlier.

In the other 27 cases in which an agent was expressed, we supposed that the author wanted to point out the important role of the doer and the creator of the action received by the subject. The deliberate graduation of passive sentences with an agent progressively would make an impact on the person reading the book.

## Comparative Analysis

The aim of the comparative analysis is not only to compare the English passive constructions translated into the Slovak language, but also to analyse and compare two Slovak translations of the same English passive construction translated by two different translators.

***Table 3 - Summary of research***

| Voice | Type of Slovak translation | | Examples | | Ratio | |
|---|---|---|---|---|---|---|
| | **Active** | | **70** (38/32) | | **67.96%** (36.89/31.07) | |
| **English** | **TL1** | **TL2** | **23** | | **22.33%** | |
| | Active | Active | 9 | 13 | 8.74% | 12.62% |
| **Passive** | Passive | Passive | 14 | 7 | 13.59% | 6.8% |
| | Not translated | Not translated | 0 | 3 | 0% | 2.91% |
| **Voice** | **Passive** (reflexive / descriptive) | | **10** (7 / 3) | | **9.71%** (6.79% / 2.91%) | |
| | TOTAL | | **103** | | **100%** | |

Table 3 shows results of our research. On closer examination, we could see that 67.96% of English passive constructions were translated into Slovak by an active voice. Both translators took a different approach in 22.33% and only 9.71% of English passives were translated by Slovak passive voice. TL1 translator translated all of selected examples, on the other hand, TL2 translator did not translate three English passive constructions.

***Table 4 - Overall results of research***

| **Translation** | **TL 1** | **TL2** | **Overall ratio** | **Difference** |
|---|---|---|---|---|
| **Passive → active** | 79 | 83 | 76.7% / 80.58% | 3.88% |
| **Passive → passive** | 24 | 17 | 23.3% / 16.5% | 6.8% |
| **Not translated** | 0 | 3 | 0% / 2.91% | 2.91% |
| **TOTAL** | **103** | **103** | **100 / 100** | **4.53%** |

Table 4 completes our research. Translator of TL1 translated 79 cases out of 103 English passives by Slovak active voice and 24 English passive constructions were kept as Slovak passives. Translator of TL2 translated 83 cases out of 103 English passives by Slovak active voice and 17 English passive constructions were kept as Slovak passives. Translator of TL2 did not translate three English passives and they were omitted in the target text. In conclusion, overall difference between the two Slovak translations of English passive voice is 4.53% that indicates a very similar approach to translation of English passive voice into the Slovak language by both translators.

**Conclusion**

The main goal of the work was to find a difference in translation of English passive constructions in two Slovak versions of the same English novel. Our intention was to discover different types of English passive constructions and by subjecting selected examples to the quantitative, qualitative and comparative analysis we aimed to find out different types of the passive in the English novel. Moreover, we compared translated English passive constructions from two different Slovak versions of the same novel. For this reason, we studied a number of English and Slovak linguistic works.

We selected 103 English passive examples that were classified according to their patterns and the use of the agent. The most common pattern of English passive voice was the past simple tense that occurred in 63 cases. The next 40 examples followed in considerably smaller numbers of different forms. The ratio between expressed and unexpressed agent was 1: 3 which indicates that passive constructions without the agent were more frequently used. We discovered one variation regarding a passive auxiliary *'be'*. The passive auxiliary *'be'* was replaced by copula *'get'* in example *"a child got half-smothered by accident"*. The modification did not change the meaning of the sentence and it only points out that informal spoken English made its way into the written form.

The comparison of two Slovak translations brought up a few discrepancies on the linguistic, paradigmatic and stylistic level.

On the linguistic level, we would like to point out excerpts "*this invitation was accompanied with a curtsey", "his services being required"* and *"a beadle may be afflicted with a momentary visitation of loss of self-possession"* which were not translated by the TL2 translator and in our opinion, such an omission depleted the Slovak reader of useful information.

On a paradigmatic level, the English passive occurred in many different patterns and therefore we would say that it is far more broadly used than in the Slovak language. This fact is very significant for Slovak English teachers, because understanding different characteristics, roles and forms of the English passive voice is vital for teaching English productive and receptive skills. The passive voice is an essential component of English grammar and the ability to produce it correctly prevents misinterpretation of information.

The comparison on the stylistic level showed that both TL1 and TL2 translators retained a uniformity of elements in their translations. Nevertheless, it is interesting that in three examples, both translators used Slovak verbal nouns instead of Slovak active or passive forms. It indicates that not all English passive constructions are translated with corresponding Slovak active or passive voice. Moreover, we discovered one use of Slovak collocation in example *"the bargain was made"*. The TL2 translator used a Slovak collocation instead of word for word translation, which, in our view, better, represents the meaning from the source text than the word for word translation in TL1 Slovak version.

The textual equivalence of the original source text was well maintained by both translators in both of the Slovak versions.

The result of the comparative analysis demonstrates that both translators translated the majority of English passive constructions into the Slovak language by the active voice. The difference in translation of English passive voice into Slovak active voice is 3.88% and the difference in translation of English passive voice into Slovak passive voice is 6.8% between TL1 and TL2 translation. The ratio between translated and not translated English passive constructions into Slovak language is 2.91%.

According to the research results, it can be stated that both translators followed comparable way in the translation of English passive constructions. However, TL2 translation indicates a preference in using Slovak active voice instead of Slovak passive voice, which might be seen as a development in Slovak grammar towards the elimination of the passive voice in belles-letters style texts. We can say that the older version of Slovak translation (TL1) was more in keeping with the English original, but on the other hand, the newer translation (TL2) which was published in 2012 showed more variations in the translation of English passive constructions.

The difference in translation of English passive structures between two Slovak versions came up as 4.53%. The result demonstrates resemblance in the ways of translation of English passive constructions from the source language into the target language. However as we could not compare our result, because relevant literature sources could not be found on this particular topic since usual research procedures do not involve a comparison of translated English passive constructions from two Slovak versions, we may consider our work unique.

We believe, despite a considerably small number of samples, that our work will be beneficial for students, teachers as well as researchers and might open the way for further linguistic and translation studies in this field of research.

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# BRITISH AND AMERICAN ENGLISH IN TECHNICAL TERMINOLOGY

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**Abstract**
In recent years with increasing development and significance of technology and science, contemporary English lexicography and lexicology do not provide sufficient power to distinguish the American and British technical terminology. The purpose of this study is to examine the differences between British and American English from various aspects, with emphasis on technical terminology. The added value is the output in a form of British-American glossary containing technical terms from various fields of science and technology. The work also underlines the significant information on the historical development that led to form current varieties of English in both Britain and America. Part of the work is devoted to the search for causes of a different terminology in both English varieties. The study and the glossary are particularly intended to university students and workers in the field of science and technology.

**Key words**
American English, British English, technical terminology.

## Introduction

This paper deals with technical terminology and main differences between British English and its American variant. The most obvious difference between the two variants is pronunciation, but since American way of talking is for English language learners often considered easier to understand, the category of pronunciation is not involved. The aim of this work is to emphasise different vocabulary, thought the most extent part deals with differences in spelling.

Technical terminology may not necessarily have the same meaning in common use, but can be defined as *"vocabulary of any field"* (The free dictionary, 2009), not just the technical field. The word 'technical' could therefore be interchanged with the word 'specialised,' and its usage is more or less arbitrary. The term 'industrial' could also be appropriate, but I have chosen the 'technical,' because this work is also focused on science and technology.

I believe that to understand one language, we need to be familiar with its history. Language history is closely connected to the history of its users and they must be studied considering each other. Therefore I have focused on the differences from the sociolinguistic point of view, i.e. considering all the aspects that may have influenced the development of English. Thus the first chapter deals with English language development.

The second chapter emphasise the spelling differences, which are logically divided into five categories. Some of the different affixes are not only used in America, but also in Britain and its usage is the matter of convention. Most of the differences occur in colloquial speech and idioms, but there are many special fields where they can be seen as well.

The last chapter offers very brief but complex information about the knowledge importance of American terms. British English adopted many American technical words and vice versa, but many other words, thought known in both countries, have absolutely different meaning. This chapter deals mainly with the automotive industry, rail industry and transportation itself. More than two hundred examples of different words are involved in a glossary of terms in appendix I.

## 1 Historical Background

The history of American English dates back to seventeenth century, when the first permanent English-speaking colonies settled in America, but the English language itself is much older. (Algeo, 2005:4) The history of English comes back to the seventh century BC, when a group of people, known as the Celts, began to appear in the British Isles. The Celts play significant role in Britain's history, since they are the ancestors of many people in Scottish Highlands, Ireland or Wales; moreover, some of their languages are still spoken. (McDowall, 2006:6-7) English language has preserved plenty of Celtic words, but only after the invasion of Angles, Saxons and Jutes it developed into what we now call Old English. (What was Old Englsih like, 2012) However, this blend of languages was pronounced differently from Modern English. For instance, consonants such as 'k' and 'z' did not exist and double consonants such as *hn* or *hw* were pronounced like *n* or *w*. (TheEvolution of English, 2004)

Old English gave roots to half of the words of Modern English and was probably spoken until eleventh century. After William the Conqueror invaded and conquered England, French became the official Royal language. The period of linguistic class division, when the upper class used French and the lower class spoke English, lasted until fourteenth century, when English became dominant again. (History of the English language, 2013) Many English words that are now regarded as American were in fact *"lower speech words"* in British English at the time when first settlers came to America. (The development of American English, 2008) With many French words adopted, this language became known as Middle English. The Period of Middle English lasted roughly to fifteenth century and many of its characteristics, such as the plural of nouns or the third person singular of verbs, gave birth to present-day Modern English. (The Evolution of English)

Sudden changes in pronunciation, especially with vowels pronounced shorter, separated the new form of English from the old. This Early Modern English fixed spelling and grammar that led to language standardization (The history of English, 2011), although Late Modern English created a need for new words. However, it was the early modern English that American English developed from.

Historical development of American English is according to Zoltán Kövecses divided into three stages – the colonial period, the national period, and the international period. (Three stages of development, 2012) The beginnings of those periods are marked by important events (Algeo, 2005:4) that influenced the further development of both language and society.

The colonial period began with the arrival of the first settlers and the establishment of Jamestown, in 1607. A lot of the differences began to appear with the first permanent English speaking colony, Plymouth. It was founded by Pilgrims, who had left the Anglican Church seeking the religious freedom. (Algeo, 2005:7) They isolated from Britain, and thus the seventeen century British English began to shape into its American form.

According to some scholars it was the most significant period in the history of English also because in this time the settlers came into contact with other languages. (Kövecses, 2000:19) One of the factors that influenced the development of American English was a need to name unfamiliar things of the fauna and flora. The settlers borrowed many Native American words. Although the vocabulary of the Native Americans was difficult for English speakers at first, they adopted many words. Sir John Smith transcribed many of these words and helped to their further derivation. He had transcribed, for instance, the word *arakun* into *rahougcum* that later formed into *raccoon*. (The American (English) language) As the result, settlers have simplified the original words. Many

English words were derived from the Native American languages, including *hominy, pome, muskrat, opossum, persimmon, squash, terrapin, toboggan, woodchuck,* et cetera.(American Indian loan words) Moreover, many idioms used also in British English, have their origin in Native American languages, for instance *Indian summer*. (Kövecses, 2000:31)

However, there had also been the French, the Dutch, and the Spanish conquering North American continent in seventeenth century. While moving inland, English settlers had to find a way of communication with the other settlers; therefore, there were borrowed many botanical terms or names of animals into English language. (The development of American English)

The National period lasted from the American Declaration of Independence until the end of nineteenth century. Political independence brought also a wish for cultural independence, including linguistic self-awareness. (Algeo, 2005:4) This stage of the development of American English was also characterised by a growing number of people immigrating to the country. Those were mainly non-English speaking people arriving, though English had become the core language. And again, people had to interact with one another. (The development of American English)

The national identity caused important changes in American English. People began to feel as one nation and wanted the language to be national. Adjusting the orthography to its pronunciation, for example *colour* to *color*, Noah Webster helped to form standard American English.(The development of American English) As he described in his preface to American Spelling Book, *"the orthography of our language is not yet settled with precision,"* (American Spelling Book) many differences in grammar and spelling were awaiting to be done. Moreover, it was something particular that caused the most significant differences between

British and American English, especially in technical terminology – Industrial Revolution. In 1813, Thomas Jefferson stated in one letter, *"the new circumstances under which we are placed call for new words, new phrases, and for the transfer of old words to new objects. An American dialect will therefore be formed."* (The history of English, 2011) And thus the number of new words increased as the number of new inventions did. According to Christopher Davis in his Divided By A Common Language, each country had its own engineers and designers, who gave new creations their particular names. Hundreds of new terms were needed. Of course these words were scarcely in print at the time, so there was no written standard to follow. With the countries so far apart there was really no need for the US to follow British usage. The differences increased as time went on. Many educated people were aware of the differences in terminology, but no great effort was made to unify the terms. (Davies, 2005:3)

Many of that time neologisms relied on Greek or Latin, in which scientists were usually versed, and some of them were adopted by both countries, such as *vaccine* or *nuclear*. In other cases, as Thomas Jefferson predicted, new connotations were given to existing words like *syphon*, *apparatus* or *vacuum*. (The history of Englsih) It is difficult, however, to be exact, since there are no complete publications focused on the impact of Industrial Revolution on English language; but the information above suggest that the names for machines, processes or products that were independently developed differ entirely (chapter 3.). Automotive industry, for instance, covers a large part of the differences. Not only spelling and pronunciation differences are involved, but also completely different vocabulary, such as *muffler* in British English, but *silencer* in American English.

The last stage covers the period from the end of the nineteenth century until the present. (The Development of American English) According to John Algeo it was the period when *"the spread of the English language and its culture over the world was a major event in human history."* (Algeo, 2005: 6) Similarly, according to Zoltan Kövecses, *"this period is characterised by a new wave of immigration."* (Kövecses, 2000::21) But those had not only been Europeans who immigrated to the United States, but people from all over the world. Spanish speaking communities has become the biggest minority in American Society and many other Spanish words have been adopted to the English language again.(The Development of American English) However, the more cultures meet at one place, the more mixed the language gets.

## 2 Spelling

When the American colonies gained independence, in 1783, reforms and revolutions suggested changes in the spelling system of American English. (Janicki, 1977:44) Hundreds of these spelling differences resulted from French influence. There is a tendency to keep the spelling of French origin in British English, but Americans tend to omit some letters to make the words more similar to the way they sound. (British vs. American English, 2011) With respect to the history, most of the spelling differences are not acceptable in both countries, (Modiano, 2000:107) but it is recommended (for English language learners) to choose either rather than using both.

This chapter provides a brief historical background of the most significant changes and a list of examples of the most significant differences in spelling between British and American English.

According to the source books, the contrast between British and American English spelling of technical terms can be seen in all the fields. As I have found out, the most numerous groups are the branches of natural science such as biology, chemistry or physics; and the less numerous are information and communication technologies. Moreover, I have also discovered that the mentioned spheres do not (almost) have their representation in vocabulary differences. Some of the minor or less important differences are difficult to describe since there were often no etymological reasons to simplify the words; therefore, there are only the examples written. However, I have obtained much information and crated a kind of 'spelling jigsaw puzzle.'

In accordance to Norman W. Schur, differences in spelling fall into several word formation groups or individual words. (Norman, 2007:415) I have separated all the spelling differences into five groups according to distributive model of Jeremy Smith: *French spelling simplifications*, *Greek and Latin spelling simplifications, Old and Middle English simplifications, single vs. double simplifications* and *miscellaneous simplifications*. (American and British spelling differences, 2013) Diacritics, punctuation, and spaces are also spelling differences, but they are not to be found in this work.

## 2.1 French Spelling Simplification (-re/-er, -our/-or, -ou-/-o-, -mme/-m, -que/-ck, -gue/-g, -xtion/-ction, -ise/-ize, -au-/-a-, -ce/-se)

### British *-ise* vs. American *–ize* (British *-isation* vs. American *–ization*).

Transitive verbs formed from nouns or adjectives can have a suffix *ise/ize*. Standard British English spells these words with -*ise*, but Americans spell it with -*ize*. (Random Idea English, 2013) But the words etymologically created are always spelled with -*ise* in British English in words of French or Latin origin, such as *comprise* or *supervise*. However, -ize is not typical for American English only. Oxford English Dictionary, Encyclopaedia Britannica or the London Times use -*ize* suffix as well. (Ghali - Salama, 1982:13) Currently, the ratio of -*ise* use to -*ize* use in Great Britain is 3:2. (Random

Idea Englsih) Similarly, American words ending in -ization correspond to British words ending in -*isation*. The suffixes -*isation* and ization are pronounced **-aɪ’zeɪʃn̩** in British English, and **-ə’zeɪʃən** in American English. (Janicki, 1977:46)

| Examples: | **British English** | **American English** |
|---|---|---|
| | Naturalise | Naturalize |
| | Vaporise | Vaporize |

**British -*re* vs. American -*er*.**

Many French influenced words end in -*re* in British English but in -*er* in American. (Davies, 2005:90) This spelling seems peculiar to Britons and is considered incorrect. (Modiano, 2000:108) But, on the other hand, there are some particular words in which also British English uses -*er*, for instance *metre*, but as device for measuring it is *meter* – *barometer*. Moreover, many American writers sometimes also prefer -*re* suffix in particular words such as *theatre*. (Ghali – Salama, 1982:11)

| Examples: | **British English** | **American English** |
|---|---|---|
| | Fibre | Fiber |
| | Litre | Liter |

**British -*our* vs. American -*or*. British -*ou*- vs. American -*o*-.**

The use of -*or* in American English instead of -*our* in British English is one of the most obvious differences in spelling. This American way of spelling is often considered incorrect, although tolerated in Britain. (Modiano, 2000:108) Samuel Johnson favoured the deletion of *u* in words, where there was no etymological reason to use it. This spelling became general only in America, though Britons also use *-or* for agent nouns or in words such as *corridor* or *junior*. (Janicki, 1977:48)

| Examples: | **British English** | **American English** |
|---|---|---|
| | Mould | Mold |
| | Odour | Odor |

**British *-gue* vs. American *-g*. British *-que* vs. American *-ck.***

There are many words of Greek origin in English spelled with *-ogue* in British English. Standard American English usually lose the *ue*, although *dialogue* is common in America. (Janicki, 1977:51) To simplify the words, *-ck* is used in words ending in *-que.* (Differences in British and American Spelling, 2013)

| Examples: | **British English** | **American English** |
|---|---|---|
| | Analogue | Analog |
| | Prologue | Prolog |

**British *-xion* vs. American *-ction*.**

The use of *-xion* is nowadays rare in British, though standard, and its usage is unknown in American English, though *crucifixion* and *complexion* are exceptions used in American English. (Canadian, British and American spelling)

| Examples: | **British English** | **American English** |
|---|---|---|
| | Connexion, connection | Connection |
| | Reflexion, reflection | Reflection |

**British *-ce* vs. American *-se*. British *-mme* vs. American *-m*. British *-au-* vs. American *-a-*.**

Several nouns that end with *-ce* in British English end in *-se* in American English. (British and American spelling) To make spelling more similar to the way the words sound the words ending in *-mme* are spelled in American English with -*m*. Similarly, *-a* is used instead of *-au-*. (Ghali – Salama, 1982:25)

| Examples: | **British English** | **American English** |
|---|---|---|
| | Gauge | Gage |
| | Programme | Program |

### 2.2 Greek and Latin Spelling Simplifications (*-ae-/-e, -oe-/e-, -rh-/-r-, -ph-/-, -yse/-yze*)

**British *ae/oe* vs. American *e*.**

Some words with the Latin prefix *ae* are spelled *ae* in both British and American English, for example *aerosol*, *aerospace* or *aerodynamics*. But the simplification can be seen in words, where common diphthongs *ae or oe* are used in British English; Americans tend to omit *a*/*o*. (Ghali – Salama, 1982:10)

| Examples: | **British English** | **American English** |
|---|---|---|
| | Anaemia | Anemia |
| | Oesophagus | Esophagus |

**British *-rh-* vs. American *-r-*. British *-ph-* vs. American *-f-*. British *-yse* vs. American *–yze*.**

| Examples: | **British English** | **American English** |
|---|---|---|
| | Eurhythmy | Eurythmy |
| | Electrolyse | Electrolyze |

### 2.3 *Single* vs. *Double* Simplification

British ***double consonants*** vs. American ***single consonant*** and vice versa (ss, *gg*, *ll*, *tt*, *pp*).

In British English, the final *consonant* of unstressed syllables is doubled before most suffixes, but not in American English. (Janicki, 1977:50) It is doubled in American English only in words where the final syllables are stressed, for instance *rebelling*. On the other hand, there are many words which double the final *consonants* (especially *l*) before suffixes starting with consonants in American English but not in British English, such as *skillful* or *enrollment.* However, there are some exceptions, such as *paralleled*, to avoid the cluster of *llell*. (Canadian, British and American spelling)

| Examples: | **British English** | **American English** |
|---|---|---|
| | Biassed | Biased |
| | Waggon | Wagon |
| | Propelled | Propeled |
| | Carburettor | Carburetor |
| | Worshipper | Worshiper |

### 2.4 *Miscellaneous* Simplifications

Many other changes in spelling can be recognised, or recognized maybe, but they do not fall into any of the previous groups; therefore, this set of examples focus on differences not mentioned above, for instance, dropped *e*. When adding a suffix to a word ending in *e*, British English often keeps the *e*, but Americans omit it. (Canadian, British and American spelling)

| Examples: | **British English** | **American English** |
|---|---|---|
| | Aluminium | Aluminum |
| | Dissension | Dissention |

**British -*ge*- vs. American -*g*-.**

| Examples: | **British English** | **American English** |
|---|---|---|
| | Abridgement | Abridgment |
| | Routeing | Routing |

### 2.5 Old and Middle English Simplifications (-*y*-/-*i*-, -*gh*-/-*f*-, -*ph*-/-*f*-, -*t*/-*ed*, -*st*/-)

**British -*y*- vs. American -*i*-.**

| Examples: | **British English** | **American English** |
|---|---|---|
| | Tyre | Tire |
| | Syphon | Siphon |

**British *-gh-* vs. American *-f-*. British *-ph-* vs. American *-f-*.**

| Examples: | **British English** | **American English** |
|---|---|---|
| | Draught | Draft |
| | Sulphate | Sulfate |

**British *-t* vs. American *-ed* and other past tense forms.**

| Examples: | **British English** | **American English** |
|---|---|---|
| | Burnt | Burned |
| | Spoilt | Spoiled |

## 3 Vocabulary

Though there are not as many words as in spelling and pronunciation, vocabulary plays the most significant role. While one can guess the meaning of the word that differs in spelling or pronunciation, it is almost impossible to guess the meaning of absolutely different word. Maybe the term ‘American language’ would be appropriate to describe how different the British and American English, or rather Englishes, are in some special fields. This chapter is therefore focused on British and American words that differ entirely.

As I have already mentioned, the automotive industry had been developing simultaneously in both continents; thus a huge part of different words is involved in this field. However, not only the car industry is included, but also the rail and aircraft industry, and transportation in general.

When talking about the automotive terms, American technical English has become dominant in the world; but when comparing American and British terms in this area, there are probably more differences than in any other areas.

(Rubinstein, 2006:226) Apart from the fact that they are driving on the left side of the road in Britain, many other significant differences in the rules of the road can be seen. *A roads*, *B roads*, and *motorways* can be found in Britain. Their American counterparts are *highways*, *state roads* and *interstates*. (Davies, 2005:54) British *zebra crossing*s or *pedestrian crossings* are known as *crosswalks* in American English, and American *pedestrian operated traffic lights* are known as *pelican crossings* in Britain (from *pe*destrian *li*ght *con*trolled crossing). (Cambridge Advanced Learner's Dictionary, 2008:1050) Dozens of other instances are mentioned in a glossary of terms in appendix I.

Above all, this is not a problem of 'translation' itself, but a problem of semantics as well. Many British words have their equivalents in American English, but the meaning is slightly different. British *petrol*, for example, is generally available in two grades – Premium unleaded (95 octane) and Super unleaded (98 octane). American *gas*, on the other hand, is generally available in three grades – Regular (87 octane), Middle (89 octane) and Premium (94 octane). (Davies, 2005:11)

However, the numbers are not equal. American 94 octane is not 94 octane in Europe. *Octane rating* is in Europe obtained by Research Octane Number measurement method; but in America, both Motor Octane Number method and Research Octane Number methods are used to obtain *octane number*. (Pinux, Fuel additive, 2013) From this reason is the final number lower than in Europe. American Premium 94 octane is thus equal to Super 98 octane rather than to Premium 95 octane in Europe. (Autorubik, 2013) Petrol is sold by litre in Britain and by gallon in America. But American gallon is not based on 20-ounce pint but on 16-ounce pint, and thus is smaller. Moreover, Americans often use the expression to *gas up* a vehicle, instead of *refuel it*. (Davies, 2005:12)

Hundreds of other words could be mentioned. Any other fields, for example plumbing or electricity, offer many examples of possibly misunderstood or totally different words. The most numerous, however, is possibly the category of food.

**Conclusion**

This survey proved that technical American English spread towards the world more than any other variety of English. Differences in spelling and pronunciation are not as important as different vocabulary, since it is not easy to guess the meaning of different words out of context. Differences in spelling can be seen in any field, moreover, as I have found out, the most numerous are the branches of natural science such as biology or physics; but, on the other hand, the less numerous are information and communication technologies, since American English in this field became dominant Britain as well. The differences between British and American English should be emphasised to make English language learners easier to comprehend the language itself.

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## APPENDIX I

### Glossary of selected technical terms

| British English | American English |
|---|---|
| Accommodation road | Access road |
| Accumulator | Battery |
| Actuator | Switch, servo |
| Aerial | Antenna |
| Aerodrome | Airfield |
| Aeroplane | Airplane |
| Angle-parking | Diagonal parking |
| Articulated lorry | Tractor-trailer, semi |
| Arterial road | Major highway |
| Autodrome | Racetrack |
| Banned | Suspended license |
| Bat | Rate of speed |
| Baulk ring | Synchro ring |
| Belisha beacon | Crosswalk signal |
| Black spot ahead | High auto accident area |
| Bonnet | Hood |
| Boot | Trunk |
| Bottom gear | Low gear |
| Box | Street intersection |
| Box spanner | Lug wrench |
| Bowser | Gasoline refuelling truck |
| Brake | Station wagon |
| Breakdown van | Tow truck |
| Bulkhead | Firewall |

| | |
|---|---|
| Car hire | Car rental |
| Car park | Parking lot, garage |
| Car run | Some distance |
| Car smash | Car crash |
| Caravan | Mobile home, trailer |
| Carfax | Crossroads |
| Carriageway | Freeway, highway |
| Cat's eye | Roadside reflector |
| Centigrade | Celsius |
| Central reservation | Road divider, island |
| Charabanc | Tour bus |
| Choke tube | Venturi |
| Chunnel | English Channel tunnel |
| Clamp | Wheel lock for illegal parking |
| Circus | Traffic circle |
| Close | Cul-de-sac, dead end |
| Clearway | Highway with no intersections |
| Coach | Long distance bus |
| Coach party | Group of tourists |
| Coachwork | Automobile body |
| Core plug | Freeze plug |
| Corniche road | Coastal cliff road |
| Courtesy light | Interior dome light |
| Crawler lane | Slow traffic lane |
| Crocodile clip | Alligator clip |
| Crosshead, cross-ply | Phillips (screwdriver) |
| Crown wheel | Ring gear |
| Damper | Shock absorber |
| Dangerous driving | Reckless driving |
| Demister | Defroster |
| Dip-switch | Headlight dimmer |
| Dormobile | Camper, small bus |
| Double bend | S-curve on road |
| Draught power | Engine traction |
| Drive shaft | Axle shaft |

| | |
|---|---|
| Drive-yourself car | Rental car |
| Driving licence | Driver’s license |
| Driving to the public danger | Reckless driving |
| Driving under the influence | DWI (driving while intoxicated) |
| Driving wheel | Steering wheel |
| Drop-head | Convertible |
| Dual carriageway | Freeway, central reservation |
| Dumper truck | Dump truck |
| Dumpy screwdriver | Short screwdriver |
| Dustcart | Garbage truck |
| Dynamo | Generator |
| Earth pin | Ground pin |
| Estate car | Station wagon |
| Exhaust | Tailpipe |
| Exhaust silencer | Muffler |
| Fixed-head coupe | Two-door coupe |
| Flat accumulator | Dead battery |
| Flyover | Overpass |
| Footwell | Leg room |
| Frogeye | Bugeye |
| Gas fitting | Gas pipe |
| Gearbox | Transmission |
| Gear change | Shifting gears |
| Gear lever | Gear shift |
| Ginnel | Narrow alley |
| Give way | Yield |
| Goods vehicle | Delivery truck |
| Gritting lorry | Sand-spreading truck |
| Gudgeon pin | Whirst pin |
| Hard standing | Paved parking lot |
| Head | Roof of a car |
| Headline | Roof upholstery |
| Hire car | Rental car |
| Indicator | Turn signal |
| Inspection pit | Grease pit |

| | |
|---|---|
| Jointing compound | Gasket sealant |
| Jumped a red light | Ran a red light |
| Kerb | Curb |
| Lay-by | Highway rest area |
| Level crossing | Railway crossing |
| Lighting-up time | When headlights are legally required |
| Lorry | Truck |
| Lorry pull-in | Truck stop |
| Low loader | Flatbed truck |
| Lorry | Truck |
| Luggage van | Baggage car |
| Made road | Paved and improved road |
| Marshalling yard | Railroad yard |
| Mascot | Hood ornament |
| Metal springs | Sleeve clamps |
| Metalled road | Paved road |
| Milometer | Odometer |
| Mini | Compact car |
| Mortuary van | Hearse |
| Motorbike | Motorcycle |
| Motor horn | Car horn |
| Motor spirit | Fuel, gasoline |
| Motoring offences | Traffic violations |
| Motorist | Driver |
| Motorway | Freeway, highway, interstates |
| Mudguard | Fender |
| Multiple smash | Pile-up |
| Nave plate | Hubcap |
| Nearside | Passenger’s side |
| No through | No outlet, dead end |
| No waiting | No parking |
| Number plate | License plate |
| Octane rating | Octane number |
| Overrider | Bumper guard |

| | |
|---|---|
| Overtaking | Passing |
| Over the road | Across the street |
| Owner-driver | One driving his own car |
| Panda car | Police patrol car |
| Panel beating shop | Body shop |
| Paraffin | Kerosene |
| Parking brake | Emergency brake |
| Passenger light | Dome light |
| Pavement | Sidewalk |
| Pelican crossing | Pedestrian operated traffic lights |
| Petrol | Gasoline, gas |
| Petrol cap | Gas cap |
| Petrol garage | Gas station |
| Petrol gauge | Gas gauge |
| Pillion | Motorcycle’s passenger seat |
| Pinking | Knocking, pinging |
| Point duty | Traffic control |
| Pointsman | Traffic control officer |
| Pot | Pothole |
| Power-assisted steering | Power-steering |
| Prang | Crash |
| Precinct | No-traffic area |
| Prise | Pry |
| Propellor shaft | Drive shaft |
| Proud | Above, raised |
| Puncture | Flat tire |
| Push-start | Starting car by pushing it |
| Put one’s foot down | Put the pedal to the metal |
| Quarter light | Vent window |
| Railway | Railroad |
| Rear light | Tail light |
| Refuel | Gas up |

| | |
|---|---|
| Refuse collection vehicle | Garbage truck Remould Retread |
| Removal van | Moving van |
| Rev counter | Tachometer |
| Reversing lights | Back-up lights |
| Ring gear | Flywheel gear, starter gear |
| Ring road | Beltway |
| Risk of grounding | Bump in road |
| Road accident | Car accident |
| Roadman | Road repairer |
| Roadster | Convertible |
| Road up, roadwork | Street under repair |
| Roller | Rolls Royce |
| Roundabout | Traffic circle |
| Rowing boat | Rowboat |
| Run | Own drive a car |
| Running lights, | Parking lights |
| Saloon | Sedan |
| Sailing boat | Sailboat |
| Scuttle | Cowl |
| Self-drive car | Rental car |
| Shooting brake | Station wagon |
| Shunt | Crash |
| Side curtains | Removable side windows |
| Side lights | Parking lights |
| Side turning | Street corner |
| Sill valance | Rocker panel |
| Sleeping policeman | Speed bump |
| Slip road | On- or off-ramp |
| Slow puncture | Slow leak |
| Soft tyre | Flat tire |
| Spanner | Wrench |
| Sparking plug | Spark plug |
| Speed cop | Traffic cop |

| | |
|---|---|
| Speed merchant | Speed demon |
| Split pin | Cotter pin |
| Sports car | Convertible |
| Spring washer | Lock washer |
| Springing | Car springs |
| Squab seat | Upholstered seat |
| Starting handle | Crank |
| Stop lamp | Brake light |
| Straight on | Go straight ahead |
| Strangler | Choke, throttle |
| Street is up | Street under repair |
| Suction advance | Vacuum advance |
| Sump | Oil pan |
| Tail plane | Stabilizer (aeronautics) |
| Tarred road | Paved road |
| Taxi rank | Taxi stand |
| Thumb a lift | Hitch-hike |
| Thrust bearing | Throwout bearing |
| Tickover | Idle |
| Tip and urn | Hit and run |
| Tipper | Dump truck |
| Toad Crossing | Deer crossing |
| Top gear | High gear |
| Top it up | Fill it up |
| Torch | Flashlight |
| Track | Road, path trail |
| Tram | Street car, trolley |
| Trading estate | Industrial park |
| Traffic offense notice | Traffic ticket |
| Traffic warden | Traffic cop |
| Transport café | Truck stop |
| Tricar | Three-wheeled automobile |
| Trunnion | Sliding or rotating joint suspension |

| | |
|---|---|
| Tube | Subway |
| Turning | Cross street |
| Turning over | Engine running |
| Turnpike road | Toll road |
| Two stroke | Twin eyelet engine |
| Unadopted road | Private road |
| Underground | Subway |
| Unmade track | Dirt road |
| Unmetalled track | Unpaved road |
| Urban clearway | High speed road prohibiting parking |
| Van | Panel truck |
| Vehicle index | License plate registration |
| Verges | Shoulders |
| Volte-face | About face |
| Wagon (on a train) | Car |
| Waiting | Parking |
| Warning cross | Railroad crossing |
| Wheel nut | Lug nut |
| Windscreen | Windshield |
| Windscreen wiper | Windshield wiper |
| Wing | Fender |
| Wing mirror | Side mirror |
| Wrote off | Totalled, wrecked |
| Yale locks | Cylinder locks |
| Z - 2 miles | Sharp curves in road |
| Zebra crossing | Crosswalk |

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# IDENTIFYING SPECIAL VOCABULARY FOR TESP WITH THE USE OF LEXICOGRAPHIC CORPUS

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**Abstract**
In this article, the author analyses the role of special vocabulary/terminology in teaching/learning ESP, as well as the way of its identification by lexicographic corpus. It is presented in the form of a step-by-step procedure with the use of corpus-querying software: *tlCorpus Concordance Software.* The article is demonstrated with practical examples and screenshots from the programme to be easily applicable both for ESP practitioners and GE teachers in our conditions.

**Key words**
ESP, TESP, Special vocabulary, Special terminology, Corpus, TlCorpus

## 1 ESP and Vocabulary
### 1.1 The Roles of Vocabulary in the Field

*"Tell me what you need English for and I will tell you the English that you need."*

Hutchinson and Waters, 1987, p.8

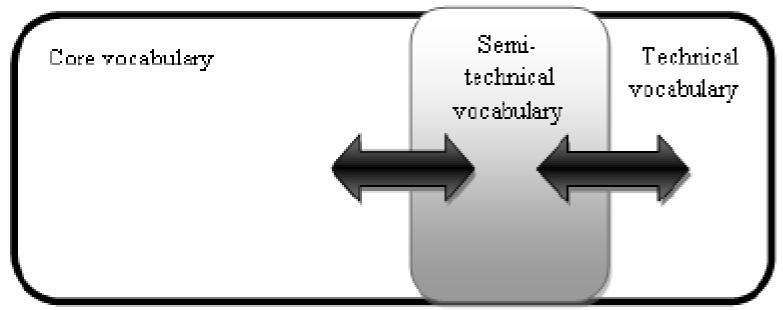
In recent decades, the role of vocabulary in language learning has been emphasised. Firstly, it was the ELT researchers and teachers who started to pay increased attention and conducted research in the realm of vocabulary (Mohammadzadeh et al., 2012). Similarly, it was in more general movement of teaching Language for Specific purposes

– LSP as Dudley-Evans and St John (1998) states, however, specifically in ESP, that much greater emphasis was laid on the learning of vocabulary. As a result, both researchers and practitioners of ESP have begun aware of this language component. In addition, Alirez Mohammadzadeh (2012) claims that there is only a limited amount of time for ESP courses, and the attention must be paid on teaching particular types of vocabulary identified by the analyses of learners' needs in ESP. In conclusion, the same author *(ibid.)* is convinced that the role of vocabulary in TESP is currently widely acknowledged and comprise one of the most important constituent parts in this field.

### 1.2 The Nature of Vocabulary in ESP

In connection to addressing vocabulary in ESP, several resources make the distinction between the 'core vocabulary', 'semi-technical vocabulary' and 'technical vocabulary'. As Mohammadzadeh et al. (2012) claims, this distinction is not clear-cut and generally agreed upon, however, it has the potential to categorise individual vocabulary items for the purposes of TESP.

Jordan (1996) states that the generally speaking 'core vocabulary', also referred to as 'common core' (2000 - 3000 words), comprises the basis of about 80 percent of the whole vocabulary (noted in Mohammadzadeh et al., 2012). On the other hand, 'technical vocabulary' is more rare (up to 1000 words) and it is used only by people working in various specialisms. In between, the 'semi-technical vocabulary' is situated. As Baker (1988, p.91) claims, it is "neither highly technical and specific to a certain field of knowledge nor obviously general in the sense of being everyday words which are not used in a distinctive way in specialised texts" (cited in Mohammadzadeh et al., 2012). As a result, several related perspectives resulted in the confusion about the distinction of vocabulary in TESP. To make it more transparent, the author *(ibid.)* proposes the following model illustrated in the Pic. I.




***Pic. I – Model of the vocabulary categories (Mohammadzadeh et al., 2012, p.10715)***

In this mode, the 'semi-technical vocabulary' does not belong to 'core' or 'technical' vocabulary. Instead, it shares some characteristics with both categories that is demonstrated by the double-headed arrows indicating the relative overlap among the three mentioned categories of vocabulary.

### 1.3 Selecting Vocabulary for TESP

The importance of teaching vocabulary in ESP is already not disputed. However, the teaching of 'technical vocabulary' is a subject of much discussion. Traditionally, it has been said by Hutchinson and Waters (1987) that the teaching of 'technical vocabulary' is not the responsibility of the teacher and that priority should be given to the teaching of 'semi-technical' or 'core vocabulary'. However, there is an opinion by Dudley-Evans and St John (1998, p.81) that *"in certain specific contexts it may be the duty of the ESP teacher to check that learners have understood technical vocabulary appearing as carrier content for an exercise"* (cited in Georgieva, 2010, p.2). In addition, the author *(ibid.)* states another opinion that advocates the adding of specialised vocabulary to classes by Fiority (2010), who claims that in

ESP, *"English should be presented not as a subject to be learned in isolation from real use, nor as a mechanical skill or habit to be developed. On the contrary, English should be presented in authentic contexts to make the learners acquainted with the particular ways in which the language is used in functions that they will need to perform in their fields of specialty or jobs"* (p.NS). To conclude the idea of selecting specialised vocabulary for TESP, we should be careful with the selection and pay the attention to the specific needs of the learners and thus, consider the usefulness of the vocabulary items.

### 1.4 Identifying Vocabulary for TESP

In the literature, there are various methods for identifying specialised vocabulary for TESP and they vary in many ways. Coxhead (2013, p.117-120) states three following methods. *1. Consulting experts and technical dictionaries, 2. Using a scale* and *3. Corpus-based studies.* The last method portrays the most reliable tool for identifying specialised vocabulary nowadays. The author *(ibid.)* claims that the idea of using a 'corpus-linguistic approach' for classifying specialised vocabulary comes from Crawford Camiciottoli (2007), who focused on relationships between the functions of the lexical items and the closeness of words originating from the same specialism. Similarly, Basturkmen (2006) claims that *"the development of concordancing software, it has become possible for researchers and teachers to scan in field-specific texts to identify which structures and words occur and co-occur most frequently. By studying the concordances, it is possible to identify how these items are used in the target environments"* (p.63). The high reliability of this method is guaranteed by computers, which in comparison to humans, perform the task more quickly and accurately.

## 2 Methodology

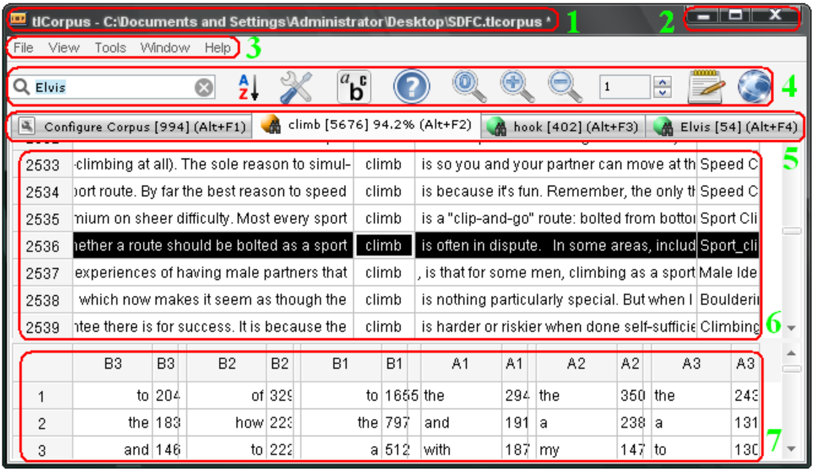
### 2.1 Aims and Objectives

The main objective of this article is to introduce the concrete procedure of identifying special vocabulary with the use of lexicographic corpus. This intention is extracted from the whole dictionary-compiling procedure focused on designing special dictionary for ESP learners presented in the conference of student research activity *Foreign Languages and Cultures 2014.* The procedure was elaborated into a step-by-step guide focused on the dictionary-compiling process itself as well as its practical application in the form of examples concerning the compilation of *Special Dictionary for Climbers.* Therefore, the following work with the corpus is represented by the identification of the vocabulary from climbing environment.

### 2.2 Tool

One specific tool was chosen to process raw linguistic data. It is *tlCorpus Concordance Software* that belongs to the group of CQS (Corpus Querying Software). The tool is used in version 8.1.0.1087 and runs temporarily under evaluation licence with all functions available. The copyright of this software is owned by *TshwaneDJe Human Language Technology* company that forms various international partnerships with renowned dictionary publishers using corpora such as: *Oxford University Press*, *Pearson – Longman*, *Macmillan* or *Slovak Academy of Sciences* as well.

In general, CQS helps to develop a powerful corpus. It allows to retrieve and analyse relevant information efficiently and view it in a variety of ways. In the following picture, the graphical interface of tlCorpus is demonstrated.




***Pic. II – Graphical interface of tlCorpus (screenshot from Joffe and De Schryver, 2002a)***

The following description of the interface is based on Joffe and De Schryver (2012/2013a), who also descried it from the top to its bottom progressively. As we can see in the picture, the interface is placed within the window frame that consists of the *Title Bar (1)* and the *Window Controls (2)*. The programme's first line is the *Command Bar (3)* that enables its full control. The graphical icons below represents the *Quick Access Toolbar (4)* with overall functions demonstrated practically below. The third line serves as the *Mode Tab (5)* for switching between window modes within the programme. The main interface is divided in two sub-windows. The first is composed of *Concordance Lines (6)*, where each represents a single result of the query. The second sub-window provides *Statistic (7)* of the most numerous words that collocates with the matching word. Pic. II represents the typical tlCorpus's interface. The other screenshots are situated in appendix at the end of the article.

## 3 Corpus Design

In the early 1980s, John Sinclair, a pioneer in the corpus studies defined it as a *"collection of pieces of language text in electronic form, selected according to external criteria to represent, as far as possible, a language or language variety as a source of data for linguistic research"* (Sinclair, 2005, p.23). Based on this, a corpus represents a sample of a language in use and does not contain deliberately chosen set of texts. To ensure the reliability of this collection, a designer must have two matters in his/her mind. *"The observation of language in use is the indispensable first stage in the process ... and ... any usage which occurs frequently in a corpus, and is also found in a variety of text-types, can confidently be regarded as belonging to the stable 'core' of the language"* (Atkins and Rundell, 2008, p.47,48). Due to these principles, representative samples of language in real communication acts can be decoded. However, to design a reliable corpus as well as to ensure its proper function, the two following aspects have to be reasonably planned.

### 3.1 Size

The first aspect any designer has to reason out is the size of his/her corpus. To resolve this question, G. K. Zipf's Law of word-frequency has to be understood. As Atkins and Rundell (2008) state, the Harvard linguist from 1930s found out that only a few high-frequency words exist in English compared to the large number of words that are less frequent. Further, this occurrence is proportional. From Zipf's observation, it is evident that a large amount of texts must be included into a corpus to create a representative sample, and therefore, any minimum size can not be determined clearly (Atkins and Rundell, 2008). In conclusion, a corpus should be as rich as possible. However, the quantity cannot define a good corpus if the quality of its content is unfavourable.

### 3.2 Content

The key aspect of designing the corpus is the coherent choice of its content. The nature of the corpus need to be inspected from various perspectives. The character of the corpus must not be homogeneous. In other words, we should avoid filling it with texts of one particular genre. As Atkins and Rundell (2008) state, such a corpus is known as 'skewed' and does not represent the diversity of the language. Therefore, different texts and styles should be included into the corpus in order to cover the wide variety of ways in which the language is used (Atkins and Rundell, 2008). Another issue concerning the content of the corpus is to consider the type of texts that will be covered inside. In the following corpus design inventory (Tab. A), the main properties are covered.

| | | | |
|---|---|---|---|
| Language | *monolingual* | *bilingual* | *multilingual* |
| Time | *synchronic (the constituent texts come from one specific period of time)* | *diachronic (the constituent texts come from an extended period)* | |
| Mode | *written texts* | *spoken texts* | *both* |
| Medium | *print* | *electronic* | *web-based* |
| Vocabulary of the language | *core vocabulary* | *includes all sublanguages* | |
| | *includes selected sublanguages* | *includes no sublanguages* | |

***Tab. A – Properties of a corpus (based on Atkins and Rundell, 2008, p.69-74)***

All these properties should be decided in advance. However, there is no possibility to include the full repertoire of language events into one corpus and it is also not possible to create it as truly representative. For this reason, if we ensure the diversity of the target language/languages to a sufficient extent, we come closer to a corpus labeled by Atkins and Rundell (2008) as 'balanced'. In this case, we would be able to provide an excellent raw linguistic material for its further processing.

## 4 Working with Corpus

Right after the decision-making process described above, a new corpus project can be created. At this stage, filling of tlCorpus as well as all the necessary operations connected to this programme are presented further. It enables various querying tools from basic to advanced searches including the statistic. These functions are also demonstrated in this chapter. Finally, detailed properties of the created corpus are summarised.

### 4.1 Preparations

Before the actual start, the data for tlCorups were prepared in advance. It is for the reason that all texts must be stored in the form of international Unicode encoding, as well as in the file types supported by the programme. These include standard text formats *(.txt*, *.docx, .pdf, .html)* or electronic publication formats *(.mobi, .chm, .epub, .fb2)*. Some of our texts had to be converted from *.djvu* to *.pdf*, *.srt* to *.txt* or *.sxw* to *.docx*. Such convertors and web-based utilities are available online.

### 4.2 Adding Texts to tlCorpus

There are several ways of incorporating texts into the programme. We have decided to use the quick bottom *'Add text'*. After the source folder and the file type is chosen, the texts began to upload (Pic. A – Appendix). In case of the larger number of files, the process may even take several minutes. Pic. B – Appendix demonstrates the uploaded texts in tlCorpus.

At this stage, the summary of all added texts is displayed and the programme starts to run an automatic calculation for every single source. After a few seconds, the statistic of the content is shown beside. The most important information for lexicographers are *'Tokens'*, *'Types'* and *'TTR – Type-to-Token Ratio'*. If we consider every independent lexical unit as a word, than the total number of words is represented by tokens. Types are words that appear more than once and they show the number of uniquely occurring words in the text. Finally, the *'TTR'* states the whole lexical density given by dividing the number of types and the number of tokens expressed in the percentage. The example of this calculation is summarised in the following Tab. B.

| | |
|---|---|
| Independent source/text | "It is rated for ropes from 7.7 mm to 10.5 mm and, similar to the Reverso, has a clip-in point to allow for autoblock belaying. It also has a unique autoblock relese tab on the opposite side of the device, which I'll discuss in more details later." (extracted from corpus) |
| Number of tokens | *49* |
| Number of types | *38* |
| TTR ratio | *38 / 49 * 100 = 77.6 %* |

***Tab. B – TTR statistic in tlCorpus***

### 4.3 Running Searches

Since the corpus is filled, we can simply run searches by typing the key term into the search box and hitting Enter. Each search will open in its own sub-window and thus, we can run multiple searches in parallel. The header icon in orange signals a running search and the green a finished one. In the Pic. C – Appendix, 5258 concordances for the word 'mountain' were found. Moreover, the search revealed that 'mountain' collocates the most frequently with 'the highest', 'to climb', 'famous', 'rocky' in the *'before'* positions and 'in the world', 'climbing', 'climbing stay safe' and 'biking' in the *'after'* positions. According to these results, we may also conclude that 'Everest' and 'Kilimanjaro' are the most attractive mountains for climbers. For more details, see the table below.

| Concordance | 'before' position | Searched term | 'after' position | Concordance |
|---|---|---|---|---|
| *1852x* | *the highest* | *mountain* | *in the world* | *1038x* |
| *452x* | *to climb* | *mountain* | *climbing* | *779x* |
| *389x* | *famous* | *mountain* | *climbing stay safe* | *425x* |
| *55x* | *rocky* | *mountain* | *biking* | *62x* |

***Tab. C – The most frequent collocations of the word mountain***

The programme also enables advanced searches with regular expressions. These enable to access deeper into the corpus and to find more complex concordances. The following table summarises examples of some advanced searches. To fully understand the use of this special function, deeper examination of regular expressions from the perspective of the formal language theory is required.

| Function | Sign | Example | Corpus results |
|---|---|---|---|
| *Character wildcard* | *“ . ”* | *“dea.”* | *dead, deaf, deal, Dean, dear* |
| *One or more* | *“ + ”* | *“lo+se”* | *lose, loose* |
| *Zero or more* | *“ * ”* | *“climb.*”* | *climbable, climbed, climber, climbers...* |
| *Ranges* | *“ [a-z] ”* | *“[a-z][a-z][a-z]”* | *abs, ace, act, add, age, aid, air, all...* |
| Combinations | | Corpus results | |
| *“double[.....]*”* | | *double dyno, double knot, double loop, double rope, double wall...* | |
| *“[a-z]*-[a-z]*”* | | *aperture-style, ass-dragger, big-wall, clip-in, dry-tool, free-climb...* | |

***Tab. D – Advanced searches with the use of regular expressions***

## 4.4 Wordlist

The programme also includes a special function that is very useful while working with the corpus. It is a tool that simply generates a list of all words and its total number of occurrences. Pic. D – Appendix demonstrated the results of this tool. The following table shows the output of the fifty most frequent concordances in our corpus. Results of the wordlist can be also exported to a *.txt* file and later imported to a different programme such as DWS (Dictionary Writing System).

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 1. | the | 140677 | 18. | this | 14475 | 35. | climb | 8113 |
| 2. | to | 69785 | 19. | at | 13295 | 36. | have | 8002 |
| 3. | a | 68253 | 20. | was | 13228 | 37. | all | 7601 |
| 4. | and | 67301 | 21. | your | 13191 | 38. | can | 7564 |
| 5. | of | 59751 | 22. | are | 12726 | 39. | if | 7326 |
| 6. | in | 40614 | 23. | be | 11990 | 40. | rope | 6941 |
| 7. | climbing | 38175 | 24. | my | 11505 | 41. | one | 6822 |
| 8. | I | 29416 | 25. | rock | 11068 | 42. | when | 6725 |
| 9. | is | 26543 | 26. | about | 10875 | 43. | out | 6435 |
| 10. | on | 25727 | 27. | from | 9975 | 44. | they | 6277 |
| 11. | for | 23711 | 28. | by | 9837 | 45. | he | 6062 |
| 12. | that | 22052 | 29. | up | 9708 | 46. | so | 5894 |
| 13. | it | 20583 | 30. | an | 8901 | 47. | had | 5828 |
| 14. | you | 19765 | 31. | but | 8644 | 48. | climbers | 5673 |
| 15. | with | 17301 | 32. | more | 8419 | 49. | do | 5322 |
| 16. | as | 16019 | 33. | not | 8151 | 50. | mountain | 5312 |
| 17. | or | 14527 | 34. | we | 8119 | | | |

***Tab. E – Wordlist: fifty most frequent words from our corpus***

## 4.5 Corpus Overview

During the filling of the corpus, we attempted to approach a 'balanced' and reliable sample of the language and we have simulated the real creation of a corpus. In the following table, we summarises its main properties in more detail.

| | | |
|---|---|---|
| **Texts** | *996* | |
| **Types** | *73, 153* | |
| **Tokens** | *2, 705, 941* | |
| **Time** | *Diachronic* | |
| **Language** | *English & monolingual, includes the sublanguages* | |
| **Mode** | **Written** | **Spoken** |
| | *95 %* | *5 %* |

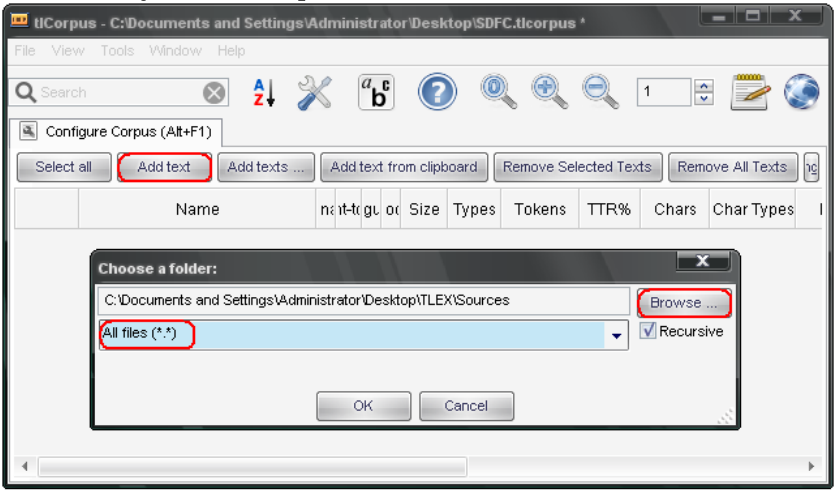
| **Medium** | **Web-based** | **Electronic** |
|---|---|---|
| | *62 %* | *38 %* |
| **Text properties** | Character | Styles |
| | *books, handbooks, manuals, guides, online journals, articles & web contributions* | *fiction, instructional & motivational & travel literature, biographies, histories, glossaries, reviews & blog discussions* |

***Tab. F – Properties of our corpus***

To conclude the idea of this article, we would like to emphasise the flexibility of the procedure applicable for identifying vocabulary from different specialisms and realms of human activity. Both practitioners and teachers are aptly instructed how to identify and tailor any particular field of vocabulary to meet the needs of learners and thus specify the design of their ESP courses or GE classes. Moreover, the use of computerised language corpus allows wider study of language. They may analyse collocations, phrases, grammar structures *etc.* for various purposes relevant for their teaching at various types of schools. In our condition, ESP practitioners and GE teachers may identify special terminology at various secondary technical schools, hotel or business academies, colleges or universities to meet the specific needs of their learners.

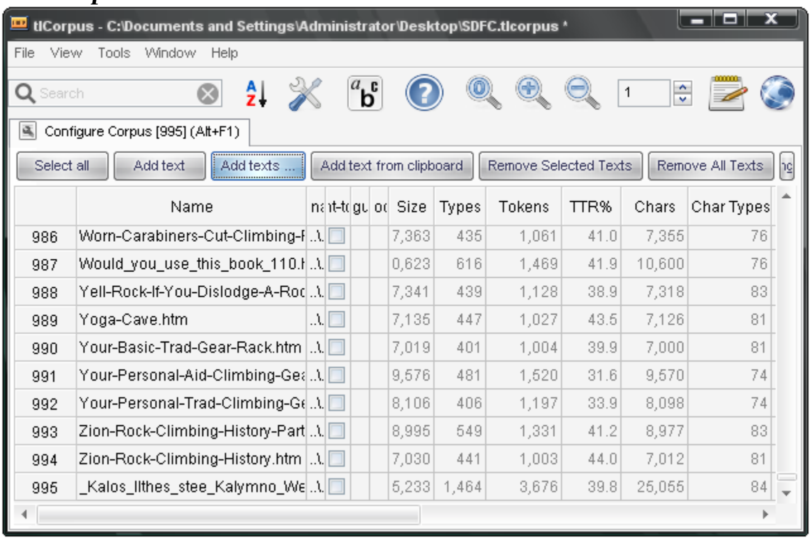
## *Appendix – Screenshots: tlCorpus Concordance Software*

***Pic. A Adding texts to tlCorpus***



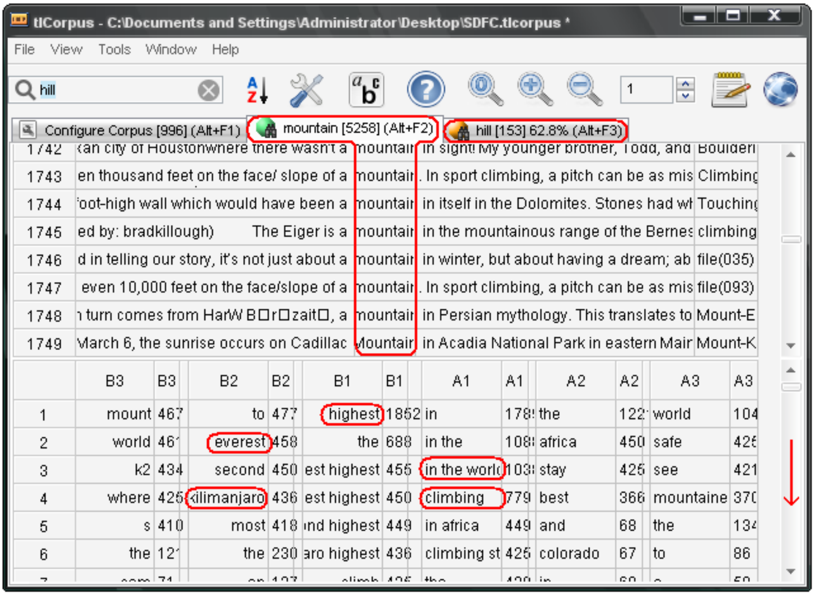

(Source: Joffe and De Schryver, 2002a)

***Pic. B Uploaded texts***



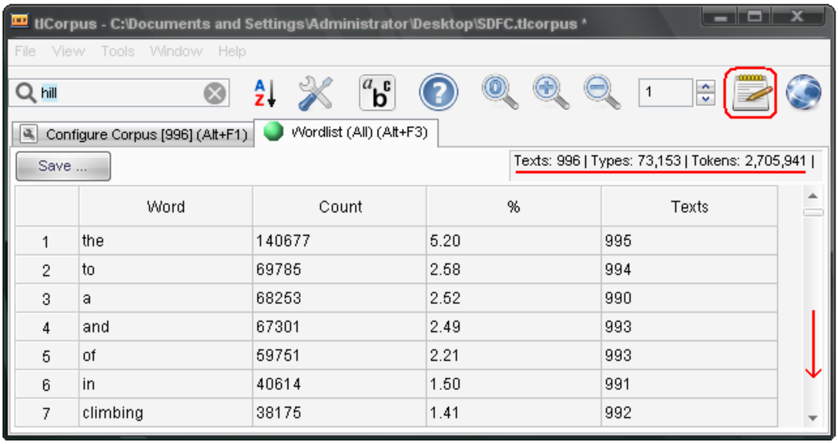

(Source: Joffe and De Schryver, 2002a)

***Pic. C Running searches***




(Source: Joffe and De Schryver, 2002a)

***Pic. D Wordlist***




(Source: Joffe and De Schryver, 2002a)

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# THE ROLE OF PRONUNCIATION WITHIN DIFFERENT APPROACHES TO FOREIGN LANGUAGE TEACHING

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**Abstract**

In this academic paper, pronunciation teaching is examined from a historical point of view. In more detail, the article concentrates on the role of pronunciation within different approaches to foreign language teaching, and it tracks important changes in methods of pronunciation training and the most salient shifts in general principles, overall goals, and foci of pronunciation teaching.

**Key words**

role of pronunciation, changes in methods of pronunciation training, changes in goals of pronunciation training, historical perspective

## 1 From Price to Jespersen (1655 – early 20$^{th}$ century)

Both segmental and suprasegmental (prosodic) factors of pronunciation, as well as pronunciation instruction have been study subjects for a very long period of time. Derwing (2010) finds important pieces of evidence on scholars' interest in pronunciation in a seventeenth-century piece of writing, namely in the book entitled *The Vocal Organ*, written by Owen Price, a professor of the art of pedagogy, in 1665. In his volume, he focused primarily on the segmental level of English pronunciation (Derwing, 2010). On the other hand, Walker (1787) examined suprasegmental features of English pronunciation, mainly intonation and stress, for the purposes of elocution teaching.

Later, in the nineteenth and early twentieth century, there was no general agreement upon the role of pronunciation in language teaching. According to Gilakjani (2011), pronunciation was treated as irrelevant in such methods as the reading-based approaches and Grammar Translation but it was considered to be important in the Direct Method, despite a lack of more sophisticated methodology.

Nevertheless, Celce-Murcia et al. (1996) mention that the first linguistic and analytic information contributing to pronunciation teaching emerged at the end of the nineteenth century with the Reform Movement in language teaching which was influenced largely by linguists such as Paul Passy, the founder of the International Phonetic Association and the developer of the International Phonetic Alphabet (IPA), or Henry Sweet, Otto Jespersen, and Wilhelm Viëtor, early members of the organisation and defenders of phonetic transcription.

In his teaching manual, Jespersen (1904) notes that many teachers feel worried in terms of self-preparedness to teach pronunciation and their abilities to implement pronunciation activities into their own language classes, and hence he argues that the utilisation of phonetics and its transcription system in language teaching must be regarded as a significant improvement in language pedagogy, as it assures reasonable from the early start of language learning. Celce-Murcia et al. (1996) add the following notions of the phoneticians connected with the International Phonetic Association: (1) It is the spoken form of a language that should be taught first; (2) Results of phonetic research should be applied in language teaching; (3) A solid training in phonetics must be essential for language teachers; (4) To acquire good speech habits, learners should be provided with phonetic training.

Derwing (2010) and Howatt (1984) believe and agree that these opinions influenced language teaching and played a part in evolution of Audiolingualism and the Oral Approach. We discuss these approaches in a while, but first, we need to somehow conclude what has been said so far. We might say that in the past, the interest in pronunciation varied to a large degree since it was neglected in some methods but played a crucial role for the followers of the Reform Movement. Moreover, new changes in pronunciation teaching are established with the Reform Movement takeover. They include: (a) primary emphasis on the spoken language from the very first stages of language learning, (b) essential training in phonetics for both teachers and students, and (c) explicit instruction of pronunciation with the aid of the phonetic alphabet.

## 2 Audiolingualism and the Oral Approach (1940's – 1950's)

Approximately fifty years after Jespersen's influential title *How to Teach a Foreign Language*, two approaches towards language teaching which paid special attention to pronunciation, namely the method of Audiolingualism and the Oral Approach, were widely used in the United States and in Great Britain. As Brown (2007) remarks, the component of pronunciation was one of the pillars of these methods, and furthermore, the dominant goal of the discussed approaches was the 'nativeness principle', i.e. focus on achieving native-like pronunciation.

Celce-Murcia et al. (1996) state that pronunciation is taught from the very beginning and is of great importance in those classes where the audio-lingual method is used. According to these authors, learners' typical pronunciation training is delivered through imitation or repetition of modelled sounds, words, or utterances, and the teacher often uses explicit linguistic information, e.g. symbolic transcription system, charts demonstrating articulation of speech sounds, etc. Moreover, the minimal pair drill, a drilling technique that uses *"[...] words that differ by a single sound in the same position"* (Celce-Murcia et al., 1996, p. 3), is often used by teachers for both oral production and listening practice.

The same basic principles are mirrored in the Oral Approach as well (Derwing, 2010). In regard to pronunciation, Morley (1991) says that primary attention was given to phonemes and contrasts between individual phonemes and allophones. Stevick (1957) summarizes the key points of this method in a similar statement and also emphasises an early start of pronunciation teaching, accuracy of production, and teaching in terms of meaningful contrasts.

Despite a high priority of pronunciation, however, these methods also shared an important drawback, namely the overestimation of segmentals on one side and the underestimation of such suprasegmentals as intonation or utterance stress on the other one (Morley, 1991). Gilakjani (2011) agrees by saying that language learners spent hours drilling and repeating sounds and their combinations instead of practicing their pronunciation in more realistic conversations, focusing on prosodic features.

To sum up, pronunciation was obviously one of the 'protagonists' in these methods of foreign language teaching; i.e., *"it was at the forefront of instruction"*, as Celce-Murcia et al. (1996, p. 5) put it. With respect to pronunciation, the basic idea of these approaches was the achievement of "native-likeness" through repetition and imitation of heard speech sounds, words, or utterances along with the help of the phonetic alphabet or other linguistic information. The main disadvantage might be then seen in teachers' prevailing avoidance of intonation, stress, and rhythm.

## 3 The Cognitive Approach and the Silent Way (1960's – 1970's)

In the period of the Cognitive Approach, during the 1960s and 1970s, the methods of pronunciation training used until then were usually viewed as meaningless non-communicatory drills (Morley, 1991). In accordance with Otlowski (1998), questions were asked about the effectiveness of pronunciation instruction methods, so as about the scope of pronunciation teaching and its role in the EFL curriculum, because the results of many studies deemphasised the value of pronunciation. These tendencies began with the Critical Period research in the 1960s, since its results suggested that native-like pronunciation is a highly unrealistic or even unachievable goal for adult foreign language learners (Levis and LeVelle, 2010). In a different study, Suter (1976) concludes that there is only little relation between student's achieved level of proficiency in pronunciation and classroom activities aimed at pronunciation practice.

Such findings then pushed the interest in pronunciation teaching aside, and it has been relegated to positions of minor interest or even ignored completely (Junqueira and Liu, 2010). Perhaps the best summarizing viewpoint is offered by Kelly (1969), as this author terms pronunciation the 'Cinderella' area of foreign language teaching. We are pretty sure that readers are able to connect this label with the right connotative meanings and consequently make a sketchy portrait of the role of pronunciation training in the Cognitive Approach to foreign language teaching.

Yet not all academics agreed with the generally held beliefs and began to develop new approaches that emphasised the importance of pronunciation. Probably the most significant method, though not widely used in its original form, was the one known as the Silent Way, developed by Caleb Gattegno in the mid-seventies. Celce-Murcia et al. (1996) describe it as being similar to Audiolingualism in terms of focus on accurate production of individual speech sounds and their meaningful combinations from the initial phase of foreign language learning, but at the same time as being different from it due to its focus on suprasegmentals and the ways of instruction, as any use of transcription systems or explicit information from the area of phonetics is avoided in this approach. According to the same authors, the teacher, as the method's name suggests, remains silent most of the time and uses gestures; e.g., he taps out rhythm, uses fingers to count the number of syllables in words or to signal the placement of stress, etc. Besides that, he uses wall charts in which individual letters or their combinations are colour-coded in order to visualise each sound's possible spelling patterns (Derwing, 2010). This author also adds that the use of this approach was limited to a small number of locations, because it required a special training on the teacher's side.

In summary, this period was marked by a decreasing interest in pronunciation instruction, since many studies concluded that pronunciation is something that cannot be taught effectively. Among the prevailing skepticism, still, there was one method that stressed the value of pronunciation in foreign language teaching, namely Gattegno's Silent Way.

## 4 The Communicative Approach (1980's and later)

The position of pronunciation within foreign language teaching was also widely debated in the eighties and nineties, during the era marked by the spread of the Communicative Approach, but the scientific results were not so pessimistic in defining the role of pronunciation training in one's foreign language development as they have been earlier, during the previously described period. For example, Pennington (1989) expresses doubts about the validity of the results proposed by Suter (1976) and states that there is no valid base for saying explicitly that pronunciation is not a teachable element of a foreign language and is a waste of time. Pennington's findings also suggest that teachers trained in phonetics who integrate pedagogical instruction of suprasegmentals into a communicative language course may bring better results. In a later study, Morley (1991) supports these claims by asserting that positive results in learners' pronunciation are expected if pronunciation training is not isolated but is integrated into communicative activities. To conclude, these new perspectives that see language primarily as communication bring a renewal in urgency of pronunciation teaching, especially towards more integrated approaches and suprasegmentals.

The Communicative Approach, though pronunciation is not explicitly taught in this instruction mode (Carey, 2002), recognises the vital role of pronunciation in spoken language production and is aimed at achieving success in oral communication. The proponents of this method therefore rejected most of the techniques discussed in the previous paragraphs as being not compatible with the philosophy of teaching foreign languages as communication, because those activities were isolated and centred mostly on segments, i.e. phonemes or allophones (Celce-Murcia et al., 1996). According to Junqueira and Liu (2010), the previous focus on individual sound units of a spoken language was replaced by the central interest in suprasegmental level of pronunciation. These authors also add that teaching such prosodic features as rhythm or intonation in contextualised situations is the optimal approach to pronunciation training in non-native language classrooms.

Along with the shift in the main topics of pronunciation instruction, also the main goal of pronunciation teaching was different from the past objective of a native-like accent.

In the 1980s and later, there was a general consensus among language teachers that the superior goal of pronunciation training should not be the eradication of a learner's foreign accent in order of attaining perfectly accurate pronunciation, but rather the ultimate goal should be pronunciation that does not act as a detractor of one's communicative ability (Busà, 2007; Celce-Murcia et al., 1996). Brown (2007) claims, that pronunciation instruction ought to be aimed at comprehensible pronunciation. Hismanoglu (2006) describes the overall focus of communicative language teaching more generally as spoken English that is easily understandable and allows a positive picture of the learner as a speaker of English as a foreign language. Even though these new perspectives slightly differ from each other, all of the presented points of view are based on the principle of intelligibility, which holds *"[...] that learners simply need to be understood"* (Levis, 2005, p. 370); i.e., communicability must be assured (Hismanoglu, 2006). As consequence, we may specify the main objective of classroom pronunciation training in the Communicative Approach as 'intelligible pronunciation', where the epithet 'intelligible' could be explained as 'understandable and not detractive for comprehensibility'.

Despite the fact that the importance of pronunciation training was recognised by the Communicative Approach followers, as Silveira (2002) and Celce-Murcia et al. (1996) agree, language teachers still tended to neglect it in their English lessons, because of a lacking agreed-upon communicative strategy for addressing pronunciation in EFL classrooms. Derwing (2010) mentions, that teachers at that time had restricted access to good resources, and that a considerable number of them had no background in TEFL or linguistics. Gilakjani (2011) writes further that only little attention was paid to methods of pronunciation instruction in teacher trainee programs of that era, and consequently, EFL instructors then struggled with pronunciation training in their own teaching practices. If we look at an earlier study from the United States, we find that teachers of phonology courses at that time were interested primarily in the segmental features of pronunciation, secondarily in mastering a transcription system, and thirdly in the suprasegmental level of pronunciation, but only in terms of enhancing teacher trainees' own pronunciation (Murphy, 1997). It is surely observable from the above listed resources that integration of pronunciation training into communicative approaches to language teaching was not completely ideal.

## Conclusion

As might be seen from our brief overview, the role of pronunciation training in foreign language teaching changed many times in the past two centuries; from being of peak importance in the Reform Movement, Audiolingual/Oral Method, Silent Way, and Communicative Approach, to being ignored completely in the methods of Grammar Translation and Cognitivism.

It is also apparent that there was a shift in the overall foci of pronunciation teaching; from the main focus on segmentals and accuracy of oral production in the case of the Reform Movement and in the Audiolingual/Oral Method, through special attention paid to prosody and accurate pronunciation in the Silent Way, to the central aim on suprasegmentals and intelligibility (i.e. "understandability") of one's accent in the Communicative Approach.

The last significant change in opinions is connected with the methods of instruction, since pronunciation training is isolated, explicit, aided with linguistic information, and delivered through de-contextualised repetition and imitation in the Reform Movement and Audiolingual/Oral Method, but it should be integrated, implicit, and contextualised in the Communicative Approach.

Nevertheless, with so many varying (even opposing) research and teaching practice results of the past and with the continuing lack of a sufficient methodological basis for would-be teachers and of a generally agreed set of methods for pronunciation instruction in EFL classrooms, it is not surprising that teachers' uncertainty in pronunciation instruction is still preserved, even a century after Jespersen's statements about teachers' fear of pronunciation teaching.

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# NORMAN AND FRENCH INFLUENCE IN THE DEVELOPMENT OF ENGLISH LANGUAGE VOCABULARY

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**Abstract**
Bachelor thesis considers on the influence of French and Norman language in the development of English language vocabulary. Aim of the thesis is to explain the circumstances that preceded the connection of English with French and Norman language, its effect on English language vocabulary and comparison of vocabulary overtaken from both languages. We are working with historical facts. They are important element in the development of English language vocabulary. Thesis contains pictures, figures and tables which will help to better undertand the topic.

**Key words**
influence, development, language, French language, Norman language, English language, vocabulary, expression, history

## 1 Historical Background

### 1.1 Pre-Conquest Period

It is generally known that the biggest influx of French words came into English vocabulary after the Norman Conquest in 1066. But the fact is that French words appeared in Old English too, but not in such great numbers. Not mentioning only the fact that many monks were studying in French monasteries, but also origin of the King Edward who came to the throne after the death of father in 1042. His mother was Emma of Normandy. He had lived there in exil for 25 years before he came back to Britain bringing with himself many French courtries. After he took control over the country, many French nobles were given high positions and stream of French words began.

### 1.2 Conquest

Edward the Confessor (son of Æthelred the Unready and Emma of Normandy) was the last Anglo-Saxon king in Britain. His reign lasted only from 1042 to 1066. He was puppet king in hands of Godwin of Essex. Godwin was one of the Anglo-Saxon noblemen. He did not like the Witan's decision about Edward being another king as well as he did not want to lose his power. Because Edward was half Anglo-Saxon, Godwin forced Edward to marry his dauhter Edith. Unfortunately their marriage was childless, because Edward had never slept with her because he rather prefered celibate. However, his death in January 1066 caused an alarming situation in England. Because of the fact that Edward had no offspring who could take the control over England, there were three claimants competing for the throne.

There were : Harold, the Earl of Wessex
Harald Hardrada, the King of Norway
William, the Duke of Normandy, the Conqueror

After Edwards death Witan[2] chose Harold. But William felt betrayed. As Schama (2003) says in his work, Harold was a knight to William of Normandy and at that time he was supposedly forced to swear on an oath that he would

[2] the council of the Anglo-Saxon kings in and of England; its essential duty was to advise the king on all matters on which he chose to ask its opinion;... usually attended by the greater nobles and bishops, the witan was in no sense a popular assembly (Encyclopædia Britannica, 2013)

help William to become next king of England when Edward died. Another one who did not like Harold's new position was his brother Tostik. He asked for help Hardrada and tried to beat his brother.

Battle of Hastings on 14th of October 1066 was won by William and that meant the end of Anglo-Saxon kingdom and terrible defeat of Vikings. According to the legend, the battle was finished by an arrow that hit Harold's eye.

After that, William controlled two territories: Normandy (inherited) and England (won in the battle). He was crowned on 25th of October 1066. His reign brought to England feudal system, new language, Domesday book and new organisation of the state.

### 1.2 Post-Conquest Period

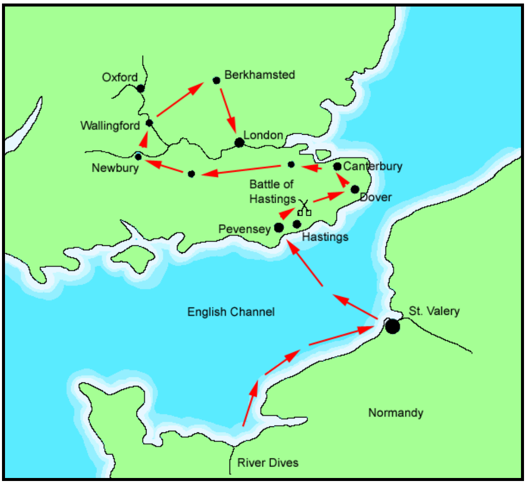
The event that caused transition from Old English to Middle English was Norman Conquest in 1066. William the Conqueror, who had his home base in northern France, invaded the island of Britain and settled in his new acquisition. He also brought with himself his nobles and his court ... and began to organize England on Norman pattern (Eckersley, 1960). As Damankoš (2008) states, the result of this was complete change of a leading class of English kingdom. Former Anglo-Saxon aristocrats and church representatives... had been replaced by Normans or Anglo-Saxons loyal to king (*ibid*). There were 21 abbots in Britain, but the pressure from Norman side resulted that only three remained English. Power of Norman rule was very strong, everything in the Britain had submitted to the situation including language. Anglo-Norman became language of high society and English was spoken only by common people.

Connection between language and culture was significant. As soon as the Normans made first steps on British sole, the changes had appeared. The most visible one was that the language which was spoken in Britain had quite soon after the invasion changed. According to Eckersley (1960), many French men came to England bringing the rich learning and developed civilisation of Normandy, and putting England into the full stream of European culture and thought. The Norman scribes had respelt the language, and in broad terms had moved with the times, changing spellings as sound changes made the old conjuctions of letters untenable (Burchfield, 1985). This situation lasted many years and former language used in British isles had transformed into a new language where Norman influence was significant. The pressure from Normans was remarkable.

English as a language lost its position and Anglo-Norman which was considered as more noble language has become more valuable and prestigious language. As Sweet (2005) states, soon after the Conquest English ceased for several centuries to be the language of higher purposes of life, and sank almost to a mere peasant's dialect. This change can be considered as biggest dialectal divergence. The appearance of books for the aristocracy on how to speak French... suggests that French was a necessary accomplishment for cultivated discourse...(Horobin and Smith, 2002). Knowledge of the language became useful for the growing 'aspirations of the middle class in England, and 'opening ... to those outside the aristocracy (Townend, 2006). Changes were the result of the running system (feudal) and by Anglo-Norman. Only people of higher ranks were using Anglo-Norman.

There was a connection between ruling or social class and new vocabulary. The borrowed words included many political and cultural words, such as *government, authority* and *judge*, in contrast to the everyday vocabulary ... (Gelderen, 2006). So when English came again into general use, it has lost a great part of its higher vocabulary, for which it had to use French words such as *sir, duke, captain, army, battle,* *sermon*, *preach* (Sweet, 2005). Conclusion could be that these new expressions were more attractive.

Position of English had during those 300 years declined, but some expressions had remained in everyday speech. That is probably one of the reasons why English has two names for one particular thing – dual expressions....such as *work* and *labour*, *weak* and *feeble* (Sweet, 2005). About three quarters of these French loans are still in the language today. That is why Modern English has dual names for one thing. About dual names – doublets we will speak in another chapter.




***Pic. 1 - Norman invasion***
(Source: Blackman, 2013)

Normans had to get through English channel and they hit south part of England.

## 2 Changes in the Language

Norman conquest had not only affected the social life but the speech as well. It is important to briefly mention knowledge that was brought and adapted by Normans and to give some idea how former language of English people was affected.

After Normans, several consonats were spelled different, like ... *sc* [ʃ] is gradually replaced by *sh* or *sch* (*scip* becomes *ship*), though some dialects use *s, ss* or *x* (Crystal, 2003). ... *c* [ tʃ] is replaced by *ch* or *cch* (as in *church*) ... voiced equivalent [dʒ], previously spelled as *cg* or *gg*, becomes *dg* (as in *bridge*) (*ibid*). In phonology, English before Normans had no distinction between [f] and [v] sound. But after the arrival of Normans this has changed and [v] sound made its way into Middle English usage. As example can be distinction between French and English: ...*vetch* - *fetch, view* - *few, vile* - *file* (CollegeTermPapers, 1999- 2013).

In this period, English verbs were classified as weak and strong ones. Anglo-Norman verb loans, however, were received to English as part of the existing weak verb class. Weak ones were regular in their tense form, but strong ones were not. That can be the explanation why PDE's English has regular and irregular verbs.

Several PDE's most common affixes were introduced into English after Normans appeared in Britain. Prefixes such as *re*-, *de*- and *in*- and suffixes *–like, -able, -ist, -ify* and *-ment* are all relics of the period of French rule in England (CollegeTermPapers, 1999-2013). ... Prefixes *counter*-, *inter*- and *mal*-, and suffixes *-age, -al, -ery,* -ess and *-ity* directly descend from the French (CollegeTermPapers.com, 1999-2013). This is only a small number of affixes that were overtaken to English in this era.

New to Middle English were expressing possessivity by *of* , grammatical gender was replaced by logical gender; most noun endings were lost; word order became paramount, the perfect infinitive tense *("to have told them* ) or some syntactical construction like in examples *secretary general* or *attorney general* (noun-adjective construction)

## 3 Vocabulary

New words and grammar that came into usage during the era when Normans ruled the country left the traces behind. Mainly, vocabulary recorded great influx of new expressions. English was enriched approximately by 10,000 new words. The important thing to mention is that most of overtaken words were not connected with speech of common people.

At the beginning, Anglo-Norman influence only slightly affected common people. It took a few years until they considered the importance of connection of their daily speech and Norman language. Power of Anglo-Norman language showed up when the names of trades stopped being used and were replaced by Anglo-Norman ones. But only skilled or rather said better trades adopted French names... (e.g. *mason*, *painter*, *tailor*, *merchant*, etc) (Mastin, 2011). ...while humble trades retained names... (e.g.*baker*, *miller*, *shoemaker*, etc) (Mastin, 2011). When speaking about animals in general, their name was kept ...(e.g. *sheep*, *cow*, *ox*, *calf*, *swine*, *deer*) (Mastin, 2011)..., but once their meat or fur was specially modified, ....Anglo-Norman... expression was used (e.g. *beef*, *mutton*, *pork*, *bacon*, *veal*, *venison*, etc) (Mastin, 2011). There are same cases when Middle English expression was dropped off from the vocabulary and replaced by Norman one, like:

***Tab. 1 - Differences between Anglo-Norman and Middle English vocabulary***

| Norman | Middle English |
|---|---|
| **crime** | **firen** |
| **place** | **stow** |
| **people** | **leod** |
| **beautiful** | **wlitig** |
| **uncle** | **eam** |

(Source: Mastin, 2011)

This table shows some words of Middle English vocabulary were not considered as equally good or were not on the level. They were substituted by Anglo-Norman ones.

At that time stream of new expressions to the language caused that there appeared two terms for one thing. They are called doublets.

As McArthur (1992) explains :

"**Doublets** vary in closeness of meaning as well as form: *guarantee/warranty* are fairly close in form and have almost the same meaning; *abbreviate/abridge* are distant in form but close in meaning (though they serve distinct ends); *costume/custom* are fairly close in form but distant in meaning, but both relate to human activities; *ditto/dictum* share only *di* and *t* and a common reference to language; *entire/integer* are so far apart that their shared origin is of antiquarian interest only."

Following table shows doublets in English, in this case when one word was overtaken from French.

Here we are using the term French because some of these words are from Old French and of Anglo-Norman language which is actually one of its dialects. If the word is of

Old French (OF) or Anglo-Norman (AN) origin we will mark in brackets:

***Tab 2 - English vs. French - doublets***

| French | English |
|---|---|
| close (OF) | shut |
| forest (OF) | wood |
| cherish (OF) | love |
| aid (OF) | help |
| power (AN) | might |
| desire (OF) | wish |
| pardon (OF) | forgive |
| conceal (OF) | hide |
| commence (OF) | start |
| maternity (OF) | motherhood |
| amity (OF) | friendship |
| liberty (OF) | freedom |
| labor (OF) | work |
| battle (OF) | fight |
| reply (OF) | answer |
| odour (AN) | smell |
| annual (OF) | yearly |
| demand (OF) | ask |
| chamber (OF) | room |
| ire (OF) | wrath/anger |

(Source: KryssTal (2002), Mastin (2011), Harper (2001- 2012)

Another examples of doublets can be showed from legal field. Here can be compared words from Old English (OE), French (F) and Latin (L).

*of sound mind* (OE) *and memory* (L)
*give* (OE) *devise* (F) and *bequeath* (OE)
*will* (OE) and *testament* (L/F)
*goods* (OE) and *chattels* (F)
*final* (F) and *conclusive* (L)
*fit* (OE) and *proper* (F)
*new* (OE) and *novel* (F)
*save* (F) and *except* (L)
*peace* (F) and *quiet* (L)
(Source: Gibbon, 2003)

"These expressions are mostly centuries old, and some date from a time when it was advisable to use words of various origins either to increase intelligibility for people from different language backgrounds, or more probably it was intended to encompass previous legal usage or legal documents from both early English and Norman French." (Gibbon, 2003).

***Tab. 3 - Latin vs. French***

| **French** | **Latin** |
|---|---|
| close | clausus |
| forest | forestem silvam |
| cherish | carus |
| aid | adjuta |
| pardon | *perdonare |
| power | *potere |
| conceal | concelare |
| commence | "com" – together + "initiare" – to initiate |
| maternity | maternus |

| | |
|---|---|
| desire | desiderare |
| amity | amicitia |
| liberty | libertatem |
| labor | laborem |
| battle | battuere |
| reply | replicare |
| odour | odor |
| annual | annualem |
| demand | demandare |
| chamber | camera |
| ire | ira |

*Vulgar latin
(Source: KryssTal (2002), Mastin (2011), Harper (2001- 2012)

Table shows that the origin of some French words has slight connection with Latin, mostly the core of the words has nearly same form as can be seen above. This proves there was strong connection between English, French and Latin in that period.

Thanks to Normans expressions like ...*peasant*, *serf* and *villein*, but also *village*, *country* and *river*, the collectives *grain* and *fruit*, the flower names *dandelion* and *primrose*, and their interest in the improvement of agriculture is seen in the introduction of the words *graft*..., *plash* or *pleach*..., and the substantives *marl* and (later) *manure*,...(Pope, 1944) entered the vocabulary of English.

## 4 From Norman to French

Post-conquest Anglo-Norman period was at the summit when loanwords started to be overtaken from Central French and not from Anglo-Norman. This new dialect that was spoken by people from Paris and its surrouding was considered as more prestigious. It was so valuable that commom people who till this time spoke English and nearly no Anglo-Norman started to learn Central French. Dialect around Paris started to be used on court. Latin, which was still in usage when speaking about law and court but in lower rate because of Anglo-Norman influence, was that time definitely dropped and substituted by Central French.

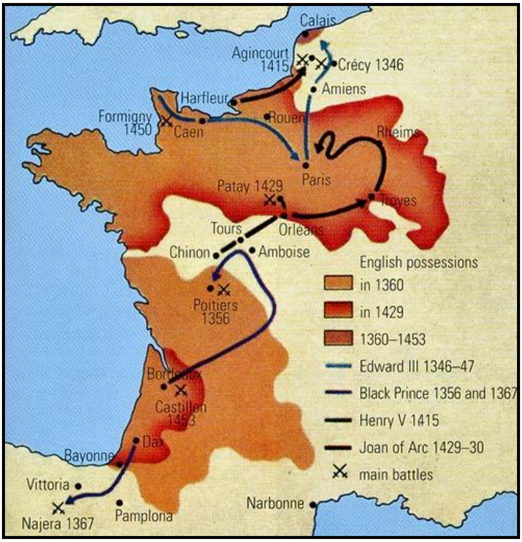
*"Various political factors contributed to the decline of Anglo-French in England. They include the loss of direct English control over Normandy (1204-1265), the growth of English nationalism (1272-1400), the attendant reaction against foreigners, and the Hundred Years' War (1337-1453) with France. As Anglo-French became progressively isolated from the Continental French, it no longer shared in the linguistic changes taking place on the Continent, and differed more and more from Continental French. "* (Peters (1968)

At the end of 1500 English slowly received its former position and became language number one for English people. England started to form its own country and life.

## 4.1 Historical Background

### 4.1.1 Hundred Year's War

The Hundred Years' War decribed the conflict between England and France that lasted from 1337 to 1453. The war started in May 1337 after the king PhiliphVI. of France made the decision to confiscate sole of Aquitaine (South-western part of France). However, there was another two reasons for the war. After the death of Edward II. his son declared himself as a rightful heir. But this did not work with French expectation. They did not want to see English king on the throne and decided to expell Engish from France. French crown was given to Richard VI. Second one was that these two countries were fighting for the control over the Flanders. These were actual three reasons for the outbreak of the war between two kingdoms which lasted 116 years and ended in July 1453 when France finally get the rid of English nobles from the continent. At that time English nobles owned soles of Aquitaine (today Gascony and Poitou). The Hundred Years' War was a series of conflicts waged from 1337 to 1453 between the Kingdom of England and the Kingdom of France and their various allies for control of the French throne (Curry, 2002).




***Pic.2 - English possessions in France***
(Source: Fletcher, 2000 – 2013)

This map shows how England was losing its possessions in France during Hundred Year's War by the time. War that lasted 116 years took nearly whole sole that English nobled owned, only Calanois remained the property of England. Feudal system that was brought by William was destroyed and England had to find the way how to live without support from the main land. Former English possession is today's Gascony and Poitou in France.

### 4.1.2 Hundred Year's War - Political Impact

End of the war years brought many changes. War left a deep imprint on life of both countries. According to Bennet (1991), the war forced the two countries, united in language and culture since the days of William the Conqueror, to forge their own identities. England, for example, stopped using French as its official court language during the course of the war (*ibid*). Feudal system that was brought by William the Conquerer was destroyed and England was living mainly from trade with its specialisation on cotton. France became united country and king had... greater authority, culminating in the absolute monarchies of the seventeenth and eighteenth centuries... . (Bennet, 1991).

Bennet (1991) explains situation like this :

*"Only effective infrastructure could help France in its formation of better life after war. England now was not part of the continent and in fact was facing the quite hard thing which was forming its own identity. With a common language and homeland, a sense of what it meant to be "English" quickly developed."*

## 5 French Loanwords in English

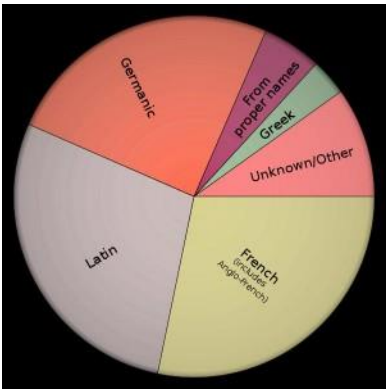
Up to the 19th century was French source language for English. New expressions were connected with every field of the life of Britain. Words ...*cliché, crépes, dressage, menu, restaurant*, *gourmet* or *bláse* (Dawson, 2004)...are imported to English. Main reason why French words were in such a great measure overtaken to English could be that they were accounted as more worthful and more formal words.

***Tab. 4 - French vocabulary in English language***

| | |
|---|---|
| Administration | *bailiff, baron,chancellor, coroner, council, court, duke, exchequer, government, liberty, majesty, manor, mayor, minister, noble, parliament, peasant, prince, realm, revenue, royal, sir, sovereign, squire, tax, taitor, treasurer, treaty, tyrant* |
| Religion | *abbey, baptism,cardinal, cathedral, chant, charity, clergy, communion, confess, convent, creator, crucifix, friar, heresy, immortality, mercy,miracle, novice, ordain, pity, prayer, religion, saint, salvation, sermon, solemn, trinity, vicar, virgin, virtue* |
| Law | *accuse, adultery, arrest, arson, assize, attorney, bail, blame, convict, crime, decree, depose, evidence, felon, fine, gaol, heir, inquest, judge, jury, justice, larceny, legacy, pardon, plaintiff, plea, prison, punishment, sue, summons,verdict, warrant* |
| Military | *ambush, archer, army, battle, besiege, captain, combat, defend, enemy, garrison, guard, lance, lieutant, moat, navy, peace, portcullis, retreat, sergeant, siege, soldier, spy, vanquish* |
| Fashion | *brooch, button, cloak, collar, diamond, dress, embroidery, emerald, fashion, gown, jewel, ornament, pearl, petticoat, robe* |
| Food and Drink | *appetite, bacon, beef, biscuit, cruet, date, dinner, feast, fry, grape, gravy, jelly, lettuce, mackerel, mustard, mutton, orange, oyster, plate, pork, roast, salad, salmon, saucer, sausage, spice, supper, tart, taste, toast, treacle, veal, venison, vinegar, cuisine, pastry, muscat, mushroom, champagne, cutlet, picnic, canteen, tricot, vogue* |
| Learning and Art | *art, beauty, geometry, grammar, image, medicine, music, noun, painting, paper, pen, poet, romance, sculpture, story, surgeon* |

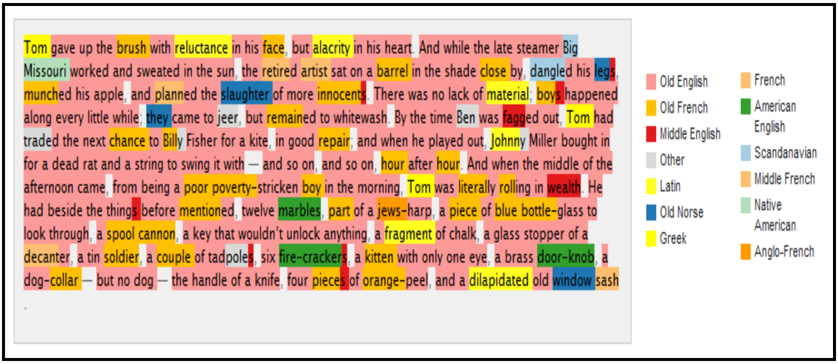
| | |
|---|---|
| Culture | *baroque, renaissance, rococo, ballet, burlesque, chanson, vase, memoir(s), essay, précis, cartoon, brochure, envelope* |
| Politics, trade and industry | *patriot, republic, regime, aristocrat, democrat, dissident, cabinet, diplomacy, ideology, socialism, communism* |
| General | *action, adventure, age, blue, brown, bucket, carol, carry, ceiling, certain, chair, chess, chimney, city, conversation, curtain, cushion, dance, debt, easy, flower, forest, foreign, gay, joy, kennel, lamp, leisure,mountain, move, nice, ocean, ointment, pain, pantry, people, piece, please, real, reason, river, scarlet, spaniel, special, square, stomach, terrier, towel, use, usual, wait, wardrobe, comrade, pilot, trial, entrance, attitude, detail, zero, apartment, bureau, development, garage, chauffeur, fiancée, practicable, invalid, entrap, develop, detach, embarrass, match* |

(Source: Crystal (2002), Mastin (2011), Berndt (1989), Dawson (2004)




***Graph 1 French in English vocabulary***
(Source: Macmillan, 2009-2013)

From this graph it is quite clearly seen that French (with Anglo-Norman and Central French included) had great influence in the development of English and enriched English language the most. Latin had also big affect on vocabulary, but most of its expressions can be found in law field or medicine while French is heard in daily speech of people.




***Pic. 3 - General text in English***
(Source: The Atlantic Montly Group, 2013)

This is general text written in English. It can be seen that great group of words has origin in French language. Legend next to the text also says that words can be divided into French, Anglo-French/Anglo-Norman, Old French or Middle French. This is the best example which shows connection between English and French. This proves the fact that great number of French vocabulary adapted to English. Most of the words were overtaken many years ago but remained in vocabulary of English till these days. If there were not historical events that happened between these two countries and somehow joined them, English would miss most of its words and expressions and it probably would have different form. Definitely, French language(including Anglo-Normanera and Parisian French) enriched vocabulary of English and weigh in the development of the English language vocabulary.

From the results we received from these studies and the text above, we can say that influence of French and Norman language in the development of English language vocabulary was significant. When comparing these two influences we got interesting results. Anglo-Norman language, as it was stated before, was the language of rulers, nobles and those who had belonged to higher rank of society. Nobility needed to learn Anglo-Norman because everything in the state which was connected with crown and ruling was dealt in Anglo-Norman. Commanding that language was important when nobles wanted to sustain their position in state. Simply said, it was language of high society. Common people were using English. There was no need for them to learn Anglo-Norman. They were not part of the governance. That is the reason that from that period many formal words and expressions of Anglo-Norman language entered into English language. Language of common people was untouched during Anglo-Norman period. On the other hand, Central French was learnt by whole society. People saw the advantages of this language and it was spoken by whole society. From this we can say, that formal vocabulary of English language was enriched by vocabulary from Anglo-Norman period and many general words and expressions were overtaken from French. In simple words, formal vocabulary was overtaken from Anglo-Norman and French (including Central French) spread the vocabulary of small talk.

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# NATIVE AND BORROWED WORDS IN MODERN ENGLISH VOCABULARY

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**Abstract**

English vocabulary is very large with an unlimited number of words. This thesis explains the origin of borrowed words, factors determining it and also gives a description of native words and their position within the Indo-European family of languages. The paper also analyses one hundred most frequently used words. The majority of these words are of native origin. English vocabulary is formed mostly out of borrowed words, because of the interaction between cultures and languages that English has made contact with. These influences can be divided into major and minor sources of loanwords. According to the collected words, the thesis gives the evidence that the biggest influence on English had French and Latin. Each word has to undergo the process of assimilation, some words in a wider measure than others. Furthermore, not only vocabulary has been influenced and enriched by borrowed words, but also the English culture. The information collected in the thesis informs us about the origin of English words.

**Key words**

loanwords, native words, assimilation, origin, culture

## Introduction

It is generally believed that English language is the biggest provider of loanwords, because it has become a global language and English loanwords can be found everywhere. In fact, 70 per cent of the English vocabulary consists of loanwords and it has borrowed words from over 350 languages all over the world. Borrowed words do not only shape the vocabulary, but they also bring their foreign customs into the English culture. We are not able to avoid entering of new words, because of the development of communication technologies and mutual contacts between nations. Moreover, new technical inventions and a rapid increase in number of social networks are responsible for the borrowing of new words.

## 1 English Vocabulary

English vocabulary belongs to Germanic group of the Indo-European languages, more specifically to the West Germanic languages. The vocabulary of English is very large, so it is impossible to tell the precise number of its words. English has never had problems with borrowing of new words and it would look differently if there were no influences of other languages. English language is a world language, because nowadays it is spoken everywhere. However, we can say that English is a world language, because a huge number of foreign languages influenced the English vocabulary and it consists of many loanwords. There are many reasons for the penetration of loanwords into the English in recent times, such as development of computer technologies, rapid increase in number of social networks, travelling, commuting to work and intermarriages. On the ground of these reasons, we can say that entering of loanwords will never stop. Foreign cultures and languages will always have an impact on the English culture and language, because of the globalization of English. A number of English speakers is rising rapidly and they do not just absorb the language, but they are shaping it.

It is estimated that loanwords form a bigger part of the English vocabulary and the group of words of native origin is smaller in number of words. However, they form a core of the English vocabulary.

## 2 Native Words

Native words are the most frequent words belonging to the original vocabulary. Native words are words of Anglo-Saxon origin that were brought to Britain in the $5^{th}$ century by the Germanic tribes and they form only 25-30 per cent of the English vocabulary. Native words form only a small number of the modern English vocabulary, but almost all the most frequently used words are of Germanic origin and they are very important in the language. Native words are of Indo-European: *mother*, *father*, *sun*, *eye*, *wolf*, and Common Germanic stock: *summer*, *winter*, *storm*, *life*. A group of words of Common Germanic stock is bigger in number of words, but thematically these two groups of words are almost the same.

Native words have some distinctive features, which may help us decide whether a word belongs to native words or loanwords. Native words are short, concrete, the most frequent and warmer than borrowed words. Furthermore, they are more human and emotional. The most frequent two hundred words are monosyllabic and they are preferred in everyday informal communication, because they are vague. They are polysemantic and they have a wide range of lexical and grammatical valency.

Many native words have been lost in a few different ways. Some of them have passed out of use and have been replaced by foreign loanwords. Several native words got lost together with the object they denoted and some native words are archaic or poetic now. Despite the fact that many native words have passed out of use, those that remained are the most frequently used words in the English language.

The table below shows one hundred most frequently used English words collected by D. Crystal. Almost all these words are of Germanic origin. Only two words are not native words. We are talking about the words *people* and *use*. These words occur in the last positions in the table. The word *people* is on the eightieth place and it is the word of French origin, while the word use is on the ninety-second place and the origin of this word is Latin.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | the | 26 | his | 51 | see | 76 | give |
| 2 | be | 27 | that | 52 | know | 77 | just |
| 3 | of | 28 | she | 53 | time | 78 | should |
| 4 | and | 29 | or | 54 | take | 79 | these |
| 5 | a | 30 | which | 55 | them | 80 | people |
| 6 | in | 31 | as | 56 | some | 81 | also |
| 7 | to | 32 | we | 57 | could | 82 | well |
| 8 | have | 33 | an | 58 | so | 83 | any |
| 9 | it | 34 | say | 59 | him | 84 | only |
| 10 | to | 35 | will | 60 | year | 85 | new |
| 11 | for | 36 | would | 61 | into | 86 | very |
| 12 | I | 37 | can | 62 | its | 87 | when |
| 13 | that | 38 | if | 63 | then | 88 | may |
| 14 | you | 39 | their | 64 | think | 89 | way |
| 15 | he | 40 | go | 65 | my | 90 | look |
| 16 | on | 41 | what | 66 | come | 91 | like |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 17 | with | 42 | there | 67 | than | 92 | use |
| 18 | do | 43 | all | 68 | more | 93 | her |
| 19 | at | 44 | get | 69 | about | 94 | such |
| 20 | by | 45 | her | 70 | now | 95 | how |
| 21 | not | 46 | make | 71 | last | 96 | because |
| 22 | this | 47 | who | 72 | your | 97 | when |
| 23 | but | 48 | as | 73 | me | 98 | as |
| 24 | from | 49 | out | 74 | no | 99 | good |
| 25 | they | 50 | up | 75 | other | 100 | find |

## 3 Borrowed Words

Borrowed words are words adopted from another language by the English speakers and modified according to the norms of English language. Term loanwords and borrowings mean the same process, but they are metaphors, because English never return loanwords to source languages. Loanwords are polysyllabic, longer and more formal than native words and they may be changed in spelling, meaning, grammar, or pronunciation.

The majority of English loanwords have come from languages belonging to the Indo-European family of languages, which is also the dominant family of languages in Europe and Western Asia. Furthermore, there is no problem for English to borrow words from exotic languages, such as Dravidian, Japanese or Malay.

From which country a word was borrowed often depends on historical on historical conditions and contacts with other nations, such as Norman Conquest or the necessity to name new inventions, things or ideas for which there is no native word. However, sometimes there is no need for borrowing, because there is no gap in the English vocabulary, so that a loanword represents the same concept in a new point of view and adds an extra sense to a native word. This increases number of synonyms and enlarges the English vocabulary.

Nouns are the most frequently borrowed word class, because they are easy to detach from a source language and they are the most frequent word class in the English language. Similarly, verbs and adjectives are borrowed more frequently than pronouns, conjunctions and prepositions, because most loanwords are names of new objects, ideas and materials.

Loanwords have to be used like any other English words. They have to inflect for present, past and have to be able to form present and past participle, while borrowed nouns have to inflect for plural. However, sometimes they keep their foreign forms, such as *criteria* from Greek or *genera* from Latin.

Some loanwords came to English directly, while others via another language. We can distinguish adoption of loanwords in two ways: orally, by immediate contact between nations, or through written speech, by indirect contact through letters and books. Borrowing from the earlier periods often entered the language orally with considerable changes and these words are usually short. Loanwords that came to English orally were changed more than those that came through written documents.

It is estimated that English has borrowed words from over 350 languages all over the world and it is impossible to avoid entering of them. The more frequently a loanword has been used in the language, the more it looks like a native word.

We can also say that borrowings are the linguistic heritage of our forerunners and they give as an idea about our cultural history.

As mentioned above, English language has been influenced by many different languages. We can divide them according to the measure of their influence into major and minor sources of loanwords.

### 3.1 Major Influences

Major sources of loanwords have shaped the English vocabulary through the ages. We have classified them according to the time of their penetration into the English language. First important but infinitesimal influence of English was during the Celtic period. Next impact on the English vocabulary was during the Roman occupation. However, Latin influence can be divided into three layers: first layer was during the Roman occupation, second layer was the introduction of Christianity and the third one was during the Renaissance. Following important influence on the vocabulary was during the Viking age and later the English vocabulary was changed under the Norman and French occupation. Last but not least, there was also the Greek influence.

#### 3.1.1 Loanwords from the Celtic Period

First loanwords came to English during the Celtic period. Considering that Celts were subjugated people and the conquerors had no reason to learn their language, there is a little Celtic influence in English. Celtic remains can be found in place names in southern and eastern England, such as *London*, *York*, *Dover* first syllable of *Winchester*, *Salisbury* and also in river names, for example *Thames*, *Avon*, *Don* and *Usk*. Celtic elements also occur in words, such as *carr* (rock), *luh* (lake), *clucge* (bell). There are no more than two dozen Celtic loanwords in English. However, there are still some traces of the Celtic language even after two thousand years and nowadays the descendants of Celts live in Wales, Cornwall, Scottish Highlands, Ireland and Isle of Man.

### 3.1.2 Loanwords from the Latin Periods

The influence of Latin on the English language has been very huge from the Germanic period up to modern times. Britain was the territory of the Roman Empire for over 400 years and majority of loanwords from this period were very concrete words denominating only practical and material things reflecting everyday needs of Germanic ancestors. They were short, easy to pronounce and to remember. There belong words *wine*, *pea*, *belt*, *kettle*, *carpet*, *wall*, *city* and many others.

Second layer of Latin influence was during the Christianization. This period introduced a number of new ideas and things connected with the Church, its services and theology, such as *church*, *devil*, *pope*, *bishop*, *mass* or *offer*. Around 500 words were borrowed from Latin during the entire OE period, but it is a small number in comparison with later periods.

Latin borrowings in the Middle English period were professional or technical terms. They belong to the fields such as religion (*immortal*, *requiem*), law (*gratis*, *legal*) and literature (*prosody*, *simile*). New wave of Latin loanwords came with the Revival of Learning. Vocabulary included words borrowed by writers to increase the magnificence of literary styles (*oriental*, *meditation*). Some Latin words have not been completely anglicised and they retain their original inflections (*alumni*, *phenomena*). Latin was one of the most important sources of borrowing of new words, even though it has become a dead language soon.

### 3.1.3 Loanwords from the Viking Age

The Scandinavian influence started as a result of the Viking inroads on Britain in 787 AD and continued next 200 years. The linguistic result of this period was threefold. First, a large number of settlements with Danish names appeared in England, such as settlements that end in *–by*, *-thrope*, *-toft*. Secondly, there was a marked increase in personal names of Scandinavian origin (*Jackson*, *Davidson*, *Henderson*). And finally, many general words entered the language and become part of common English vocabulary, such as *sky*, *skill*, *skirt*, *egg*. Moreover, Scandinavian languages had a very important effect on the personal pronouns system and words *them*, *their* and *they* replaced the earlier forms. The Scandinavian influence on the English language was very broad.

### 3.1.4 Loanwords from the Norman and French Occupation

French loanwords have occurred in English since the Middle Ages. After the Norman Conquest, the Normans became the ruling class for a long time and the members of the Old English higher class were replaced by William's Norman followers. Norman French was the language of the upper social classes, government, the courts and English was the language of common people that learned Norman French to gain advantage from the aristocracy.

Around 10 000 French words came to English in the 13$^{th}$ century, from which 70 per cent were nouns and three quarters of these words are still in use. They are associated with administration (*crown*, *state*, *government*), law (*justice*, *suit*, *penalty*), military (*war*, *peace*, *army*), church (*religion*, *abbey*, *baptism*) and many different spheres of life, such as fashion (*boots*, *collar*, *wardrobe*), arts (*image*, *literature*, *melody*) and science and learning (*anatomy*, *calendar*, *grammar*). French influence was one of the most important influences on the English language.

### 3.1.5 Greek Loanwords from the Renaissance

Many Greek loanwords entered the English language during the Renaissance. Many Greek loanwords have been latinized before being used in English. Some of them came into English via Latin, French or directly from Greek. Greek provided English with many scientific and technical terms, such as medical terms (*antibiotic*, *allergy*), biological terms (*chlorophyll*, *chromosome*) and terms of psychology (*schizophrenia*, *psychiatry*).

According to the collected loanwords from different periods of influence, we came to the conclusion, that the biggest influence on the English language had French and Latin. On the other hand, the smallest influence had the Celtic language. Here is a brief sample of these loanwords.

## 3.2 Minor Influences

Excepting major sources of loanwords, there are some other languages that have influenced the English language as well. They have provided English with many different words. We will concentrate on these minor influences of loanwords in an alphabetical order, because there are no information about their importance. We will talk about Arabic, Chinese, Dutch, German, Italian, Japanese, and Spanish loanwords and also we will mention loanwords from other languages.

### 3.2.1 Arabic Influence

Arabic has introduced common words connected with art, philosophy, science and medicine into English. Many Arabic words begin in al-, which means the definite article the, such as *alkali*, *alcohol*, *algebra*. Other Arabic loanwords refer to religion (*Islam*, *Muslim*, *jihad*) and commodities, such as *cotton*, *sugar* or *candy*.

### 3.2.2. Chinese Influence

Chinese loanwords were borrowed by the English language at different periods of time and include various Chinese products, customs, botany and arts. Chinese have brought several doubled words, such as *chin-chin*, *chop-chop*. Other Chinese words are *ginseng*, *silk*, *yen*, *kowtow*, or *feng shui*.

### 3.2.3 Dutch Influence

English language is closely connected with the Dutch language, because of the conflicts between Britain and the Netherlands in the 17th century. Dutch loanwords are connected with drinks (*gin*, *brandy*), food (*gherkin*, *cookie*) and words related to sea and sailing (*cruise*, *corvette*, *sloop*, *yacht*). Other Dutch borrowings are boss, *dollar*, *jacket*, *bumpkin* and *mart*.

### 3.2.4 German Influence

German loanwords are associated with feeling, food and war. Australian psychoanalyst Sigmund Freund and his Swiss collaborator Carl Jung have enriched the English vocabulary with psychological terms for feelings and emotions (*Weltanschauung*, *angst*). Other German loanwords include words for which there is no direct equivalent in English, such as *wanderlust*, *realpolitik* or *Schadefreude*. Words related to food are *bratwurst*, *frankfurter*, *schnitzel*, *strudel* or *wurst*. The Second World War brought many German words connected with war (*Gestapo*, *Reich*, *blitzkrieg*).

### 3.2.5 Italian Influence

Italians are lovers of food, music and a good life. Many Italian loanwords are connected with food are *calamari*, *espresso*, *tiramisu*, *pizza*, *pesto*. Words connected with music are *concerto*, *largo*, *piano*, *vibrato* and words associated with art are *cupola*, *impasto*, *intaglio*, *tempera*. A number of Italian words is used with festivity and celebration (*la dolce vita*, *confetti*, *gala*, *regatta*) and some are connected with the mafia (*Cosa Nostra*, *Mafioso*, *consigliere*).

### 3.2.6 Japanese Influence

There is a long list of Japanese borrowings in the English language. A number of Japanese words are connected with samurai period of Japanese history (*bushido*, *hara-kiri*, *ninja*) and martial arts (*karate*, *aikido*, *judo*). Many Japanese business terms have become known, such as *kanban*, *kaizen*, *keiretsu*. Words associated with food are *sushi*, *tofu*, *sake*. Sometimes a product or idea has been imported into English with the original Japanese word (*bonsai*, *karaoke*, *origami*, *sudoku*).

### 3.2.7 Spanish Influence

Spanish loanwords are connected with Spanish culture (*adios*, *amigo*, *salsa*), food (*taco*, *tortilla*, *burrito*, *nacho*), clothing (*bolero*, *poncho*, *sombrero*) and relaxation (*que sera sera*, *mañana*). Many Spanish borrowings refer to bullfighting (*matador*, *toreador*, *picador*) and an ostentatious masculinity of Spanish men, such as *macho*, *hombre*, and *mano a mano*.

### 3.2.8 Loanwords from Other Languages

English has borrowed words from many different languages. Several words came from African languages (banana, yam, gorilla, voodoo, safari), some came from Czech (robot, polka), Russian (perestroika, vodka, tundra), Hungarian (goulash, paprika) and others came from Yiddish (bagel, lox, schmuck), Sanskrit (avatar, karma, yoga), Hindi (bungalow, cot, jungle), Persian (check, checkmate) and Malay (ketchup, amok).

All languages that have influenced the English language brought a piece of their own culture together with new words and introduced many general words into the English.

There are many Arabs living in the English-speaking countries and they are often qualified and highly skilled people holding professional occupations. Not all Arabs are Muslims, but they introduced many words connected with religion into the English language. Moreover, Arabs brought new commodities, for example cotton.

Japanese and Chinese have very special types of culture, which cannot be understood without knowing some words that we are not able to translate into other languages. Japanese martial arts are learned all over the world and Chinese culture is visible in Chinatowns in many English-speaking countries. Other Japanese loanwords relate to the samurai period from Japanese history, their traditional food and business, while Chinese loanwords are connected with Chinese products, art, botany, and economics.

Italians and Spanish are very passionate nations. Spanish are very relaxed people and Spanish men are often considered to be ostentatious, while Italians are regarded as rude and loud. Spanish culture is also represented in the English language by loanwords connected with bullfighting, fashion, and food. Italian loanwords relate to music, art, food, architecture and the mafia.

There is a long relationship between English and Dutch people, because of series of wars in the 17th and 18th centuries. Therefore, many Dutch loanwords are connected with sea and sailing. German loanwords are associated with feelings, emotions, and food. The world wars introduced many German words into the English language related to war. To sum up, not only loanwords were introduced into the English language by other nations, but also a part of their culture.

According to the collected loanwords from different minor sources of loanwords we came to conclusion that

Italian, German, Spanish and Japanese had the biggest influence on the English language, which Czech, Hungarian, Hindi and Malay had the smallest influence. The measure of this high or low occurrence of loanwords may be the measure of their mutual contacts.

## 4 Assimilation of Borrowings

Assimilation is a process of adaption of a loanword to the norms of the English language and its phonetical, graphical and morphological changes, which may erase its foreign features and the loanword becomes assimilated. Sometimes it is difficult to recognise the foreign origin of a word. However, others still keep some foreign features of a source language.

### 4.1 Degree of Assimilation

There are many loanwords at different levels of assimilation in the English language. These levels are: completely assimilated loanwords, partially assimilated loanwords and unassimilated loanwords. Partially assimilated loanwords can be divided into loanwords not assimilated semantically, grammatically, phonetically or graphically.

#### 4.1.1 Completely Assimilated Loanwords

Completely assimilated loanwords have to be assimilated phonetically, grammatically, semantically and graphically. These words are indistinguishable from the phonetical point of view and they are no longer treated as foreign words in any sense, only in the etymological.

#### 4.1.2 Partially Assimilated Loanwords

Partially assimilated loanwords are words that are assimilated in some aspect and unassimilated in another. They are not assimilated semantically, grammatically, phonetically or graphically. Loanwords not assimilated semantically designate objects typical for a source language, such as *sari*, *sombrero*, *maharaja*. Loanwords not assimilated grammatically are for example *formulae*, *phenomena*. Group of loanwords not completely assimilated phonetically is formed words such as *machine*, *police*, *camouflage* or *prestige*. Group of loanwords not completely assimilated graphically is very large and various. There belongs words *ballet*, *café*, *parachute* or *Autobahn*.

### 4.1.3 Unassimilated Loanwords

Unassimilated loanwords are sometimes called barbarisms. They are used rarely in the language, because they have equivalents in the English language, for example Italian *ciao* and English *good-bye*. These words are not assimilated in pronunciation, spelling, and semantic structure. Other examples are *addio*, *dolce vita*, *faux pas*.

According to the collected words, we have analysed different types of assimilation. On the basis of these words we may say that the smallest group of loanwords is represented by unassimilated loanwords, because these words have their equivalents in the language and thr groups of completely and partially assimilated loanwords form a bigger part of the vocabulary.

## Conclusion

This thesis gives us an overview of the structure of English vocabulary; it examines the origin of words, factors determining their origin and adaption of borrowed words to the rules of English. It is also important to realise how borrowing of new words influences the English culture. Each borrowed word brings a piece of foreign culture, for example Japanese martial arts are known all over the world today.

The thesis helps us understand better the origin of words, factors determining it and also the culture of English people that has been changed under the influence of these factors. If students of the English language learn the cultural background of loanwords and they are familiar with their origin, they will precede problems with spelling and often difficult pronunciation of loanwords. Moreover, the thesis will improve their vocabulary and they will learn many new words.

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# PHOTOGALLERY

***Pic. 1 - Students at the opening of the conference (April 2014)***

***Pic. 2 – The heads of the evaluation commitees in the Master's and Bachelor's sections – Prof. PhDr. Eva Malá, CSc. and Doc.PhDr. Katerina Veselá, PhD. (from left to right)***

***Pic. 3 – Members of the Department of Language Pedagogy and Intercultral Studies at the opening of the conference (April 2014)***

***Pic. 4 – Students and members of the evaluation commitee listening to a presentation***


***Pic. 5 – Michaela Kališová presenting in the Bachelor's section (April 2014)***


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***Pic. 8 – Results announcement and closing of the conference (April 2014)***

***Pic. 9 – Kitty Vyparinová – The winner in the Bachelor's section (April 2014)***

***Pic 10 – Lukáš Turzák – The winner in the Master's section (April 2014)***

Názov: **FOREIGN LANGUAGES AND CULTURES 2013/2014**

Editor: Mgr. Ivana Žemberová, PhD.

Recenzenti: PhDr. Lucia Jechová, PhD.
PhDr. Zuzana Tabačková, PhD.

Jazyková úprava: Neprešlo jazykovou úpravou. Za jazykovú správnosť zodpovedajú autori jednotlivých príspevkov.

Návrh obálky: Ing. Michal Jech

Vydanie: prvé

Vydavateľ: PF UKF v Nitre

Náklad: 80 ks

Rozsah: 338 strán

Formát: CD-publikácia

ISBN 978-80-558-0635-8
EAN 9788055806358