New Research into Applied Linguistics and Language Learning

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Introduction

Engin Arık

This book, New Research into Applied Linguistics and Language Learning aimed at providing an avenue for the scholars working on the interdisciplinary language and communication fields and research of applied social sciences. Further, this book gathers articles on linguistics and linguistics related issues with the exception of language teaching, language learning, and language assessment. The studies were conducted in various contexts and countries such as Turkey, Iran, Pakistan, Spain, Poland, Russia, Egypt, and Eritrea. The articles discuss range of issues related to linguistics to text analysis.

The book contains twelve chapters including the present introduction in the book. In Chapter 2, 'Location and Existence in Turkish from an Experimental Linguistic perspective' Engin Arik uses a new research methodology, acceptability judgments of experimental linguistics, to investigate whether the structure of noun phrases makes a difference in distinguishing locatives from existentials in Turkish. It is found that the types of quantification of nouns in locatives and existentials can make a difference in the acceptability judgments of Turkish speakers.

Chapter 3 'Politeness and Impoliteness in Communication and Gender Differences: An Analysis of The Case of Crushed Petunias by Tennessee Williams' by Nazife Aydınoğlu analyzes Tennessee Williams' The Case of Crushed Petunias focusing on impoliteness strategies with respect to gender. The author follows Culpeper's framework including bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness. It was found that women characters were less impolite than men in the play.

In Chapter 4, 'Are Decoding, Reading Comprehension and Listening Comprehension Related? A Case Study in an EFL Context', Mortaza Yamini and Atefeh Ghaedsharafi investigate the relationship among decoding skills, reading comprehension, and listening comprehension in an English as a Foreign Language context in Iran. Conducting an experimental study, the authors find that while decoding skills and listening comprehension are positively correlated with reading comprehension, they did not correlated with each other. This finding suggests that listening and decoding skills, too, should be developed for the betterment of reading comprehension.

In Chapter 5, 'Creative Nonfiction-New Trends in the Teaching of English', Naveed Rehan underlines that creative nonfiction can be helpful in an English as a Foreign Language context in Pakistan. The author designs the first creative nonfiction course in English at her university and shows that the students engage in the class activities enthusiastically.

Chapter 6 'Challenges of Multimodal Analysis in Dialogic Television Genres: The Phenomenon of Interruption' by Itziar E. Arechederra conducts a discursive analysis of a debate-style sports (soccer) program broadcast on the French station RTL Télévision. The author adopts a three-level approach to discourse (semiodiscursive, interactional and multimodal) and focuses on interruptions in the debate. The structure of interruption and reactions of interlocutors are analyzed and discussed in detail.

In Chapter 7, 'Discovering Cultures: Developing Intercultural Awareness among Foreign Language Teachers', Marek Derenowski, too, explores the relationship between culture and second language. The author focuses on to what extent foreign language teachers are aware of cultural differences between first and foreign languages.

In Chapter 8, 'Cultural Memory in Literary Translation: Symmetry/Asymmetry', Veronica A. Razumovskaya investigates how culture-specific issues are presented in original literary texts and their translations. The author takes Yakut epic texts and their translations into account and shows that translation strategies indeed accommodate linguistic differences of the languages involved and cultural differences.

In Chapter 9, 'Research on the teacher's Discourse in the Didactic Interaction', Rebeca Soler Costa investigates the language pedagogy related concepts and how they changed over time. The author provides an overview of these concepts as used by language teachers to help professionals and non-professionals in the understanding of language pedagogy as a discipline.

Chapter 10 'Lexical Cohesion Shifts in the English and Arabic Versions of the United Nations Human Rights Declaration (UNHRD): A Contrastive Analysis' by Nahla Nadeem investigates lexical cohesion shifts in the United Nations Human Rights Declaration in English and its Arabic translation. The author shows that the lexical cohesion shifts might occur because of the type of the text, the specific linguistic structures found in English and Arabic, and the translation strategies.

Chapter 11 'Locative Constructions in Tigrinya' Engin Arik investigates the linguistic forms used in the spatial locative descriptions in Tigrinya, one of the languages spoken in Eritrea. The analysis shows that four locative constructions (ʔab-only, ʔab+relational, kab+rehika, and bi+relational) used in Tigrinya spatial descriptions. It is also shown that Tigrinya allows both intrinsic and relative frames of reference but not absolute frame of reference.

The final chapter, Chapter 12, 'Sample Applications of the Generalizability Theory to Examine ESOL Writing Performance' by Turgay Han investigates the variability and reliability of a hypothetical ESOL writing assessment context, using a more sophistic measurement model, Generalizability Theory, as a theoretical framework. This study may constitute an illustrative example and evaluation of the variability and reliability of a classroom-based or large-scale writing performance assessment. The author discusses important implications for practice from both policy and measurement perspectives.

Location and Existence in Turkish from an Experimental Linguistic Perspective

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1. Introduction

There is a clear relationship between locatives and existantials for syntactic and semantic-pragmatic reasons. For Freeze (1992), possessives are regarded as existentials with a human as the location, and have is treated as composed of a preposition/locative syntactically incorporated into a copula (be) to account for alternations between be (existentials and locatives) and have (possessives). Freeze's generalizations are the following: Locatives and existentials as well as possessives have a Prepositional Phrase (PP) underlyingly. In locatives the theme argument in spec-PP position moves up to spec-TP position while in existentials the "locative phrase" moves up to spec-TP position. The T head in both existentials and possessives has a [+loc] feature. 'Be' predicates do not have a [+human] feature while 'have' predicates do. Existentials and possessives can be further distinguished on the basis of the definiteness effect. This structure can also be expanded to cover other types of predicates such as adjectival and nominal: The so-called small clauses (e.g., Stowell, 1983; Moro, 1997; on Turkish see Kelepir 2001a,b; Ozsoy, 2002).

Various syntactic analyses have been proposed to investigate existentials (for a summary see Francez, 2009; McNally, 2011). As Freeze (1992) argues, most analyses consider 'there' in (1) as the subject (Barwise & Cooper, 1981; Keenan, 1987; McNally, 1992; Milsark, 1974; Stowell, 1978). Yet they differ from one another in their analyses of constituents that come after the copula 'be', NP+XP, where NP is called pivot and XP is called coda as in (1).

(1) There is [a book]$_{\text{pivot}}$ [on the table]$_{\text{coda}}$

For example, while codas are part of NP headed by the head of the pivot for Barwise & Cooper (1981), they are VP-adjuncts for McNally (1992).

Further analyses consider semantic and pragmatic factors in distinguishing existentials from similar constructions such as locatives. For example, the pivot exhibits the definiteness effect (e.g., Zucchi, 1995; Keenan, 2003):

?the book instead of a book in (3) is unacceptable. Nonetheless, there is also the so-called listing effect (e.g. Rando & Napoli 1978). For example, the definite marker, the, is still acceptable in the existential construction in (2) which might be considered an exception to the definiteness effect in existentials:

(2) How could we get there?
Well, there is the trolley. (Rando & Napoli, 1978, p. 300)

Also, the pivot introduces a new discourse referent (see Heim, 1987; Enc, 1991). While (3) is acceptable, (4) is unacceptable if the pivot is coreferential:

(3) There is a book$_i$ on the table. The book$_i$ is mine.
(4) ?The book$_i$ is mine. There is a book$_i$ on the table.

In this paper, I have attempted to explore the structures of the Turkish locatives and existentials. In the current study, however, I argue that locatives and existentials can be further distinguished by looking at the internal structure of the NPs in Turkish. To show that, I designed an experimental study in which the structure of the NPs were manipulated. I have provided evidence that the types of quantification of nouns within the theme NP in the Turkish locatives and existentials can make a difference in the native speakers' acceptability judgments. In the following section, I give basic structures of the Turkish locatives and existentials.

2. Turkish Locatives and Existentials

Turkish has two different but related constructions for locatives and existentials. Table 1 gives the phrasal structures of those constructions. Locatives consist of NP and NP+loc+(Tense)+Person,number whereas existentials consist of an optional $(NP+loc)_{coda}$ and NP_{pivot} as well as 'var'+(Tense)+Person,number. Locative marked NP is optional in existentials while it is the predicate in locatives. 'Var' (lit. exist, sometimes translated as there is) is the predicate in existentials. Both predicates can be inflected for tense and person/number.

Phrasal Structure			
Locatives		NP	NP+loc+(Tense)+Person,number
Existentials	$(NP+loc)_{coda}$	NP_{pivot}	'var'+(Tense)+Person,number

Table 1. The phrasal structures of locatives and existentials in Turkish.

Table 2 compares the features of NP, locative marked NP, and 'var' in locatives and existentials. In both locatives and existentials, the NP (NP_{pivot} in existentials) is always the subject of the sentence and the theme argument. While the locative marked NP is the locative argument in both, it is the predicate in locatives but an adjunct in existentials. Crucially, 'var' cannot be used in locatives.

	NP	NP+Loc	'var'
Locatives	Subject/Theme	Predicate/Location	n/a
Existentials	Subject/Theme/Pivot	Adjunct/Location/Coda	Predicate

Table 2. Comparison of the main phrases of locatives and existentials in Turkish.

Two examples are given below to illustrate those two constructions. While (5a) is a Turkish locative sentence, (6) is a Turkish existential sentence. Notice that the use of the existential predicate 'var' as in (5b) is unacceptable in Turkish.

(5a) Kitap kutu-nun iç-in-de-y-di- Ø.
Book box-GEN in-POSS-LOC-COPULA-PAST-3SG
'The book was in the box'

(5b) ?Kitap kutu-nun iç-in-de var-(y)-dı- Ø.
Book box-GEN in-POSS-LOC exist-COPULA-PAST-3SG

(6) Masa-nın üst-ü n-de kitap var-(y)-Ø.
Table- GEN on-POSS-LOC book exist-COPULA-3SG
'(lit.) Here/there/on the table is a book'

3. Methodology

Sixty-four native speakers of Turkish participated in this study. All of the participants were above eighteen years old and graduates of a high school or a college. They volunteered to participate in this online study.

I hypothesize that the acceptability judgments of the Turkish speakers differ in locatives and existentials with respect to whether the theme NP is quantified (Singular-N vs. PluralMarked-N vs. Quantified-N). Specifically, in locatives, singular and plural marked nouns are more acceptable than quantified nouns whereas in existentials quantified nouns are more acceptable than the others. Additionally, quantified nouns are more acceptable in existentials than in locatives.

A 2x3 (sentence type X quantification type) within-subjects design is used in the current study. According to this design, the sentence type has two levels: Locative and Existential. The quantification type has three levels: Singular, Plural, Number Quantification. Twelve token sets (12x6, a total of 72 items) and thirty-six fillers, similar in the number of words, were prepared. All of the sentences were in their canonical orders: Either Subject-Predicate (locative) or Adjunct-Subject Predicate (existential) depending on the construction type. Two scripts were prepared and randomized according to two blocks. The sentences in each script were also ordered in two ways, resulting in four different scripts in total, to prevent a possible order effect. The fillers in the four scripts consisted of the same group of sentences. Each participant received only one script with twelve test items and twelve fillers. Directions asked 'appropriateness to Turkish'. The survey consisted of a 7-point Likert scale where 1 was marked '(lit.) highly inappropriate' and 7 was marked '(lit.) highly appropriate' to Turkish. A pilot study using 'non-understandable' vs. 'understandable' showed that these measures did not make any difference in judgments since all of the sentences were 'understandable'. Thus, 'appropriateness' was used because it made a difference in the participants' ratings in the pilot study. A token set from (7) to (12) is given below, note that quantifier and noun does not agree in number in Turkish:

(7) Locative with Singular Noun
Kitap masa-da.
Book table-LOC
'A/the book is on the table'

(8) Locative with Plural Noun
Kitap-lar masa-da.
Book-PL table-LOC
'(The) books are on the table'

(9) Locative with Quantified Noun
Iki kitap masa-da.
Two book table-LOC
'(The) two books are on the table'

(10) Existential with Singular Noun
Masa-da kitap var.
Table-LOC book exist
'(lit.) On the table a/the book exists'

(11) Existential with Plural Noun
Masa-da kitap-lar var.
Table-LOC book-PL exist
'(lit.) On the table (the) books exist'

(12) Existential with Quantified Noun
Masa-da iki kitap var.
Table-LOC two book exist
'(lit.) On the table (the) two book exist'

4. Results

The results are the following. The descriptive statistics for the filler ratings were: bad, M= 2.89, SD= .89; medium, M= 5.20, SD = .79; and good, M= 6.64, SD= .35 showing that the participants did make acceptability judgments since the scores for the fillers were distributed evenly as expected.
The descriptive statistics for the testing items were as expected. The means and the standard deviations are given in Table 4 indicating that from singular to plural to quantified nouns, there was a decrease in the speakers' ratings for locative sentences whereas there was an increase in their ratings for existential sentences.

	Singular	Plural	Number Quantified
Locatives	*M* = 5.41, *SD* = .15	*M* = 4.50, *SD* = .17	*M* = 4.09, *SD* = .19
Existentials	*M* = 5.62, *SD* = .15	*M* = 6.19, *SD* = .12	*M* = 6.61, *SD* = .09

Table 4. The mean ratings for sentence types with respect to quantification types.

Overall, compared to the scores for the fillers, the scores for plural and quantified nouns in locative sentences were below the medium type of the fillers but above the average ratings of the bad fillers. The others were above the medium level suggesting that they are as good as the good fillers. As hypothesized, quantified nouns are less acceptable than singular and plural marked nouns in locatives. Moreover, quantified nouns are more acceptable than singular and plural marked nouns in existentials.

The General Linear Model was used to investigate whether the differences were statistically significant. The results showed that there was no order effect ($p > .05$) and no statistical difference among the scripts ($F(3, 60) = .06$, $p > .05$), suggesting that the findings could be taken into consideration (not by chance) because the results can be applied to all of the sentences not the ratings for some of the sentences or the ratings for a particular order of the sentences.

Further analysis showed a main effect for sentence type ($F(1, 60) = 119.572$, $p < .001$): the ratings for the existential sentences ($M = 6.14$, $SD = .09$) were significantly higher than the ratings for the locative sentences ($M = 4.67$, $SD = .14$). There was no main effect of quantification type ($F(2, 120) = 1.27$, $p > .05$) meaning that the participants did not rate the sentences differently due to the manipulations at the NP level only. But there was a significant interaction between sentence type and quantification type ($F(2, 120) = 62.125$, $p < .001$) which suggests that both the manipulations at the NP level and the use of either an existential sentence or a locative sentence led to a change in the ratings.

Overall, these findings supported the hypothesis that the acceptability judgments of the Turkish speakers differ in locatives and existentials with respect to whether the theme NP is quantified (Singular-N vs. PluralMarked-N vs. Quantified-N). Specifically, in locatives, singular and plural marked nouns are more acceptable than quantified nouns whereas in existentials quantified nouns are more acceptable than the others.

5. Discussion and Conclusion

These findings showed that the types of NPs in the theme-subject position in the Turkish locatives and existentials made a difference in the native speakers' acceptability judgments. Why is there a difference? In the following, I discuss three plausible scenarios.

First, the Turkish existential and locative sentences perhaps differ from each other in NP level. For example, one might argue that there are different syntactic projections for singular noun, plural noun, vs. quantified noun in Turkish. One might consider singular nouns and plural noun as Determiner Phrases (DPs) but quantified nouns as NPs. Nonetheless, this cannot be a solution since there is no morphological marking for D and they are all nominal (having [+N] feature) and, hence, can check all the necessary features. The current study does not support such a scenario because, overall, there is no significant difference among the ratings for singular, plural, and quantifier marked nouns regardless of the sentence types. Additionally, within locatives, even though the difference between the ratings for singular and quantified nouns approached the significance level, there was no difference between the ratings for plural and quantified nouns. Moreover, within existentials, there was no difference at all among the ratings for singular, plural, and quantified nouns. Thus, perhaps, it may not be plausible that the internal syntactic structure of the NPs made a difference in the Turkish locative and existential sentence acceptability judgments in the present study.

Second, another scenario would be that instead of quantification, definiteness/specificity as an intervening variable might play a role as the literature suggests (e.g., Zucchi, 1995; Keenan, 2003). This is a complicated issue since Turkish does not have any overt morphological definite marker. Nor does it have any article. Therefore, there are number of proposals for definiteness and specificity (e.g., Enc, 1991; Kornfilt, 1997; Ozturk, 2005; Cagri, 2005). Consider the following examples with regard to definiteness and specificity interpretations.

(13a) Eray kitap oku-du-Ø. (non-specific)
Eray book read-PAST-3SG
'Eray read a book'

(13b) Eray bir kitap oku-du-Ø. (non-specific indefinite) (Enc, 1991)
Eray a/one book read-PAST-3SG
'Eray read a/one book'

(13c) Eray kitab-ı oku-du-Ø. (specific)
Eray book-ACC read-PAST-3SG
'Eray read a/the book'

(13d) Eray bir kitab-ı oku-du-Ø. (indefinite specific) (Enc 1991)
Eray a/one book-ACC read-PAST-3SG
'Eray read a/one/the book'

Traditionally 'bir' is considered an indefinite article (see (13b)). However, it also has a quantifier interpretation 'one' as found in the grammaticalization process of many European languages (e.g., Givón, 1981). Therefore, no clear-cut status of 'bir' is proposed in the Turkish literature. Nonetheless, typologically, to my knowledge, there is no language with an indefinite article without having a definite one. Since Turkish lacks a definite marker, the status of 'bir' as an indefinite marker should be questionable. In this sense, either Turkish can be an exception or 'bir' in Turkish is just a quantifier and does not provide any 'indefinite' interpretation, which requires further research which I leave to the future.

In addition to the status of 'bir', there is the issue of bare nouns in relation to definiteness/specificity in Turkish. Bare nouns are traditionally considered as having non-specific interpretation (see (13a)). While (13c) is said to be either specific or definite depending on one's analysis, (13d) is usually taken as indefinite specific. In (13c) and (13d), since the noun is accusative case marked, many Turkish linguists claim that it can be a good candidate for definite reading (see Kornfilt, 1997 for a discussion). Nevertheless, this

interpretation is not convincing in (13d) because the accusative case and the so-called indefinite article 'bir' are used together in the same structure. Therefore, in the present study, I assume that Turkish does not have either a definite or indefinite article. I now provide genitive possessive constructions to further illustrate this point.

(14a) ben-im araba-m
I-1GEN car-1POSS
'my car'

(14b) ben-im bir araba-m
I-1GEN a/one car-1POSS
'(lit.) my one car'

(14c) ben-im küçük bir araba-m
I-1GEN small a/one car-1POSS
'(lit.) my small one car'

(14d) ben-im araba-m çok yeni-(Y)- Ø.
I-1GEN car-1POSS very new-COPULA-3SG
'(lit.) my car is very new'

(14e) ben-im (Istanbul-da-ki) araba-m-ı çal-dı-lar.
I-1GEN (Istanbul-loc-3GEN) car-1POSS-ACC steal-PAST-3PL
'lit. (they) stole my car'

One may argue that genitive-possessive constructions in Turkish have a definite reading as in many languages (e.g., Abbott, 2006). However, as can be seen in (14b) and (14c), 'bir' is used in these constructions in which the interpretation can be indefinite. Accusative case marking is not a good candidate for definite interpretation since in (14d) and (14e) the reference is the same but the overt markings are different. In the current study, however, there is no accusative case marking in locatives and existentials. Furthermore, since I did not use 'bir' in the testing items, number quantifiers such as iki 'two' always have number interpretations in the testing items. Because of the reasons above, I believe that Turkish does not have D-projections, and definiteness/specificity interpretations perhaps come from the context. Thus, the second scenario seems implausible.

So far, I have discussed that the findings from the data could not be accounted for either by a DP/NP syntactic distinction or by a definiteness/specificity interpretation. I now go back to the findings of the present study. I found that the ratings for locatives and existentials differed from

one another significantly. Specifically, the participants rated existential sentences significantly higher than locative sentence. I argue that this is because of semantic and pragmatic factors: the difference between new and old information in discourse. This is not surprising as it is already suggested that NPs in existentials, the so-called pivots, introduce new discourse referents (e.g., Heim, 1987; Enc, 1991). I think the Turkish speakers rated the existential testing items significantly higher than the locative testing items since existential sentences provide new information about an entity (NP) whereas locative sentences seek a prior knowledge with respect to an entity (NP). For example, it is natural to start a conversation with an existential sentence rather than a locative sentence, at least, in Turkish. Consider (15a) and (15b):

(15a) [beginning of a discourse]
?Kitap masa-da
book table-LOC
'A/the book is on the table'

(15b) [beginning of a discourse]
Masa-da kitap var
Table-LOC book exist
'(lit.) On the table a/the book exists'

In sum, the discussion shows that there could be at least three reasons why the Turkish speakers' acceptability judgments differ for locative and existential sentences in which NP structures are manipulated according to the use of various quantifications in NPs in the theme position. First, the NP structures might differ from each other in that there could be different syntactic projections for singular vs. plural vs. quantified nouns in Turkish. In relation to this, secondly, there could be the definiteness effect in distinguishing locatives and existentials. Third, there could be semantic-pragmatic factors such as new vs. old information for which existential sentences are formed to introduce new information whereas locative sentences use old information.

To conclude, linguists such as Freeze (1992) claim that, crosslinguistically, a single syntactic structure underlies locatives and existentials. This hypothesis is based on individual observations with careful linguistic research yet lacks experimental validation in languages such as Turkish. In the present study, I tested that hypothesis empirically in Turkish. I ran an experiment in which the native speakers were asked to rate locative and existential sentences that had three different conditions with regard to NPs (singular, plural, and number quantified). I found that the participants rated

sentences differently. This finding partially supports previous literature in which it is argued that existentials lack definite interpretation (Zucchi, 1995; Keenan, 2003 but see the listing effect in Rando & Napoli, 1978) and existentials introduce new entities into the discourse (Heim, 1987; Enc, 1991). Nevertheless, because Turkish lacks a definite marker, (in)definite and specific interpretations in existentials need further investigation. Future empirical studies, which I will pursue, may further elaborate these findings and related issues such as animacy and context. Overall, this study suggests that locatives and existentials may not share a single underlying syntactic structure but they may have similar properties perhaps because of conceptual structure(s) as Jackendoff (1990) suggests and/or cognitive forces as Heine (1997) claims.

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Politeness and Impoliteness in Communication and Gender Differences: An Analysis of *The Case of Crushed Petunias* by Tennessee Williams

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1. Introduction

Politeness and impoliteness strategies have been used in a wide range of discourse analysis including literature. Brown and Levinson put forth the politeness theory first in 1987; their theory is a combination of Goffman's concept of facework (1967) and Grice's theory of conversational implications and maxims (1975). They define politeness in terms of positive and negative face considerations, and impoliteness as a face threatening act. Since then the theory has been reexamined and discussed by several scholars and new dimensions such as intentionality, emotion, relational work, perception of the hearer, and cross-cultural issues have been added to the theory. Jonathan Culpeper's studies on impoliteness, his classifications, and implementation of the theory to drama are important in the development of the theory. Culpeper developed his impoliteness theory with his studies and research over a decade (1996, 1998, 2001, 2005, 2008, and 2011). Culpeper's understanding of impoliteness is in line with Brown and Levinson's concept of face attack. However, his later approach to face is mainly in line with the one developed by Spencer Oatey under the title of "rapport management" (Spencer-Oatey, 2000, 2002, 2005, 2007, and 2008).

The relationship between politeness and gender has always attracted the attention of those who study politeness since its onset. Lakoff, who put forward one of the early models of politeness with three basic rules-"Don't impose", "Give options" and "Make the addressee feel good" (1973a), is also the first to link politeness and gender by claiming women, as a consequence of their inferior role in the society, used more polite forms (Lakoff 1973b). The issue of politeness in terms of gender has been discussed by a number of linguists since Lakoff; and it is almost unanimously agreed that women are more polite than men (Brown, 1980; Tannen, 1990; Holmes, 1995; Cameron and Coates, 1998; Mills, 2003).

Conversely, there are arguments that women's language is "neither characteristic of women nor limited only to women" (O'Barr and Atkins,

1980, p.102); it is powerless language that is common in both genders from lower social status. According to Brown, women "…use more elaborate positive politeness strategies than men do among men" (1980, p.251): women are less straightforward and more concerned in other people's feelings. Holmes argues that "males and females have different perceptions of politeness, where women consider politeness to be of great importance, whilst in general, men appear to feel politeness is dispensable between intimates in private (1995, p.194). Mills argues that "politeness is often considered to be a woman's concern" (2003, p.203) because "…the epitome of stereotypical language behaviour for males and females seems to be white, working class men (direct, assertive, impolite) and white middle class women (polite, deferent, nice to others) (2003, p.204).

This paper aims to analyze and classify the impoliteness strategies used by the characters, two men and two women in *The Case of Crushed Petunias,* a one-act play by Tennessee Williams, a well-known American dramatist, to test whether women are really less impolite than men in verbal communication and whether they use different impoliteness strategies. In the analysis and classification of impoliteness strategies, Culpeper's criteria are used as in "*Toward an Anatomy of Impoliteness*" (1996) and *Impoliteness: Using Language to Cause Offence* (2011*),* which are given in the following section.

2. Culpeper's Classifications of Impoliteness Strategies

Culpeper considers impoliteness not as a deviation from politeness but as a linguistic phenomenon in its own terms. He is well aware of the significant role of intentionality and interpretation of interactants in impoliteness as it is seen in his definition (2005, p.38): "Impoliteness comes about when: (1) the speaker communicates face attack intentionally, or (2) the hearer perceives behaviour as intentionally face-attacking, or a combination of (1) and (2)". Even though he accepts no "particular linguistic form guarantees an evaluation of impoliteness in all contexts", he does not agree with "the current tendency in the impoliteness literature of emphasizing the context rather than the linguistic form". He argues that this "risks throwing the baby out with bath water." (2011, p.113)

Culpeper's views on impoliteness and his classifications have shown great changes and improvement over the years. Based on Brown and Levinson's classification of politeness strategies (1987), Culpeper's classification of impoliteness strategies are the following (Culpeper 1996, p. 356-7):

1- Bald on record impoliteness: the Face-Threatening –Act (FTA) is performed in a direct, clear, unambiguous concise way in circumstances where face is not irrelevant or minimized;

2- Positive impoliteness: the use of strategies designed to damage the addressee's positive face wants;

3- Negative impoliteness: the use of strategies designed to damage the addressee's negative face wants;

4- Sarcasm or mock politeness: the FTA is performed with the use of politeness strategies that are obviously insincere;

5- Withhold politeness: the absence of politeness work where it would be expected.

Later in his article, Culpeper gives some examples of positive and negative impoliteness output strategies (p. 357-8):

> "*Positive impoliteness output strategies*: ignore, snub the other, exclude the other from an activity, dissociate from the other, be disinterested, unconcerned, unsympathetic, use inappropriate identity markers, seek disagreement, make the other feel uncomfortable, use taboo words, call the other names, etc.
>
> *Negative impoliteness output strategies*: frighten, condescend, scorn, ridicule, invade the other's space, explicitly associate the other with a negative aspect, put the others' indebtedness on record, etc."

Culpeper's revised classification of impoliteness strategies consists of two main parts: conventionalized formulaic impoliteness and non-conventionalised impoliteness (implicational impoliteness). In the following formulae, Culpeper lists the items which indicate conventional direct linguistic impoliteness (2011, p. 135):

1- Insults

a- Personalized negative vocatives

-[you][fucking/rotten/dirty/fat/little/etc.][moron/fuck/dickhead/pig/brat/etc.]

b- Personalized negative assertions

-[you][are][so/such a][shit/stink/thick/stupid, bitchy/nuts/etc.]

-[you][can't do][anything right/basic arithmetic/etc.]

-[you][disgust me]/[make me][sick/etc.]

c- Personalized negative references

-[your][stinking/little][mouth/act/arse/body/corpse/hands/ guts/trap/etc.]

d- Personalized third person negative references (in the hearing of the target)

-[the][daft][bimbo]

-[she][‘s][nutzo]

2- Pointed criticisms/complaints

-[that/this/it][is/was][absolutely/extraordinarily/unspeakably/ etc.] [bad/rubbish/crap/horrible/terrible/etc.]

3- Unpalatable questions and/or presuppositions

- Why do you make my life impossible?
- Which lie are you telling me?
- What’s gone wrong now?
- You want to argue with me or you want to go to jail?
- I am not going to exploit for political purposes my opponent’s youth and inexperience.

4- Condescensions

-[that][‘s/is being][babyish/childish/etc.]

5- Message Enforcers

- Listen here (preface)
- You got [it/that]? (tag)
- Do you understand [me]? (tag)

6- Dismissals

- [Go][away]
- [Get][lost/out]
- [fuck/piss/shove][off]

7- Silencers

- [Shut][it]/[your][stinking/fucking/etc.][mouth/face/trap/etc.]
- Shut[the fuck]up

8- Threats

- [I’ll/I’m/we/re][gonna] [smash your face in/beat the shit out of you/ box your ears/bust your fucking head off/straighten you out/etc.][if you don’t][X]
- [You’d better be ready Friday the 20th to meet with me/do it][or][else] [I’ll][X]

- [X][before I][hit you/strangle you]

9- Negative Expressives

- [go][to hell/hang yourself/fuck yourself]
- [damn/fuck][you]

Culpeper notes that "many impoliteness events do not involve conventional impoliteness formulae..." (2011, p.155). He uses the term "implicational impoliteness" to refer to implied/inferred impoliteness. He classifies implicational impoliteness into three groups (2011, p.155):

1- Form- driven: the surface form or semantic context of a behaviour is marked. (insinuation, casting aspersions, snide remarks)

2- Convention-driven: (sarcasm, teasing)

a- Internal: the context projected by part of a behaviour mismatches that projected

by another part; or

b- External: the context projected by part of a behaviour mismatches the context of use.

3- Context-driven:

a- Unmarked behavior: An unmarked (with respect to surface form or semantic context) and unconventionalised behaviour mismatches the context; or

b- Absence of behaviour: the absence of a behaviour mismatches the context.

3. The Present Study

3.1. Research Questions

This paper tries to find answers to the following questions

1- Are the female characters more polite in verbal communication in T. Williams' play, *The Case of Crushed Petunias*?

2- What types of impoliteness strategies do the female characters use in *The Case of Crushed Petunias* by Tennessee Williams?

3- What types of impoliteness strategies do the male characters use in *The Case of Crushed Petunias* by Tennessee Williams?

4- Does Culpeper's 2011 classification of impoliteness strategies bring a better understanding to the phenomenon of impoliteness than his 1996 classification?

3.2. Data

The dialogues in *The Case of Crushed Petunias* by Tennessee Williams are taken as the data of the study. This play was chosen randomly, for any play with both male and female characters in it would yield sufficient data for the analysis of gender differences in the use of impoliteness strategies. The manageable length of the play made it possible to include all the dialogues in it instead of using only one part of it. *The Case of Crushed Petunias* is one of Williams' apprentice plays. It is one of the three plays in *American Blues* (1939) with which he won a one-act-play contest and $100 award from the New York Theatre Guild. Later he added two more plays to it and published it under the title of American Blues (1948). It is not one of "… the universally recognized master pieces" (McNally, 2011, p. IX); however, it was "…one of the three plays that launched Williams' career" (Heintzelman and Howard, 2005, p. 55). This play, which is subtitled as "a lyrical fantasy" by Williams himself is about a young woman's breaking the barriers around herself to have "…a reawakened awareness of life and love" (Heintzelman and Howard, 2005, p. 215). In Heintzelman and Howard's words it is "… a delightful tale of a young woman's liberation from the mundane and conventional world she inhabits" (2005, p.54). While telling about the transformation in this young woman's life, the play also probes into "…the lives of individuals trapped and defined by less than desirable circumstances" (Kolin, 1998, p. 13) and "the dehumanizing conditions of modern life" (Kolin, 1998, p.15).

3.3. Methodology

In order to make a systematic analysis of the dialogues, the play is first divided into four parts: Dorothy and the officer, Dorothy and the Young Man, Dorothy and Mrs. Dull, and Dorothy and the officer. The second dialogue which is between Dorothy and the young man is divided into six parts considering the functions of the parts: Introduction, Confession, Explanation, Compensation, Advise, and Persuasion.

Each one of these dialogues are analyzed and then classified according to Culpeper's classifications (1996 and 2011). For the sake of practicality they will be referred as C1 and C2 respectively from now on. The similarities and the differences are stated, and the improvement in Culpeper's theory is traced by comparing the results of the analyses.

4. Analysis of the Dialogues in the Case of Crushed Petunias and Findings

4.1. The dialogue between Dorothy and the officer

Explanation: The setting is Dorothy Simple's Simple Notion Shop. She calls the officer to report a crime, the "malicious sabotage" on her petunias. The officer does not take the crime seriously but says he'll do his best to investigate and find this "petuniacidal maniac".

Analysis: In this dialogue Dorothy has 10 entries and the officer has 8 entries. In three of officer's and four of Dorothy's entries, impoliteness can be detected.

Analysis 4.1.1.

Utterance	Well, well, well. Now what do you mean by that?
Speaker	The officer
Explanation	This is the officer's response when he hears that the case of deliberate and malicious sabotage is related to Dorothy's petunias. the officer doesn't sympathize with Dorothy. He even snubs her a little. This "well, well, well" does not match the context, it means "Is this why you are bothering me?"
C1	sarcasm
C2	external convention-driven implicational impoliteness

Analysis 4.1.2.

Utterance	Exactly what I said. You can see for yourself. Last night this house was surrounded by a beautiful double raw of pink and lavender petunias. Look at them now! …
Speaker	Dorothy
Explanation	This is Dorothy's reaction to the officer's indifference. "Look at them now!" is a direct order to the officer. A police officer cannot be ordered to do things. The use of "now" heightens the gravity of impoliteness as it forces the addressee to perform the action immediately. Her curt remark "Exactly what I said" can be interpreted as "Don't you understand what I say?", "Are you slow on the uptake?" "You can see for yourself." means "if you don't understand or if you don't believe me, see with your own eyes". Thus Dorothy implies an attack to the positive face of the officer.
C1	Bald on record and negative impoliteness
C2	Form-driven implicational impoliteness and context driven implicational impoliteness

Analysis 4.1.3.

Utterance	My goodness! Well, well, well!
Speaker	The officer
Explanation	This is the officer's response to Dorothy's detailed description of what happened to her petunias.
C1	Sarcasm
C2	External convention-driven implicational impoliteness

Analysis 4.1.4.

Utterance	"Well, well, well" is not going to catch the culprit!
Speaker	Dorothy
Explanation	Dorothy is angry with the police officer as he keeps on saying "well, well, well". She warns him that he should do something to catch the culprit. She ties to make him uncomfortable by implying he does not fulfill his responsibility.
C1	Sarcasm
C2	Form-driven implicational impoliteness

Analysis 4.1.5.

Utterance	What do you want me to do Miss Simple?
Speaker	The officer
Explanation	The police officer is offended by Dorothy's previous implied accusation and asks her what he is expected to do. He believes that this is not an important case and there is nothing to be done. He wants to tell her to be wise enough not to talk about her petunias any longer and not to waste an officer's time with such trivial things. However, he does not tell this directly. Instead, he asks this professional sounding ironical question.
C1	Sarcasm
C2	Form-driven implicational impoliteness

Analysis 4.1.6.

Utterance	I want you to apprehend a petuniacidal maniac with a size eleven-D foot.
Speaker	Dorothy
Explanation	Dorothy directly tells the officer what she wants him to do about her crushed petunias without trying to soften her request. She also refers to the one who crushed her petunias as "a petuniacidal maniac".
C1	Negative impoliteness
C2	Unpalatable presupposition

Analysis 4.1.7.

Utterance	(curtly) Yes. Good-by.
Speaker	Dorothy
Explanation	When the police officer interrupts her and leaves her saying "I'll do my best, Miss Simple. See you later", Dorothy is frustrated to notice that he is not much concerned with her problem, so she curtly says "good-by". "Good-by" is a polite utterance but she doesn't mean it. Her slamming the door immediately after saying this also indicates that this is her way of expressing dismissal.
C1	Mock politeness
C2	External convention driven implicational impoliteness

4.2. The dialogue between Dorothy and the young man.

Explanation: A young man visits Dorothy's shop to buy socks and it is soon understood that he is the one who crushed her petunias. The young man explains that he did it on purpose to break the boundaries around her to make her live life fully by making use of all the capabilities given to her. He tries to lead her to a life of freedom and happiness.

This part is divided into six sub-parts according to their functions.

4.2.1. Introduction

Explanation: A big young man enters Dorothy's shop noisily, hitting the chandelier. He breaks the little chair when he sits on it. Dorothy warns him several times.

Analysis: In this part both Dorothy and the Young Man have 4 entries each.

In three of Dorothy's entries, impoliteness can be detected. The young man's utterances contain no impoliteness.

Analysis 4.2.1.1.

Utterance	Gracious, please be careful. You are bumping your head against my chandelier
Speaker	Dorothy
Explanation	When the young man enters the shop carelessly, Dorothy warns him. As the owner of the shop she knows she should be polite, yet she cannot help being impolite as she is still under the effect of unpleasant event in the morning. Her polite attempt in "please be careful" is crushed with "You are bumping your head against my chandelier".
C1	Negative impoliteness.
C2	Form-driven implicational impoliteness

Analysis 4.2.1.2.

Utterance	Heaven have mercy upon us! You seem to have a genius for destruction! You have broken that little antique chair to smithereens.
Speaker	Dorothy
Explanation	Dorothy insults the young man when he breaks her antique chair.
C1	Positive impoliteness
C2	Personalized negative assertion in the conventionalized impoliteness formulae (insult)

Analysis 4.2.1.3.

Utterance	I appreciate your sorrow, but that won't mend my chair.
Speaker	Dorothy
Explanation	The young man apologizes for breaking the chair but this is not enough to suppress her anger. There is a mismatch between the first part and the second part of the utterance. She seems to have accepted his apology but then goes on with her complaint.
C1	Positive impoliteness
C2	Internal convention-driven implicational impoliteness

4.2.2. Confession

Explanation: When Dorothy suspects the young man of crushing her petunias, he readily confesses to it.

Analysis: There are 17 entries in this part. Nine of them belong to Dorothy, eight of them to the young man. There is not any impoliteness in the young man's utterances whereas there are two in Dorothy's.

4.2.2.1.

Utterance	Don't try to get away.
Speaker	Dorothy
Explanation	When the young man confesses that he crushed her petunias, Dorothy is panicked; she thinks he might escape and tries to stop him with direct commands.
C1	Bald on record impoliteness, negative impoliteness
C2	Context-driven impoliteness

4.2.2.1.

Utterance	Stand right where you are till the officer comes!
Speaker	Dorothy
Explanation	The same explanation in 4.2.2.1.
C1	Bald on record impoliteness, negative impoliteness
C2	Context-driven impoliteness

4.2.3. Explanation

Explanation: The young man tries to explain why he crushed her petunias.

Analysis: Six of the twelve utterances belong to Dorothy; the other six belong to the young man. Dorothy's utterances contain three examples of impoliteness; the young man's contain only one.

4.2.3.1.

Utterance	Okay. I'll tell you why. First because you'd barricaded your house- and also your heart- behind that silly little double row of petunias!
Speaker	The young man
Explanation	The young man is angry with the way Dorothy isolates herself. The petunias symbolize the barriers around her, so the young man calls them "silly".
C1	Positive impoliteness
C2	Pointed criticism in the conventionalized impoliteness formulae(insult)

4.2.3.2.

Utterance	That's absurd. I don't know what you mean.
Speaker	Dorothy
Explanation	Dorothy responds to his criticism with another criticism.
C1	Positive impoliteness
C2	Pointed criticism in the conventionalized impoliteness formulae(insult

4.2.3.2.

Utterance	Resistance to what, may I ask?
Speaker	Dorothy
Explanation	Dorothy gets angry when the young man speaks against her petunias and repeats his last words sarcastically.
C1	Sarcasm
C2	Form-driven implicational impoliteness in the form of mimicry.

4.2.4. Compensation

Explanation: The young man tries to compensate for the crushed petunias by giving her some seeds of wild roses

Analysis: This part consists of ten entries by Dorothy and ten entries by the young man. Both characters employ impoliteness only once.

4.2.4.1.

Utterance	Ahhhh. I see. You're a horticultural fascist!
Speaker	The young man
Explanation	The young man accuses her of being "a horticultural fascist" when she refuses to plant the seeds of wild roses".
C1	Positive impoliteness
C2	Personalized negative assertion in the conventionalized impoliteness formulae (insult)

4.2.4.2.

Utterance	You're very conceited!
Speaker	Dorothy
Explanation	Dorothy returns his impoliteness with hers.
C1	Positive impoliteness
C2	Personalized negative assertion in the conventionalized impoliteness formulae (insult)

4.2.5. Advice

Explanation: The young man advises Dorothy to live life fully by making use of all the capabilities she is given as a human being.

Analysis: This is one of the longest part containing fifty entries which are shared equally by the characters. There are six impolite utterances all of which are employed by the young man.

4.2.5.1.

Utterance	You will if you can. But you probably won't be able.
Speaker	The young man
Explanation	The young man belittles Dorothy by questioning her capabilities.
C1	Positive impoliteness
C2	Personalized negative assertion in the conventionalized impoliteness formulae (insult)

4.2.5.2.

Utterance	I'm, I'm, just wait!
Speaker	The young man
Explanation	The young tries to tell her curtly to be patient.
C1	Bald on record impoliteness
C2	Context-driven implicational impoliteness

4.2.5.3.

Utterance	Please! One minute of your infinitely valuable time!
Speaker	The young man
Explanation	The young man tells her to be patient sarcastically by using an irony.
C1	Mock politeness
C2	Form-driven implicational impoliteness

4.2.5.4.

Utterance	Look!
Speaker	The young man
Explanation	With this command the young man wants her to look at the particulars of dust and warns her to do something to prove she is different from them.
C1	Bald on record impoliteness
C2	Message enforcer in the conventionalized impoliteness formulae

4.2.5.4

Utterance	Just think.
Speaker	The young man
Explanation	With this command the young man wants her to listen to him attentively.
C1	Bald on record impoliteness
C2	Message enforcer in the conventionalized impoliteness formulae

4.2.5.5.

Utterance	Because you little people surround your houses and also your hearts with rows of tiresome, trivial little things like petunias!
Speaker	The young man
Explanation	The young man scorns her and her petunias as little, tiresome and trivial things
C1	Positive impoliteness
C2	Personalized negative assertion in the conventionalized impoliteness formulae (insult)

4.2.6. Persuasion

Explanation: In this part the young man uses a forceful language to persuade Dorothy to accept his invitation and finally makes her say "Yes".

Analysis: There are fifty entries equally shared by Dorothy and the young man. The young man employs all of the seven impolite utterances.

4.2.6.1.

Utterance	Delay your correspondence. Meet me there. We will have a couple of beers at the Starlight Casino
Speaker	The young man
Explanation	The young man gives several orders to force her to accept his invitation.
C1	Bald on record impoliteness (two), negative impoliteness (two)
C2	Context-driven implicational impoliteness(two)

4.2.6.2.

Utterance	Then eat. Swiss cheese on rye. It doesn't matter.
Speaker	The young man
Explanation	The young man goes on giving orders. By telling her to eat Swiss cheese on rye, he ridicules women's eating habits in general.
C1	Bald on record impoliteness, negative impoliteness and sarcasm
C2	Context-driven implicational impoliteness and form-driven implicational impoliteness

4.2.6.3.

Utterance	Borrow your kid brother's bike.
Speaker	The young man
Explanation	The young man uses such forceful language to persuade her.
C1	Bald on record impoliteness, negative impoliteness
C2	Context-driven implicational impoliteness

4.2.6.4.

Utterance	Then walk, it wouldn't kill you!
Speaker	The young man
Explanation	The young man gets frustrated as it is difficult to persuade her.
C1	Bald on record impoliteness, negative impoliteness and sarcasm
C2	Context-driven implicational impoliteness and form-driven implicational impoliteness

4.2.6.5.

Utterance	Listen, lady. Boston is a state of mind that you'll grow out of.
Speaker	The young man
Explanation	The young man forces Dorothy to do as he wants.
C1	Bald on record impoliteness and negative impoliteness
C2	Message enforcer and form-driven implicational impoliteness

4.2.6.6.

Utterance	Stop evading! Will you or will you not?
Speaker	The young man
Explanation	The same explanation in 4.2.6.5.
C1	Bald on record impoliteness, negative impoliteness
C2	Context-driven implicational impoliteness

4.2.6.7.

Utterance	Just one more mention of Boston's apt to be fatal! Well, Miss Simple? I can't wait forever!
Speaker	The young man
Explanation	The young man's forceful language turns into threats.
C1	Negative impoliteness
C2	Threat

4.3. The dialogue between Dorothy and Miss Dull

Explanation: Mrs. Dull comes to Dorothy's shop to buy some socks but she is shocked by her plans. She rushes out of the shop when Dorothy begins to insult her.

Analysis: There are twenty-two entries, eleven by Dorothy and eleven by Mrs. Dull. Seven of the eight impolite remarks are employed by Dorothy one by Mrs. Dull.

4.3.1.

Utterance	Gracious! In that case you'll certainly lose my custom.
Speaker	Mrs. Dull
Explanation	When Dorothy mentions the changes she plans to make in her shop, Mrs. Dull threatens her that she will lose her custom.
C1	Negative impoliteness
C2	Threat

4.3.2.

Utterance	I rather expected to.
Speaker	Dorothy
Explanation	Dorothy responds to her threat by telling that she expects not to see her again.
C1	Withhold politeness
C2	Context- driven implicational impoliteness (absence of behavior)

4.3.3.

Utterance	Not the least bit sorry. I think I caught a slight rash from dealing with your silver. Also you sniff too much. You ought to blow your nose. Or better still, you ought to trim it down. I've often wondered how you get your nose through traffic.
Speaker	Dorothy
Explanation	Dorothy insults Mrs. Dull telling indirectly that she has a very big nose. She also tells her sarcastically that she doesn't want her money.
C1	Withhold politeness and a chain of positive impoliteness (four remarks) and sarcasm
C2	Context- driven implicational impoliteness(absence of behavior), insult, four remarks of form-driven implicational impoliteness

4.4. The dialogue between Dorothy and the officer

Explanation: Dorothy decides to go after the young man and asks the officer the way to Highway 77

Analysis: In this part there are ten entries by Dorothy and nine by the officer.

4.4.1.

Utterance	I warn you, Miss Simple, once you go that way you can't come back to Primanproper, Massachusetts!
Speaker	The officer
Explanation	The officer's utterance implies that that Miss Simple isn't clever enough or cautious enough.
C1	negative impoliteness
C2	Message enforcer and form-driven implicational impoliteness

4.5. The following tables show the rates of impolite utterances and impoliteness strategies used by the characters in general and when they are analyzed separately.

4.5.1 The numbers of impolite utterances employed by the characters and the rates

Character	The total number of utterances	The number of impolite utterances	Rate
Dorothy	110	19	17,27%
The young man	78	19	24,35%
The officer	17	4	23,52%
Mrs. Dull	11	1	9,09%

4.5.2. The number of impolite utterances employed by the characters when the dialogues between the characters are analyzed separately

Character	The total number of utterances	The number of impolite utterances	Rate
Dorothy/The Officer	20/17	5/4	25%/23,5%
Dorothy/The Young Man	79/78	8/19	10,12%/24,35%
Dorothy/Mrs. Dull	11/11	6/1	54,54%/9,09%

4.5.3. The types of impoliteness strategies the characters employ according to C1 classification

Character	Total number of utterances	Bald on record	Pos.	Neg.	Sarcasm, mock politeness	Withhold politeness
Dorothy	110	3	8	5	3	2
The young man	78	10	4	8	3	-
The officer	17	-	-	1	3	-
Mrs. Dull	11	-	-	1	-	-

4.5.4. The types of impoliteness strategies the characters employ according to the conventionalized impoliteness formulae C2 classification

Character	1	2	3	4	5	6	7	8	9
Dorothy	3	1	1	-	1	-	-	-	-
The Y.M	4	1	-	-	3	-	-	1	-
The off.	-	-	-	-	1	-	-	-	-
Mrs. Dull	-	-	-	-	-	-	-	1	-

Note: The numbers refer to the numbers in Culpeper's conventionalized impoliteness formulae in the introduction part.

4.5.5. The types of impoliteness strategies the characters employ according to implicational impoliteness in C2 classification:

Character	Form-driven	Convention-driven		Context-driven	
		Int.	Ext.	unmarked behaviour	absence of behaviour
Dorothy	8	1	1	3	2
The Y.M	4	-	-	7	-
The off.	2	-	2	-	-
Mrs. Dull	-	-	-	-	-

6. Conclusion And Discussion

The results of the analysis of the dialogues in The Case of Crushed Petunias showed that the male characters were more impolite than the female characters in verbal communication. The impoliteness rates of women characters were 17.27% for Dorothy and 9.09% for Mrs. Dull whereas they were 24.35 for the Young Man and 23.52% for the officer (Table 4.5.1).

When the dialogues in the play were analyzed to test whether women employed the same amount of impoliteness while speaking to men and women, the results showed that Dorothy used more impoliteness while

she was speaking with another woman. Table 4.5.2 shows the rates of impoliteness in Dorothy and the young man's utterances: Dorothy, 10.12%; the young man, 24.35%; in Dorothy and the officer's utterances: Dorothy, 25%, the officer, 23.5% and in Dorothy's dialogue with another woman: Dorothy 54.54 and the woman 9.09. The rates show a great difference. Dorothy seems to be very aggressive and impolite in her conversation with another woman although she is quiet careful while addressing to men. This is an indication of the role of power in the use of impoliteness.

When the types of impoliteness strategies deployed by male and female characters were considered, it was found that bald on record was the most frequently used strategy by men. In accordance with the power they are entitled in the society they naturally give orders and tell people what to do, especially if their addressee is a woman. However, women use bald on record rarely in line with the powerless role given to them in the society; they abstain from directly telling their interlocutors what to do. When we have a look at the figures (Table 4.5.3), only three of Dorothy's utterances can be labeled as bald on record impoliteness whereas the Young Man employs this strategy ten times.

When we look at the figures related to the use of positive and negative impoliteness strategies, it is noticed that men used more negative impoliteness strategies (Dorothy 5, the Young Man 8) whereas women used more positive impoliteness strategies. As it is mentioned above, men hold a higher status in the society and they use language to exhibit this power. This is why they attack the negative face of their interlocutors and limit their freedom. Women, on the other hand, "don't give orders; they express their preferences and suggestions" (Tannen, 1990, p. 44). Women prefer attacking their interlocutor's positive face, their desire to be approved and appreciated by others; men make less use of this activity as the figures show (Dorothy 8, the Young Man 4).

The use of sarcasm and mock politeness doesn't show any difference. Dorothy, the Young Man and the officer employ sarcasm three times each. There seems to be no gender difference in the use of this strategy.

Tables 4.5.4 and 4.5.5 give the classification of the types of impoliteness strategies that the characters employ according to the conventionalized impoliteness formulae and implicational impoliteness in C2. Culpeper's 2011 classification is more detailed than his 1996 classification. While trying to classify the impolite utterances according to his early grouping, the same utterance can be put under two headings; for instance most of examples of bald on record impoliteness are also labeled as negative impoliteness. In his 2011 classifications, it is quite distinct whether an utterance involves conventionalized impoliteness and the items in this group are given in strict

formulae. The grouping in implicational impoliteness is done according to "the way in which the implication might be triggered" (2011, p.155); and it is more practical and exact to classify impoliteness events.

Culpeper argues that impoliteness is inherent in languages although "many impoliteness events do not involve conventionalized impoliteness formulae" (2011, p.155). He explains "Fifty-nine of (his) 100 reported impoliteness events did not involve conventional impoliteness formulae". The analysis of *The Case of Crushed Petunias* gave similar results; seventeen of forty-seven impolite utterances involved conventional impoliteness (36. 17%); thirty of them did not (63.83%).

When the types of impoliteness strategies employed by the characters in the play were analyzed according to the items in conventional impoliteness formulae, it was found that five of these nine groups were used; these were insults, pointed criticisms/complaints, unpalatable questions and/or presuppositions, message enforcers and threats. Among them "insults" was the most frequently used, three times by Dorothy and four times by the Young Man. The second most frequently used one was "message enforcers". Dorothy used it once, the Young Man three times and the officer once. The frequent use of message enforcers by male characters may be an indication of their superior status and the desire to exhibit their power.

The result of the classification according to the groups in implicational impoliteness revealed more meaningful results related to gender differences. Table 5 shows that women used more form-driven implicational impoliteness than men. They made more use of 'insinuation', 'innuendo', 'casting aspirations', 'digs', and 'snide remarks'. This can be a manifestation of the suppression of female expression. They need to have recourse to these indirect, half hidden ways of expression as they are not expected to attack the face of others directly. The figures in context-driven implicational impoliteness showed similar results. The free exercise of attacking other's face is considered to be the use of power men are blessed in the society.

To sum up, the findings of this research agree with the general belief and other researches that men are more impolite than women. This is consistent with the roles given to genders in patriarchal societies; and these gender differences in language will go on existing as long as the gender differences in social life goes on. This study is limited to the analysis of one play by one playwright. It is believed that the analyses of other works by different writers will contribute to the clarification and verification of this subject.

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Are Decoding, Reading Comprehension and Listening Comprehension Related? A Case Study in an EFL Context

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1. Introduction

There is general consensus among researchers that linguistic skills are interdependent and a prerequisite for learning to read. Reading comprehension (RC) is the basis for all learning and listening comprehension (LC) is a critical element in language learning and conversation. To understand a language, learners need to develop the decoding skill (DS) to convert linguistic signals into meaning. So, deep and extensive investigation of the said skills in different contexts is really needed. The present study focuses on the relationship among DS, RC and LC in an EFL context in three groups of good decoders, average decoders and poor decoders. The present section offers a description of the concepts under focus and reviews the related literature.

1.1. Decoding

According to Merriam-Webster online dictionary, decoding is converting a coded message into intelligible form to recognize and interpret it. Woor (2009) has stated that "decoding is converting the written symbols of an alphabetical writing system into sounds (or phonemes)" (p. 16). According to Perfetti (2010, as cited in Mckeown & Kucan, 2010) the "decoding component consists of orthographic and phonological knowledge" (p. 292).

According to Crawford (2004), decoding skill has three stages. The first stage is accuracy. This stage is thoughtful, careful, and cognitively intense. If the learner at this stage is hurried or distracted, he/she will make errors. Word-by-word readers belong to this stage. Decoding takes all their attention, so few of their mental resources are available for thinking about the meaning of the passage and they may fail to comprehend even the most obvious points. The second stage is fluency in which the learner can do the task quickly without any errors (or no more than 5% rate-induced errors). Fluency comes after becoming accurate and only comes with considerable practice. Although students read quite accurately and quickly at this stage,

they are still putting a lot of mental energy into decoding. The third stage of developing a skill comes when you can do the task automatically, without conscious attention. At the automatic level, a person can do the task quickly and without errors, even in the presence of distracters or at the same time as they are engaged in other tasks. Automaticity comes after becoming fluent and only with considerable practice. By the end of this stage, automatic readers are ready to devote all their attention to comprehension.

1.2 Listening Comprehension

Listening comprehension can be defined as the ability to recall and understand information presented orally. Clark and Clark (1977) mentioned that Comprehension has two common senses. In its narrow sense it denotes the mental processes by which listeners take in the sounds uttered by a speaker and use them to construct an interpretation of what they think the speaker intended to convey.... comprehension in its broader sense, however, rarely ends here, for listeners normally put the interpretations they have built to work. (pp. 43-44, as cited in Fang, 2008, p. 22).

1.3. Reading Comprehension

According to Wikipedia, the free on-line encyclopedia (2010), reading is a complex cognitive process of decoding symbols to derive meaning (reading comprehension) and/or construct meaning. It is the mastery of basic cognitive processes to the point where they are automatic, so that attention is needed for the analysis of meaning.

Engen and Høien (2002) stated that phonological factors play an independent role in the processing of texts; this may mean that phonological awareness is associated with other skills which are critical for reading comprehension. It might also be the case that phonological awareness partly reflects metacognitive processes supposed to be involved in reading comprehension. Morrison (2004) mentioned that "disabled readers are hypothesized to experience a fundamental problem in obtaining word knowledge and word processing skills. Poor decoding skills prevent them from developing sophisticated reading comprehension skills". Less skilled readers show poor phonological competence and this makes it difficult for them to learn new words, which leads to problems in remembering and recognizing the words

Perfetti and Hogaboam (2007) in their research to find the relationship between single word decoding and reading comprehension skill classified 64 3rd and 5th graders as skilled and less skilled in reading comprehension.

The children were classified on the basis of their scores on the reading subtest of the Metropolitan Achievement Test, and differed in vocalization latencies to single printed words. They suggested that at least some unskilled comprehenders may have failed to develop automatic decoding skills and that this failure may lead to decrease in comprehension skills sharing a common processing capacity with nonautomatic decoding.

In a research, Stanovich, Cunningham and Feeman (2007) had 56 skilled and less skilled readers read words in and out of context in the fall and spring of the 1st grade. Both groups read random lists of words and coherent paragraphs. The word recognition performance of the skilled readers was superior to that of the less skilled readers on the coherent paragraphs. They were also better at reading random lists of words. The data indicated that the less skilled readers were getting as much contextual facilitation from the coherent paragraph as were the skilled readers when the latter were at a similar level of context-free decoding ability. This finding showed that less skilled readers of this age performed relatively poorly on coherent paragraphs because of poor decoding skills, not because of a strategic inability to use context to facilitate word recognition.

Constantinidou and Stainthorp (2009) stated that phonological awareness secured decoding ability and that phonological deficits caused failure to acquire adequate word recognition. Slow word-reading rate may be an additional characteristic of reading disability. They recommended that diagnostic assessments for children with reading difficulties should contain phonological awareness, single word reading and pseudo word reading tasks that measure both accuracy and speed.

Dufva, Niemi and Voeten (2001) sought to determine the relationships among phonological awareness, phonological memory, and development of reading skills in a longitudinal study. Two hundred and twenty-two Finnish preschoolers in grade 2 participated in the study. The skills assessed were verbal abilities, phonological memory, phonological awareness, word recognition, listening and reading comprehension altogether comprising the most extensive set of variables used in the study of phonological memory and reading. They proposed a structural equation model for the developmental relationships among the variables. The most significant predictor of word recognition was phonological awareness. Contrary to expectations, phonological memory had a significant, but weak effect on grade 2 word recognition; it did not directly affect reading comprehension. However, it had two separate effects on word recognition: the indirect effect of preschool phonological memory and the indirect effect of grade 1 phonological memory on grade 2 word recognition. These effects suggest that phonological memory influences (through phonological awareness)

word recognition skills from grade 1 to grade 2, and (in the Finnish situation) it may be positively associated with the growth of word recognition skills from grade 1 to grade 2. Phonological memory was strongly related to listening comprehension at preschool stage, and via the strong effects of both listening comprehension and word recognition had an influence on reading comprehension.

Barnes, Faulkner and Dennis (2001) compared the speed of word decoding in 33 hydrocephalic children and 33 controls matched on the basis of age, grade, and word decoding accuracy. The children with hydrocephalous read the words as fast as controls but decoding speed did not contribute to understanding.

Hagtvet (2003) conducted a study to focus on the relationship between decoding and reading comprehension and oral language competencies. Seventy nine-year old children randomly participated in the study. Performances on two types of comprehension tasks (story retelling and cloze tasks) were compared and related to phonological, syntactic and semantic abilities. Story retelling demanded the ability to retell the gist of a story, while the cloze tasks demanded precise skills in drawing anaphoric reference across sentence boundaries. A high degree of interdependence was found between listening comprehension, reading comprehension and decoding.

With the reviewed results in mind, and based on the significance of DS, RC and LC as critical elements in language learning and conversation, the present study sought to find the relationship between the said variables in an EFL context.

2. Method

2.1. Participants

This study was conducted with 85 female students at a Language Institute in Shiraz, Iran. The participants were native speakers of Persian and they were studying English as a foreign language. They presented themselves for the tests in the middle of the spring term. The students ranged in age from 15 to 28. The sample was homogenous with regard to their English level**.** They were all at the pre-intermediate level, studying the same textbook.

2.2. Instruments

The instruments used in this study included a multiple-choice cloze test, a multiple-choice listening test and a word and non-word reading assessment.

The multiple-choice cloze and listening tests were used to measure the participants' reading comprehension and listening comprehension respectively, and word and non-word reading assessment was used to estimate their decoding skill. Associating decoding with phonological awareness, we measured decoding through word and non-word reading. A list of 15 English words and 15 non-words prepared by Yamini (1997) was used. The non-words were made up of English prefixes and suffixes attached to nonsense stems. The participants were asked to introduce themselves and then read the words as accurately and quickly as they could. Their reading was recorded and timed electronically.

2.3. Procedures for Data Collection

The M-C cloze test was distributed by the researcher among the students at their classroom hour during the spring term. The instructions were read aloud for them and they were notified that the allocated time was 25 minutes. The next session in the same class the M-C listening test was distributed and the recorded part of listening was played for them and they were asked to tick the best answer on their paper. The administration took about 20 minutes in each class. Decoding skill was assessed by asking individual students before or after their regular class to read the list of words and non-words. To measure the decoding skill, the score of each word was defined; one point was given to each vowel and one point to each problematic consonant, so pronouncing one vowel or a problematic consonant correctly, provided the participants with one point. Thus, the summation of all the points was the total score. In this test, the time of reading was important, so the total grade of reading the list was divided by the measured time so that the estimation of decoding skill for each participant was obtained.

2.4. Issues of Reliability and Validity

The M-C cloze test which was used in this study was taken from Nowroozzadeh (2000). In her research she measured the validity and reliability of the test and she stated, "The validity coefficient was based on the coefficient between the participants' score on the CUPT (Cambridge University Placement Test) and the M-C cloze test" (p. 27). And the correlation coefficient between participants' scores through M-C cloze test and CUPT was 0.94. To estimate the reliability of test scores, the correlation coefficient between two sets of scores obtained from two administrations of the same test to the same group was used. The test-retest reliability reported by Nowroozzadeh (2000) was .95.

To estimate the reliability of the M-C listening comprehension, Cronbach's alpha was used. This is the most frequently used method which measures the internal consistency of the test. The result of the reliability of the M-C listening comprehension test is shown in Table 1.

Table 1. Reliability of LC Test

Cronbach's Alpha	N of Items
.799	20

With regard to the nature of decoding test, intra-rater reliability was used to measure the reliability of the decoding skill measurement. According to Wikipedia online dictionary (2010) "Intra-rater reliability is the degree of agreement among multiple repetitions of a diagnostic test performed by a single rater". Thirty responses to the DS test were chosen randomly and the procedures of decoding measurement were repeated. Then, the correlation between the two sets of scores was found (Table 2). The intra-rater reliability through the *Speraman-Brown Prophecy Formula* came out to be 0.987.

Table 2. Correlation between Two Sets of Decoding Scores

		Decoding2
Decoding 1	Pearson Correlation	.976
	Sig. (2-tailed)	.000

3. Results

To fulfill the objectives of the study, certain statistical analyses were carried out. In the following sections, the descriptive statistics of the variables, correlational results, ANOVA and regression tables are provided.

In order to present more detailed information on the relationship among decoding, reading comprehension and listening comprehension, the students' decoding scores were converted into z-scores, and they were divided into three groups: the top 32% was considered as good decoders, the bottom 35% as poor decoders and the mid 33% as average decoders. It provided us with 30 poor decoders, 28 average decoders and 27 good decoders.

Table 3. Decoders in Groups

	N	Percent
poor	30	35.3
average	28	32.9
good	27	31.8
Total	85	100.0

3.1. Correlation analyses

To determine the degree of going–togetherness of reading comprehension, listening comprehension and decoding, correlational analyses were run for all participants as one group. Table 4 displays the correlations between RC, LC and DS.

Table 4. Correlations among RC, LC, and SD

		Reading	Z-score(Decoding)
Listening	Correlation	.427	.065
	Sig. (2-tailed)	.000	.552
Reading	Correlation		.419
	Sig. (2-tailed)		.000

According to Table 4, there is no correlation between LC and decoding skill, but the correlation between RC and DS is .419 which is significant at the .01 level. This shows a positive correlation between the two variables. This table also reveals that RC and LC are positively correlated (r = 0.427) at the .01 level of significance.

3.2. One-way ANOVA and post hoc analyses

A one-way ANOVA was run to determine the significance of the difference in the performance of participants in three groups of decoders in M-C listening test and M-C reading test. Post hoc analysis was also run to compare the performance of the three groups of decoders two by two in RC and LC.

Table 5. One-way ANOVA on RC and LC in Three Groups of Decoders

		Sum of Squares	df	Mean Square	F	Sig.
listening	Between Groups	13.184	2	6.592	.708	.496
	Within Groups	763.592	82	9.312		
	Total	776.776	84			
Reading	Between Groups	165.278	2	82.639	13.717	.000
	Within Groups	494.016	82	6.025		
	Total	659.294	84			

Table 5 reveals that the differences among the three groups of decoders are significant just in reading comprehension and not in listening comprehension; so reading comprehension is affected by decoding skill.

Table 6. Schéffe Test on LC and Rc in Three Groups of Decoders

Dependent Variable	(I) group	(J) group	Mean Difference (I-J)	Sig.
Listening	poor	average	-.37857	.895
		good	-.95926	.498
	good	poor	.95926	.498
		average	.58069	.780
Reading	poor	average	-.46905	.768
		good	-3.19259*	.000
	good	poor	3.19259*	.000
		average	2.72354*	.000

Table 6 shows that among the three groups of decoders in reading comprehension, the differences between good decoders and average decoders and also between poor decoders and good decoders are significant at the .01 level but the difference between poor decoders and average decoders is not significant in reading comprehension. Good decoders performed significantly better than average and poor decoders did.

3.3. Regression analyses

Simple linear regression analyses were used to find out the better predictor of reading comprehension between decoding skill and listening comprehension. Tables 7, 8 and 9 display the summary, ANOVA and coefficients when all participants are taken as one group.

Table 7. Model Summary in Regression Analysis to Predict RC from DS and LC

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.579	.336	.320	2.31090

Predictors: (Constant), decoding, listening

According to Table 7, R^2 is .336. It shows that about 34% of the variance in RC can be predicted by the variances in DS and LC. This is confirmed when we consider the significance level of the ANOVA reported in Table 8.

Table **8**. ANOVA in regression analysis in predicting RC from DS and LC

Model	Sum of Squares	df	Mean Square	F	Sig
Regression	221.394	2	110.697	20.729	.000[a]
Residual	437.900	82	5.340		
Total	659.294	84			

a. Predictors: (Constant), decoding, listening

b. Dependent Variable: reading

Table 9. Coefficients in regression analysis in predicting RC from DS and LC

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	6.181	1.131		5.467	.000
	listening	.370	.083	.401	4.447	.000
	decoding	3.988	.916	.393	4.356	.000

a. Dependent Variable: reading

Coefficients in regression analysis (Table 9) give us information about every individual independent variable. The significance column tells us that the variances in both independent variables (DS and LC) can predict the variance in the dependent variable (RC). The Beta value for LC is .401 and for DS is .393. These two values are almost the same, so LC and DS are equal predictors of reading comprehension.

4. Discussion

4.1. Relationship between RC and DS

In this study, it was found that DS and RC were positively correlated. This finding is in line with the findings of most of the studies including Engen and Høien (2002), Morrison (2004), Perfetti and Hogaboam (2007), Cunningham and Feeman (2007), Gottardo and Mueller (2008), Woore (2009), and Constantinidou and Stainthorp (2009)

4.2. Relationship between LC and DS

In this study, LC and DS were not correlated; there was no relationship between these two variables, Juel (1988, as cited in Engen & Høien, 2002) also presented data on the development of listening comprehension. She argued against the notion of phonology as a basis of difficulties in listening comprehension. In her study, poor and good readers started off with similar levels of listening comprehension.

The method used in this study, was one of the common methods in estimating decoding skill that was used by Barnes, Faulkner and Dennis (2001), Aarnoutse, Leeuwe, Voeten and Oud (2001) and Hagtvet (2003). However, it seems that decoding through reading is more congruent with reading comprehension than listening comprehension. That is why no relationship was found between DS and LC in the present study. This is in line with Song (2008) who found out that L2 listening and reading share a common comprehension process; they might be different in the decoding processes.

Relationship between RC and LC

We found a positive correlation between RC and LC. This finding is in line with the findings of Yamada (2001), and Hagtvet (2003), who reported a high correlation between LC and RC.

4.3. Better predictor of reading comprehension

To find the better predictor of reading comprehension, regression analysis was carried out. Both LC and DS had almost the same value in predicting RC. So, these two variables are the predictors of reading comprehension to the same degree. Gottardo and Mueller (2008) mentioned English oral language proficiency and decoding as two strong predictors of English reading comprehension.

4.4. Performance of different decoders in RC

In this study, among the three groups of decoders, good decoders performed better than average and poor decoders in RC but the difference between poor decoders and average decoders was not significant. So, it seems that readers need to attain a certain level of phonological awareness to acquire proficiency in reading. Automatic readers are ready to devote all their attention to comprehension. Leppanen, Aunola, Niemi and Nurmi (2008) stated, "Skilled reading is a combination of accurate and automatic decoding that frees resources for grasping the meaning of what is being read " (p. 543).

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Creative Nonfiction-New Trends in the Teaching of English

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Introduction

To define it very briefly, creative nonfiction is a genre that was formally named only in 1983 and has since become the dominant genre in academia and the reading public, not only in North America but also in other parts of the world. In the introduction to my unpublished dissertation *Passionate Struggle into Conscious Being: D. H. Lawrence and Creative Nonfiction* (2011), I document the emergence and popularity of the genre. In July 2010 I conducted a search in the *ProQuest Dissertations and Theses* database from 1973 to 2009, and found a total of 286 documents for the term "creative nonfiction." What is worth noting here is the fact that a majority of these were creative works themselves, and not just dissertations *on* creative writing. In contrast, the dissertations and theses written before 1995 were followed by the tag "Original Writing" in parentheses, showing that they were exceptions rather than the rule (*ProQuest.com*). According to past MLA president Perloff (2006), the number of creative writing programs is growing in the US. For example, in 1983-84, the number of Bachelor of Arts degrees awarded in creative writing was 423. It rose to 1,800 in 2003-04. At the Masters level, 300 creative writing degrees were granted in 1982-83, and the number rose to 1,868 in 2003-04. Writing in 2006, Perloff accurately suggested that PhD programs will follow a similar pattern quite soon (p. 3). To give another example, the Spring 2010 issue of the magazine *Creative Nonfiction* cited Cader of *Publishers Lunch* who stated that in 2007, publishers acquired 295 memoirs as opposed to 227 debut novels (p. 12).

Creative Nonfiction deals with prose writing that has been around for centuries, but has never before been formally classified and studied as it is today. It deals with writing that is factual, but which is written using the techniques of fiction. Writers of creative nonfiction do not attempt to hide behind a supposed objectivity, but make their subjectivity an integral part of their stories, infusing them with their own voice. Creative nonfiction is artful in its complexity and craftsmanship, and appeals to the common humanity of every human being. Most practitioners agree that the formal

categories of creative nonfiction are memoir, personal essay and literary journalism. Writers like Roorbach (2001) make a further classification of creative nonfiction by content, dividing it into four main sub-genres: nature writing, literary travel, the science essay, and creative cultural criticism.

During the aforementioned research I discovered that creative nonfiction has enormous possibilities for self-empowerment and self-growth in college level teaching. The case for using creative nonfiction at the college level, particularly in composition classes, has been made forcefully by several academics recently.[1] Root (2003) has argued for teaching creative nonfiction in the composition classroom in a seminal article "Naming Nonfiction," which finds an echo in at least two recent dissertations-turned-books on the subject: *Creative Nonfiction in the Composition Classroom* by Bourelle (2011) and *Creative Nonfiction Illuminated: Cross-Disciplinary Spotlights* by Sharp (2011). Another recent dissertation that links up composition with creative nonfiction is Harris's (2005) *Rhetorical Exigencies: Essays at the Intersections of Rhetoric and Composition, Creative Nonfiction, and Critical Pedagogy*. All these scholars use an accessible, readable style in their work and rely on their personal experiences in the classroom.

The strongest argument put forth by these writers, in my opinion, is that the writing required of students in first year composition courses in North American colleges and universities is removed from their actual experiences and leads to disengagement with the material being studied. According to Root (2003), academic writing demands an "anonymous, impersonal, universally interchangeable persona." Students are expected to assume an inauthentic voice and "[imitate] intellectuality" (as cited in Rehan, 2011, p. 217). In Root's opinion, students, especially in first year composition courses, should be made to read and write the way they do in ordinary life, using creative nonfiction as a model for reading and writing. This is a fairly radical thing to suggest at this point in time (depending somewhat on context), because most colleges and universities use the first year composition courses to prepare students for academic writing in English and other subjects. At some places the rigid five-paragraph essay is enforced religiously, while in others the requirements are less stringent. The enforcement also depends on individual instructors, who, at many universities, are typically graduate students in English.

If there is a problem with student disengagement in North America, things are far worse in a country like Pakistan where, to use Freire's (2000) terminology, the banking method of education still prevails in most educational institutions. Information is "deposited" in students' brains

[1] An early proponent of expressive expository writing was Elbow (1981, 1998) who, in his book *Writing with Power* argued for expository writing with "voice" in it.

and they are expected to regurgitate this information in exams, relying principally on memory. Little encouragement is given to critical, creative, or independent thinking. Too often academic study in Pakistan has no relevance whatever to the real lives of students-or even teachers. In fact, real life problems are studiously avoided. This state of affairs is particularly noticeable in the study of English-both language and literature--since a huge majority of students in this post-colonial country are constrained to study English but find themselves alienated from the language and the literature. In traditional English literature programs, they typically study canonical British writers, and in language programs they usually read material which has no direct relevance to their lives and concerns. I maintain that in such a scenario, creative nonfiction is a powerful tool to use in order to provide students with more agency and to connect their studies with their lives in a more meaningful way. This would be especially useful in the study of English, because it would enable them to make the language their own, so to speak.

With the foregoing at the back of my mind, I designed and taught a course in creative nonfiction at the Lahore University of Management Sciences (LUMS), Pakistan, in Fall 2011. This was the first-ever course on the genre to be taught at LUMS. The purpose of this paper is to present my findings after teaching this course and the significance of these findings for the teaching of English to students whose native language is not English, especially those who belong to countries which were once colonized by Britain.

Methodology

In a rather ironical twist, this was a case in which students in a post-colonial country who had only studied English as a second language were enabled to use it as a tool for real, meaningful, *personal* expression. I must add here that critical thinking is not an anomaly at LUMS, where a majority of faculty members encourage and employ original thinking in their teaching; but LUMS is one of the exceptions rather than the norm in Pakistan. I must also point out briefly the two very different systems of education prevalent in Pakistan today, especially regarding the teaching of English. The "Urdu-medium" system of instruction is mostly practiced in public schools and colleges, and a parallel "English-medium" system is practiced in expensive private schools. The former employs Urdu as the medium of instruction, while the latter uses English to teach all subjects. The former leads to a Matric diploma, awarded locally, and the latter to the "O" and "A" Level diplomas, which are awarded by the University of Cambridge, UK. Therefore, in any given college in Pakistan, there are two kinds of students, with one group being fluent in the English language, and

the other struggling with basic usage. For my class, I had the former group of students. Indeed, it would have been much harder to conduct the class with the latter group.

For this paper I rely on my own experience as a student in Pakistan who went through the traditional matriculation system, albeit at an English-medium school. I also went through an undergraduate and a graduate program at top institutions in Pakistan in the 80s and 90s, where, unlike LUMS, critical thinking was more or less unknown. Those institutions did not (at least at that time) follow the North American model as far as critical thinking was concerned, mainly because most of the teachers themselves had not been trained in North America. LUMS is relatively much younger, having been established as recently as 1985, and as a business school at first. Moreover, most of the faculty members at LUMS have studied abroad and LUMS largely follows the North American university model as far as pedagogy is concerned. I was introduced to critical thinking only when I went to North America for the first time, in 2002. As an English teacher, I have taught at the college level since the year 2000 when I joined the English faculty at Aitchison College, Lahore, and worked there for two years. I have since completed a Masters and a PhD program in the US, working as a graduate student instructor at Montana State University and the University of Alberta for a total of four years, and completing two supervised teaching internships in 2010 at Idaho State University as part of my PhD program. From 2004 to 2006, between degrees, I taught English at LUMS for two years. I have recently rejoined the Literature faculty at LUMS in August 2011.

The Creative Nonfiction course I taught at LUMS was an elective course taught over a four-month semester (September-December 2011). Classes were held twice a week, each one lasting for an hour and fifty minutes. The students wrote three short papers of 7-8 pages each on the three main sub-genres of creative nonfiction: literary memoir, personal essay, and literary journalism. At the end of the course they wrote a longer piece consisting of 10-15 pages and were at liberty to write in any of the sub-genres we had studied, including the nature essay, the travel essay, the science essay, and creative cultural criticism. Since it was a workshop-style course, students wrote first drafts which were then reviewed and discussed by their peers and the instructor. The students then wrote further drafts based on this feedback. This was a sophomore level class with 12 students—9 females and 3 males. The class contained one freshman, 5 sophomores, 3 juniors, and 3 seniors.

At the conclusion of the course, I asked the students to give me some feedback on writing in this genre. Out of a total of 12 students, 7 gave

written responses that I discuss in this paper. I also draw on anonymous student evaluations given at the end of the course. My assumptions, which seem to have been borne out by student responses, were that the students would find it liberating to write in this genre and would be highly engaged in the material. As I have said before, creative nonfiction writing involves a shared humanity that draws the reader in, thereby eliminating much alienation that is caused by unknown frames of reference.

Results

Through formal and informal feedback given during and after the semester, as well as in the evaluations given at the end of the course, the students indicated how much they had enjoyed learning about and writing in this genre; how it made them think critically and how engaged they felt with what they were doing. They felt that they could express themselves; that they had a voice, and that taking the course made them more self-aware. I would like to quote a student response here that says it very eloquently:

> I was a little tentative to take a literature course in the beginning but taking creative nonfiction was a wise decision, one that I do not regret. This is the one course that actually makes you think not just to gather as much bookish knowledge as you can but to reflect on what is happening. It encourages you to have a voice, to express your opinions and not just do a clinical study. You do not have to detach yourself from the learning material. The thing that I found extremely interesting was the human aspect in every reading and essay, it draws you in. I commend the instructor for keeping a broad mind and letting us rewrite some of our essays. With a little push in the right decision an ordinary writer like me can produce essays that warrant reading. It helped to give a concrete form to my thoughts. I would recommend this course to everyone who wants to embark on a path of self discovery. (S. Shabbir, personal communication, December 21, 2011)

By taking this course students have become aware of a genre which gives them an opportunity for self-growth and self-cultivation. Instead of feeling confused and alienated, they feel more connected to each other and to other human beings in different parts of the world.

Before discussing the topic in further detail, I would like to quote the feedback given by my students here. I asked them to report what they

thought about the genre of creative nonfiction and of writing in the genre. Did they find it empowering or liberating? Here are the rest of the responses:

> I've always enjoyed reading creative nonfiction but since I didn't have a name for the genre it was harder to find the good collections. essays etc. Mostly I just stumbled across them by chance. So in that way this class has been empowering. I also enjoy the creation of a voice in a single piece. That and finding a new or different way to write about something that has already been written about many times. We've discussed that at the center of each piece is a person or their common humanity but it's never shoved in the face, just there and again that's fun to try and build up. I do feel it gives me more scope for critical thinking and I love that I am forced to decide what my take on an issue or idea is, how I feel about it for the pieces that we've written so far. Additionally, we might often have had ideas, or notions about something and in CNF the purpose is to communicate those in an interesting way, so that is empowering yes. I've also noticed that a lot of the readings that we've done are beautifully written, perhaps the lack of 'plot' in the canonical sense has forced the focus back onto the language itself. This might just be a personal preference since plot is something that was never particularly my forte, but I enjoy this aspect of the writing a great deal also. (N. Asi, personal communication, December 8, 2011)
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> ***
>
> I believe that it is the 'eclectic' quality of the genre that is the most compelling argument in favour of the medium today. I could have my Macbeth warring with Daisy Fey in Dante's Inferno while Orpheus played his lyre to an Aeschylian chorus in the background--as long as my memory and my experiences have furnished each of the aforementioned characters. The prospect of retelling every tale that the narrative of the world has afforded its occupants could have been drab, but that it is my voice that invigorates a new life into the story, and accords it a taste entirely different from what it has previously been recognized with, replenishes the corpus of human experiences and keeps adding to it in fresh ways. It is quotidian, yet occasional, humanist yet personal, general yet particular. One could have a hidden confession in the web of words--a confession that is to be purloined using the tools of art. And it is this allegiance to art that I have sworn my own unwavering support to. The exercise is essentially an attempt to transcend the limitations of time and space; an attempt that Art, in its most sublime specimens, has achieved.

Through such writing, we seek to tell people what they knew all along, but what they might not have stopped to contemplate over. (Z. Sattar, personal communication, December 4, 2011)

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This is my first literature course at LUMS and it is absolutely refreshing for many reasons. Firstly, yes, writing in first person IS liberating. Secondly, it is refreshing to be able to write without having to follow a set pattern (like we did in writing and communication) when penning down our thoughts. Having to come up with topic sentence for every paragraph and thesis statement for every assignment was almost suffocating. Thirdly, I enjoyed pushing myself to make my work "literary" (though, I know I have a long way to go until I can call my work sufficiently "creative") And finally, what I love about the course is the brilliant samples of every sub genre that we discussed in class. The essays included in the course were diverse and much different than what I have read all my life and I am definitely inspired to read more of such work and follow it to improve my own writing style. The personal essay, for me, was most enjoyable to write as it helped me explore my own thoughts and streamline them on paper.

I do think that literary journalism has great scope. It has potential to empower "creative" writers to garner more readership (from among those who make a habit of reading the news every day) by making it more human and adding more emotion and perspective to it. Thus, yes, literary journalism, can empower writers to affect more people. Critical thinking came along all the analysis of the works we did in class and I thoroughly enjoyed that. In fact, if I appeared to be more talkative than the others, it was because in my major (Accounting and Finance) we don't get the opportunity to be creative or think critically. Also, I have not written any papers for any other course except writing and communication. (A. Aslam, personal communication, December 5, 2011)

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I do not particularly find it liberating to write in first person, although that may only be because I write a lot in first person anyway. In fact, what I enjoyed more was writing about myself in second person. It helped not only put down a personal account but also to engage the reader completely with use of the second person voice. As far as agency and authority go, I particularly like the fact that the author has so much agency when writing nonfiction as opposed to fiction.

For instance, when writing fiction, I always worry about whether an event I'm writing about will engage the reader. However, with nonfiction it is a given that the account will be a true one and so it just needs to be written down accurately to engage the reader; I find this agency particularly good. It definitely gives me more scope for critical thinking (particularly the personal essay) because of the liberty to reflect freely. In that regard, I did not like the memoir so much because I felt it limited me to just writing a narrative from memory. Which is why I thoroughly enjoyed the personal essay because it allowed for greater reflection. I do find this writing a little intimidating though, because the boundaries between the different types are so overlapping I'm always worried that I'll, for instance, start reflecting more in the memoir. I keep on reading and rereading my work just to make sure that I'm sticking to the right category. For instance, I heavily edited my literary journalism piece because even though my research was based heavily on interviews, I felt like it was turning into a memoir where I'm just narrating accounts from people. In that regard, while this type of writing does give us more agency, it also limits us with these different categories. This is probably why I'm really psyched about the final paper, because that won't have so many restrictions of sticking to a particular category. (R. Ali, personal communication, December 6, 2011)

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I am actually quite enjoying writing in this genre. I feel it is more personalized and for me this is a good thing. This is massively helped by the use of the first person. Writing as the first person can make the piece more emphatic and hence reading such a piece is a pleasure as well. What makes this genre even better is how it manages to create characters out of everyone - whether they are likable or detestable - but they are described in such detail that in the end you seem as you really know the person. This I think stood out most in the journalism piece, but also in the memoir. Because of the character building abilities and the emphasis on detail this genre requires, it automatically stimulates you to think more critically while writing.

Writing papers like these for other courses would definitely be very interesting because it allows you to be more creative, to have fun with words and that is something that you can't do elsewhere except for in literature courses. (N. Rehman, personal communication, December 6, 2011)

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They say things are always black and white. They say that things are either true or false. They add that there are two shades to life--falsehood is always an inky blank and truth is always starkly white. But is that really the case? It has recently been discovered that an average person speaks two lies every ten minutes and assuming that we are all average persons, does that mean we have no grasp over the truth? The 'truth', we assume is unadulterated and glaringly intimidating and so to make ourselves more comfortable, we like to embellish upon it, dress it up to suit our various needs and purposes. To exaggerate is human nature and so we must come to terms with the fact that there is no black and white and that when it comes to telling a story or sharing an experience, we may only grapple with shades of grey.

Creative non-fiction has taught me that there are beautiful shades of grey to express with. After all, life in black and white can hardly be called 'colorful'. Black is the absence of all color whereas white is the overlapping of different shades until no color speaks out individually. This is exactly what creative non-fiction has inculcated in me; a sense of individuality that resonates from my heart on to the page. Write the 'truth' but at the same time, dress it up in words, bedeck it with metaphors and adorn it with only delicate tinsels of falsehood until it appeases the aesthetic literary sense while holding to visible shards of the 'truth'.

I have always been hesitant with writing fiction—tell the audience tales spun entirely from the imagination and they will lap them up, losing touch with reality yet still hungry for more. To deceive with words and tales is an art in itself but what about the self that lurks behind and out of sight behind the very words that she/he has crafted? Fiction writing is but a mask—to write about the self, to step out boldly on to paper and claim proudly 'yes, this is me' has been a liberating experience for me and I find my pen glued to paper with a direct line to my heart, spinning out memories and experiences and decking them appropriately for public display.

I decided a long time ago that I wanted to write the 'truth' about society. Fiction is perceived as 'not true', non-fiction is almost always seen as 'dull' and not appealing to more imaginative individuals. Creative non-fiction for me is the perfect balance between the imagination and reality.

> Creative non-fiction is all around us and can be applied generously to other academic spheres. Online journals, blogs, magazine entries etc. are all examples of creative non-fiction—they just need to be tucked behind the label of this new genre. I recently did a report for another course (Leadership and Personal Development) and I wrote a personality profile in a creative non-fiction format (Literary Journalism) and needless to say I found it liberating to add a spark of creativity to an otherwise dull personality analysis.
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> I do not believe that I learnt new skills—rather I was able to polish already present, rather tarnished ones and as I mentioned before, found harmony between reality and my imagination. Skills in writing come with practice and writing in this genre has been a liberating and a rather useful experience and I hope to continue in this genre as I progress academically.
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> It has been a pleasure taking this course. (S. Jabeen, personal communication, December 20, 2011)

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These comments show that the students did find writing in this genre to be refreshing, empowering and liberating. I expected this because that was how I felt myself when I took graduate courses in creative nonfiction in Canada and the US myself for the first time. In Pakistan students are so used to being dictated to, that it is a pleasant surprise to discover the power that comes with writing like this. Thinking for oneself; questioning established dogmas; avoiding clichés, sentimentalism, sensationalism, self-pity and hypocrisy—all these are required if one is to write in this genre. A particularly interesting case was that of a student who kept asking what he could write about because his own life was not sensational enough, and therefore--he thought--not worth writing about. When he was asked to write a memoir he enquired if he could write about a friend's experience because it was more extraordinary that anything he himself had ever experienced. When writing a piece of literary journalism, he started by first thinking of writing about starving children in Africa. It took a while for him to realize that the art of creative nonfiction consists in making the ordinary, extraordinary by infusing it with one's *own* sensibility—not a borrowed one—and that sensational, melodramatic writing is in fact bad creative nonfiction. Finally, for his literary journalism piece he looked out of his car at the roads of Lahore, and found subjects for his essay.

Students in the class had complete freedom to choose their topics, though they had to present a first draft and get it approved before they wrote a full paper on it. They wrote on a variety of topics under the sub-headings of

memoir, personal essay, literary journalism, nature essay, and the science essay. For memoirs, they wrote about coming of age in Pakistani society; siblings; childhood incidents; family gatherings and travels and memories of lost family members. For the personal essay they wrote on topics as diverse as writer's block; feelings of alienation; rootlessness; a pet rabbit; freedom; existential angst; acting and nonconformity. For literary journalism, one student submitted an original piece on Lahore's culinary delights written in the form of a play, complete with a chorus; another wrote on the SOS Village in Lahore; still another on light pollution. There was an essay on child sexual abuse; another on the Lahore zoo; one on the current energy crisis in the country, and still another on Imran Khan's historic rally in Lahore. There was also a particularly moving one on being an intern at Shaukat Khanum Memorial Cancer Hospital in Lahore.

As is obvious from this list, students entered whole-heartedly into the spirit of the course and wrote about the subjects they found interesting or significant. I would like to add one comment from the anonymous course evaluations given at the end of the course that speaks for itself:

> Creative Nonfiction introduced me to a generally overlooked genre of literature and amply demonstrated how everyday experiences and thoughts can be transformed into a work of art. More importantly, the course guided me to a fuller understanding of myself. The tools of reflection, self-reflection and recording of happenings and thoughts that it requires one to employ are invaluable in helping one attain a particular sort of self awareness. I hope I continue to use these tools and keep writing non-fiction. (LITR 236 evaluations, Zambeel, LUMS, December 2011)

From the above comments it can be seen that the students who took this course enjoyed an easy command over the English language. It would have been hard for them to express themselves had they not been so at home with it. Students who are not as fluent in the language will not be able to manipulate it to suit their writing needs. Nevertheless, students with minimal language skills should not lose heart because competence in language can always be improved.

Discussion

A limitation of this study is that it is confined to LUMS and the personal data I draw on for background is about a decade or two old. Things would be clearer if one could survey the leading educational institutions in, say,

Lahore today and find out what teaching practices are being followed there. I conducted a somewhat similar survey in 1996 and wrote an article in a leading local English language newspaper about it. The article was published in *The News on Sunday* and was entitled: "Why Can't We Speak Fluent English?" For the article I interviewed practicing English teachers and students at some of the major colleges and universities in Lahore and found that many students felt estranged from and uncomfortable with the English language. They felt that they could not use it to express themselves and relied on ready-made notes to get through exams. Needless to say, no critical thinking or self-growth is possible under these circumstances. Judging from social conditions and my recent re-acquaintance with the academic climate in Pakistan, I suspect that things have not changed much since the 1990s.

There is another dimension to be considered in advocating personal voice in writing in the educational institutions of Pakistan. Speaking in political terms (something one can unfortunately not ignore in these times), students at Pakistani schools and colleges do not have enough opportunities for self-expression. I taught a pre-set course in Writing and Communication (that I did not develop myself) at LUMS at the same time as I taught Creative Nonfiction, and it was enlightening to see what kinds of topics the students chose when they were given the freedom to do so, which was only a couple of times during the semester. They wrote about being under too much pressure to perform well at school and college; they talked about the identity crisis they faced; they talked about their confusion and anger at the current security situation in their country. Students in typical writing courses such as these are hardly given any opportunity to write about their own concerns and are relieved when they can do so. In addition, Pakistani youth today are terribly confused and bewildered. They see chaos and hopelessness on all sides and they don't know what is going to become of them and their country. The least we can do as educationists is to listen to them; to give them an opportunity to voice the dilemmas that occupy them. Education in Pakistan must develop a connection between what is taught and what is lived by our younger generation. I would like to argue for the use of creative nonfiction as reading material in first year composition courses. I believe that students can write good academic essays and argumentative research papers using those materials, and gain a lot more in terms of personal fulfillment than they do now.

Conclusion

In this study I have attempted to show that the personal and the political are not very far apart in today's academic world, if the word "political" is taken

to mean real life issues confronted by ordinary people. As information technology makes texts available to ever greater numbers of people around the globe through the internet and social media, and as universities struggle to cater to an ever growing number of students from diverse backgrounds, the very nature of academic study is changing. It is becoming more inclusive and reaching out to the public more than ever before. Therefore, instead of a disconnect between the students' lived experience and the material they study at college, we need to strive for student engagement and empowerment through an articulation of their authentic voices.

In addition, an important implication of this study is that the humanities and the sciences need not always be binary opposites. Creative nonfiction makes it possible to bridge the gap between the life of the mind and the life of the physical universe, just like it bridges the gap between academia and real life. Pioneering programs like *The Program in Narrative Medicine* at the College of Physicians and Surgeons, Columbia University, and *Teaching the Narrative Power of the Law* at the University of Virginia law school are but two examples of how this genre is not only expanding the domain of English studies but is also undoing old binaries. It is time for educationists in Pakistan (and elsewhere) to realize the importance of this genre and start utilizing its potential.

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Challenges of Multimodal Analysis in Dialogic Television Genres: The Phenomenon of Interruption

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1. Introduction

In this paper, we focus on one heterogeneous category of turn shifting: the phenomenon of *interruption*. Starting from the notion of *superposition* of speech by several speakers, we suggest a new definition of interruption and we establish its variations, which give an account of the complexity of the *superpositional phenomena*. These phenomena can be interruptive (as interruption and its variations) or not (as overlaps). While *interruption* is a semio-communicative process of stopping the intervention of the speaker who has the floor, *overlap* is the superposition of turns or interventions by two or more speakers (but the intervention of the speaker who has the floor is not interrupted).

Superpositional phenomena are intrinsically difficult to perceive and capture, and this problem is compounded in polylogal interactions (those with more than three speakers) that are captured through the medium of television, in which we have only one audio channel and are subject to the angle of the camera and the perspective of the show producers.

Debate-style talk shows are characterized by frequent overlaps and interruptions (in comparison, for example, with parliamentary debates, in which the turn management is well fixed) and thus present a potentially rich source of data for Discourse Analysis.

The present study is among the very first studies to explore those complex phenomena within televised debate and thus aims to illustrate the methodological challenges of annotating, transcribing and analyzing interruption in televised content from a semiodiscursive, interactional and multimodal perspective, and to suggest potential solutions.

This work is conceived in six sections. Firstly, in "2. A three-level approach to discourse", we present our theorical framework. Secondly, in section "3. Interruption: defining and category proposal", we suggest a new definition of interruption and we show its variations. Thirdly, we introduce our purposes around the structure and the behaviour of interruptive phenomena in

section "4. Research questions and goals". Fourthly, in "5. Methodology: challenges on the multimodal annotation", we describe our *corpus* and show the difficulties and decisions maded for annotationg and transcribing superpositional phenomena, in particular, interruption and its variations in a polilogal interaction. Fifthly, in section "6. Analysis", we present an example of kinesic study of the interrupted speaker and its synchronization with the interrupter speaker. Finally, in "7. Conclusions and considerations for future research", we present our conclusions and suggest new ways of treating superpositional phenomena in televised productions.

2. A three-level approach to discourse

The present study falls within the framework of Discourse Analysis (henceforth DA), an interdisciplinary field which draws upon theories from anthropology, philosophy, sociology, psychology, communication sciences, semiotics, semiology, pragmatics, sociolinguistics, psycholinguistics, and ethnography, among others. Such interdisciplinarity is essential because the questions linked to speech cross the set of these social sciences. Stubbs (1987) describes discourse analysis as attending to the interactive and intersubjective dimension of language use, through the study of real data as opposed to constructed data. Discourse analysis entails the study of language (spoken or written) beyond the limits of the sentence, the consideration of the relations between language and society, and the interactive properties of daily communication.

We started from a broad theoretical perspective, the semiodiscursive approach (Charaudeau, 1997 and 2000) which enables us to place our analysis within a precise situational framework, thanks to the concept of *genre*.

In addition, since our corpus is polilogal, we turned to two communicational groups of approaches. On one hand, we turned to approaches focussed on the mechanics of conversation and interaction: Conversation Analysis (Sacks, Schegloff and Jefferson 1974; henceforth CA) and the interactional approach of conversation (Kerbrat-Orecchioni 1990, 1992, and 1994). On the other hand, we resorted to multisystemic or multimodal standpoints of human communication such as studies of kinesics and speech (Kendon, 1987; McNeill, 1992; Poyatos 1994; and Torregrosa, 2010), and situationnal analysis from the pragmalinguistic approach (Bañón 1997).

In the following sections, we go into detail about the theoretical communicational approaches we are based on.

2.1. The semiodiscursive approach: the contract of genre

One of the approaches to discourse is a semiodiscursive approach. Communication is one of the ways that language is manifested. Discourse is a social interaction by means of which individuals share values, attitudes, and knowledge, molded by the society and the culture in which a linguistic and communicative act and event (*interaction*) takes place.

Semiolinguistics considers the conditions surrounding a communicational linguistic event. These conditions are articulated by the notion of *genre*. In fact, when communicating, there are certain rules or rituals that individuals are supposed to follow and these are the ones that determine the notion of *contract of genre* and that let us analyze linguistic production.

From this point of view (Charaudeau, 1997 and 2000), the typology of the discourses, as complex acts of communication and discursive products, is neither closed nor homogeneous, but depends on the situation of *communication*. A situation of communication is defined by the answers to the four questions which constitute its components: who, what, for and how: the identity of the participants, the themes, the objective and the specific stage or physical device. These elements determine the specific conditions of any discursive genre (cf. 5.1.).

This is why, in order to analyse interruption, we decided to study the discussion genre *talk-show* whose aiming is the confrontation of opinions and appreciations of the speakers, as it happens in the debate. From the perspective of semiotics in mass media, television talk shows are dialogical genres (such as round tables or press conferences) because they essentially focus on speech as a dynamic force used in confrontation and dialogue with others (Cebrián, 1992). In particular, we focused on a football talk-show, in which the interactional climate is informal and familiar.

Once determined the nature of a discursive situation, we can study its interactional aspects, therefore we focused below on approaches around the mechanics of conversation.

2.2. Interactional conversation analysis

In order to analyze the conversations that occur within this specific television genre, we turned to CA, which is sociological and ethnometodological, and to the interaccionist CA, which is pragmatic and discursive. CA aims to identify, decode, and catalogue speech organization and systematic structures in spontaneous conversations and in the diverse array of contexts in which dialogue occurs. Although this discipline is associated with ethnomethodological studies such as that by Sacks, Schegloff and Jefferson

(1974), we approach it from a broader perspective, without abandoning the social dimension and the notion of *interaction*.

This is why we join the interactional approach (Kerbrat-Orecchioni, 1990, 1992, and 1994) that draws on both discourse analysis and pragmatic theories, such as those of speech acts. Therefore, all discourse is a collective construction and an interactive production, entailing three postulates: *allocution* (the existence of an addressee different from the speaker), *interlocution* (speaking as a means of exchanging opinions and proposals), and *interaction* (alternation between a speaker 1 and a speaker 2). Speakers become, therefore, *interactants*.

Interlocution and interaction constitute pertinent concepts for our analysis because in the exchange of proposals by several speakers, interruption signifies a borderline example of turn-taking.

2.3. The multisystemic human communication analysis

In our study, we concentrated on the external dialogism (Authier-Revuz 2012), that focuses on the external features of dialogue and considers that speakers not only verbalize thoughts, but talk to their addressees with their gaze, body, intonation and through their selection of mechanisms to communicate and ensure the attention of their addressees. Thus during interactions, multiple modalities such as speech, gesture, gaze, and posture are combined in complex ways and for this reason we consider communication and interaction as multisystemic and multimodal. Following Torregrossa (2006, p. 1), multisystemic human communication is an exchange of complex messages, through a combination of physical and somatic channels organized and structured with the sole aim of communication.

These semiotic systems (speech, gesture, gaze, and posture, among others) form the *basic triple structure of communication* (Cosnier and Brossard, 1984; Poyatos, 1994; and Viallon, 1996): the verbal or linguistic material; the prosodic and vocal or paralingusitic material; and the kinesic material. They named them *verbal*, *paraverbal* and *nonverbal*, but we prefer the categories of *lingusitic*, *paralinguistic* and *kinesic* to avoid prioritizing the *verbal* material over other dimensions of communication. Linguistic material includes the phonological, lexical and morpho-syntactic units. Paralinguistic material includes prosodic and vocal features such as breathing, intonation, pauses, intensity, cadence, articulatory, and vocal characteristics. Finally, kinesic material consists of kinesics, such as co-speech gestures and proxemics.

Multimodal research mainly considers how speech (in particular prosody)

and gestures co-occur. Birdwhistell (1970), founder of the study of kinesics, was the first to notice the relationship between gesture and speech and how speakers tend to adopt similar positions when interacting. Kendon (1987) established a temporal correlation between gestural and intonational phrases, which was built upon by McNeill (1992) in his taxonomy of co-speech gestures. Condon (1982) studied the synchronization between gestures and speech, by means of the technique of microanalysis by photograms, and found that the limits of the gesture units fell within the limits of the speech units in a rhythmical correspondence he called *autosynchrony*. In addition, he observed that speakers move in a synchrony with the other co-speakers, and described this *interactional synchrony* or *intersynchrony* as a rhythmic dance in which one speaker accompanies the flow of the speech of the other speaker with bodily movements.

Kendon (1987) explained how is structured and organized the kinesic phrase: the stroke of a gesture co-occurs with the stressed syllable. This phase is preceeded generally by a preparation phase and succeeded by a retraction phase. Sometimes, the stroke of a gesture can be held: the holding phase.

McNeill (1992) retook the work of Kendon and suggested a typology of gestures that denominated "the continuum of Kendon": *gesticulation*, *language-like gestures*, *pantomimes*, *emblems* and *sign language*. Gesticulation is nonstandardized and simultaneous to speech. Language-like gestures correspond to a type of similar gesture to the gesticulation, but they are different from them because they can replace speech. Pantomimes occur without speech and describe the iconic form of objects or action. Emblems have an exact verbal equivalent in each language-culture and take place with or without speech. Finally, sign language constitutes a standardized sign codification.

Within gesticulation, McNeill distinguished between *iconic*, *deictic* and *metaphorical* gestures that are illustrative and make reference to some objects, concepts or locations, *versus* another type of gestures, named *beats*. Iconic gestures describe the action expressed by a verb; metaphorical gestures represent an abstract idea; and deictic gestures indicate time or location. However, beats, also denominated by Efron (1941) *batons*, are movements that mark the rythm of speech and constitute fast movements of arms, hands, wrists and fingers in coordination with the rate of pulsation of speech. Although the synchrony with speech is not always exact, we distinguish two phases in these movements: up-down and right-left. Nevertheless, in iconic, deictic and metaphorical gestures there are three phases: preparation, stroke (and sometimes holding), and retraction.

These phenomena influence the dynamics of turn taking which forms the basis of all interaction and let us observe.

3. Interruption: defining and category proposal

Taking account of our theoretical bases, in this section we suggested a category definition of interruption starting from a specific theoretical framework. Our main propose was that *interruption* entails an initial period of discursive simultaneity between the speakers involved in the interrupting process: interruption can not exist without superposition.

The phenomenon of interruption is controversial. Ethnomethodologists such as Sacks et al. (1974) differentiate between *overlap*, which takes place in a *transition relevant point* (henceforth TRP), or one where the turn could switch between parties, and *interruption*, which begins in the course of a turn. Interactionists, such as Kerbrat-Orecchioni (1990), distinguish between *overlap* (violation of the coordination of turns), *interruption* (rupture of a turn), and *intrusion* (conversational transgression by an illegitimate speaker). Ferguson (1977) further identifies *silent interruption,* when the speaker truncates his intervention, usually with vocalic lengthenings and without overlapping. Nevertheless, Bennett (1981) argues that overlap and interruption are different categories: *overlap* is a descriptive category the analyst uses to describe the structure of a conversation, whereas *interruption* is an interpretative category and depends upon the analyst's subjective judgment.

3.1. Theoretical distinctions

After evaluating various approaches from CA (Bañón, 1997; Gallardo, 1996; Tannen, 1983), we established two distinctive criteria.

First, we determined a difference between a *turn without propositional content*, such as backchannels or hesitations, and a *turn with propositional content* or an *intervention*, or a turn that contributes to the topic development of the interaction, as in Fig. 1.

A: (…) c'est vrai / mais là ce week-end ils se sont plantés à Monaco C: **ah ben (*rires*) oui** A: parce que:: vous qui:: qui étiez pas copain avec BaNIde (…)
Translation: A: it's true, but this weekend they [the French football team *Lille OSC*] lost the match at Monaco C: oh (*laughs*) yes A: because you, you were Banide [AS Monaco FC's football manager]'s friend (…)
xxxx: backchannel turn xxxx: intervention

Figure 1. Types of turns: backchannel turn (underlined) *versus* intervention (in grey)

Second, we defined what exactly is a TRP (Gallardo, 1996; López et al. 1999; Portes and Bertrand 2005) and we considered that the intra-turn pause constitutes an active element of the intervention. Consequently, the intra-turn pause (Butterworth, 1980; Cantero, 2002; Gallardo, 1993; Garrido, Machuca and De la Mota, 1998; Maclay and Osgood, 1959; Quilis 1993) is not always a TRP if we consider that it is a full and respiratory pause (Duez 1982), both paralinguistic and kinesic: the speaker "moves" to get a running start for speaking; through this movement we see that a speaker wants to continue his intervention.

This consideration of the intra-turn pause as a dynamic element of the intervention let us conclude that the interruption cannot exist without superposition.

3.2. Overlap *versus* interruption and its variations

With regard to the delimitation of the superpositional phenomena, we established the distinction between overlap and interruption starting from the concept that we decided to name *abruption*, that is, cut.

We differentiated between *overlap* (or non-interruptive superposition) and *interruption* (or interruptive superposition). In the former, there is no abruption of the first speaker's intervention, while in the latter there is abruption, which may be semantico-pragmatic and sometimes syntactic. Figs. 2 and 3 illustrate the differences between overlap and interruption.

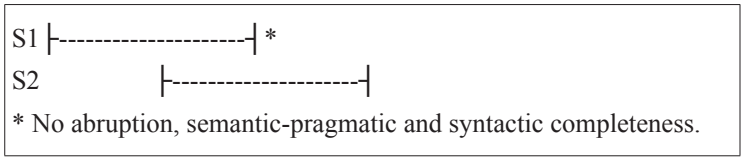


Figure 2. Simple overlap between two speakers
(S1 = overlapped speaker; S2 = overlapping speaker)

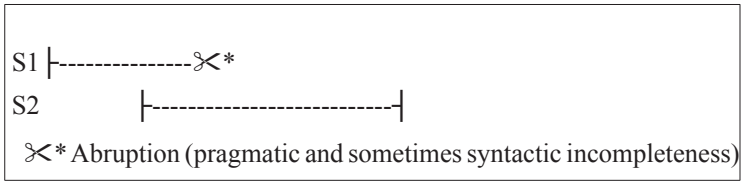


Figure 3. Simple interruption between two speakers
(S1 = interruptee or interrupted speaker; S2 = interrupter speaker)

From here, we created five variations of this phenomenon: *silent interruption* opposite to *silent auto-interruption*; *auto-interruption*; and what we consider one of the greatest contributions of this work, *quasi-interruption* and *delayed quasi-interruption*. These two last are a hybrid between overlap and interruption. We named all these categories *interruptive phenomena* opposite to overlaps, as we present in Fig. 4.

Superpositional phenomena	Overlap	
	Interruptive phenomena	Interruption
		Silent interruption
		Silent auto-interruption
		Auto-interruption
		Quasi-interruption
		Delayed quasi-interruption

Figure 4. Superpositional phenomena

Ferguson (1977) denominated silent interruption an interruption without superposition that takes place during a full pause, that is, when the speaker who has the floor is interrupted when utters a full pause. Following Watts (1991), there are two types: *petering out* and *cutting in*.

> *The term "silent interruption", which was originally coined by Ferguson (1977) and also used by Oreström (1983), was criticized (…). On the one hand, it is not at all clear that we are always dealing with interventions here, and, on the other, it begs the question of how the ongoing speaker*

has perceived the second speaker's verbal behaviour. Since it serves as a convenient shorthand term, however, I will continue to use it.

Two types of "silent interruption" are in evidence in the data. On the one hand, we note that speakers who do not complete their ongoing turn but allow another speaker to take over. In this case, as French and Local (1986), point out, the speaker's volume level decreases significantly. I shall therefore suggest that the ongoing speaker deliberately allows her/his turn to peter out in the hope that someone else will take up the initiative. Examples of turns petering out may be found as apparent "silent interruptions", but it may also be the case that the next speaker, knowing that floor space is becoming available, intervenes before the last past of the ongoing speaker's incomplete turn.

The second type of "silent interruption" consists in the intervener waiting for a pause or encoding difficulty in the ongoing speaker's turn and the entering. I shall call this type of "silent interruption" cutting in. Clearly this type of verbal activity may be interpreted positively or negatively. In the case of a negative interpretation, the ongoing speaker is very likely to perceive the intervention as an interruption. (Watts 1991: 129)

On the one hand, we decided to name *silent interruption* the cutting in type. It takes place when the interrupter speaker takes advantage of a vowel extension or a full pause (a TRP) of the intervention of the speaker who has the floor, as we present in Fig. 5.

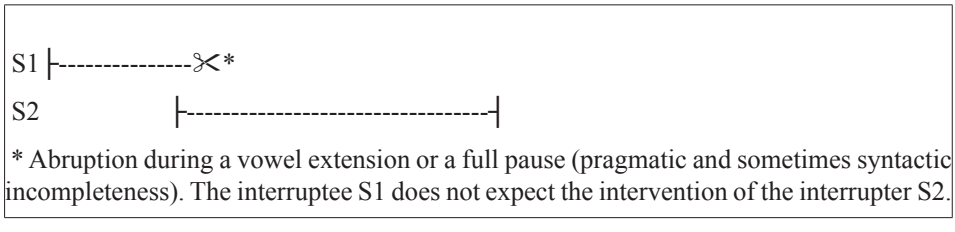


Figure 5. Silent interruption
(S1 = interruptee or interrupted speaker; S2 = interrupter speaker)

On the other hand, we denominated *silent auto-interruption* the petering out type. The speaker who has the floor decides, during a vowel lengthening or a full pause, to stop its intervention and he lets another speaker intervene.

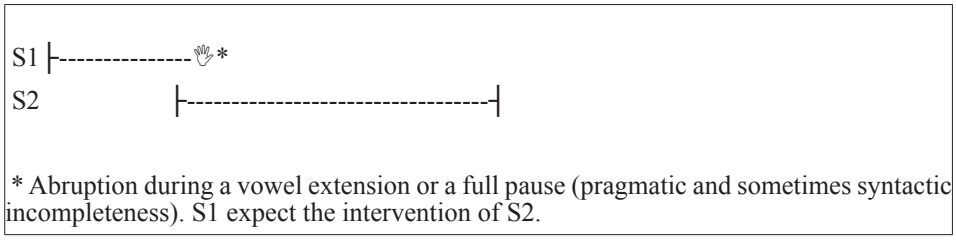


Figure 6. Silent auto-interruption
(S1 = auto-interrupter speaker; S2 = speaker who takes the floor)

In this sense, auto-interruption corresponds to a statement that the speaker who has the floor decides to interrupt. In this case, while the speaker S1 sees his interlocutor S2, he decides to stop, as we present in Fig. 7.

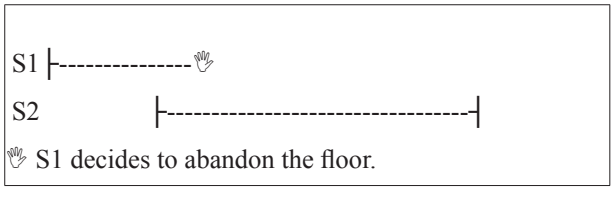


Figure 7. Auto-interruption

However, in the case of quasi-interruption, S1 speaker is obstructed by a S2 speaker or more speakers. This obstruction causes a short abruption in his intervention, a brief interruption. S1 is not totally interrupted and, after the abruption, he continues his intervention taking account of what the quasi-interrupter S2 said in his brief intervention, as we present in Fig. 8.

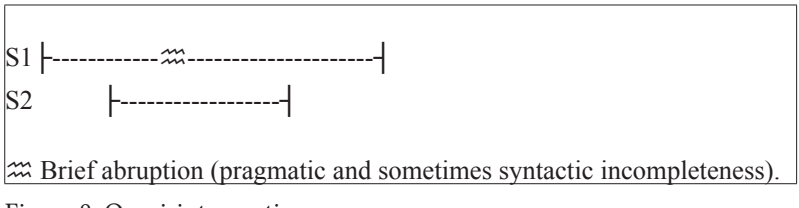


Figure 8. Quasi-interruption

Thanks also to kinesics and breathing, we observed what we named delayed quasi-interruption. It occurs outside the superposition, but the intervention of the quasi-interrupter is overlapped. In these cases, S1 does not react

inmediately as in quasi-interruption, but takes account of what S2 said after the superposition, as we show in Fig. 9.

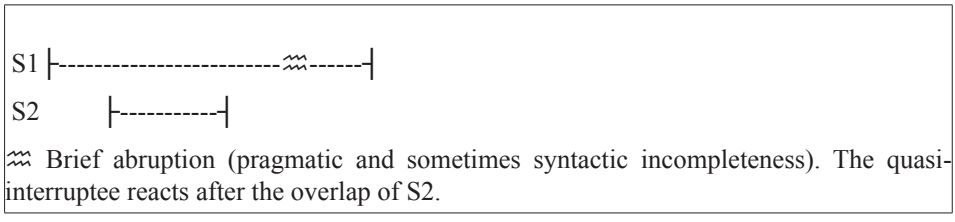


Figure 9. Delayed quasi-interruption

Once established these categories, we wondered about the characteristics of the kinesic behavior of the interrupted speaker. We turned to studies on the interrupted gestures (Arechederra 2012) or suspended (Elwys 2007) *versus* held and aborted gestures. We considered the possibility that the pause intra-turn of respiratory type is a hybrid category between the paralinguistic one and the kinesic one.

4. Research questions and goals

Taking account of our theoretical bases and of our defining suggestions around interruption, we considered three research questions: what does the interruption consists of and how is the behaviour in the kinesic dimension. This is why we organise our analysis in the study of the verbal microstructure of the interrupted intervention and the kinesic behaviour of the interrupted speaker, as well as the synchrony between the interrupter and the interruptee.

Our main purpose was to describe how the phenomenon of interruption operates. As we said above, our first assumption is that interruption is a complex phenomenon which carries out us to consider that interruption does not exist without superposition and that, thanks to the reconsideration of the TRP, we can affirm that there are variations of this phenomenon (cf. 3.2.).

Our second objective is to examine the degree of systematicity of the kinesic behaviour of the interrupted speaker. Our first assumption was that the abruption of speech is parallel to the kinesic abruption of the interrupter speaker: we think that gestures can be frozen (or interrupted) or maintained, or aborted. Our second assumption is that the abruption can be kinesic and paralinguistic, as in respiratory pause, when the speaker

continues his movement to go on with his intervention. In the same way, we think that there is a correlation between gesture and breathing. Our last behavioural assumption is placed on the level of intersynchronization between the interruptee and the interrupter, an imitative dance between them.

On the basis of the categories we suggested above, we present below how to delimitate and transcribe superpositional phenomena and the problems linked to this process.

5. Methodology: challenges on the multimodal annotation

Television talk shows generally involve more than two speakers, so we face a polylogue, or more precisely in our sample *corpus*, a hexalogue. Following Kerbrat (2004, p. 3), polylogal communication occurs in communicative events "which gather together several participants, that is, real live individuals", and in which the phenomena of overlap and interruption become increasingly complex.

Polylogue has been examined relatively less than dyadic or tryadic communication, and thus poses more methodological challenges. In this section we describe the complex process of annotating and transcribing interruption in two dimensions, verbo-vocal and kinesic, concerning several speakers.

5.1. *Corpus* description

Our work focuses on an extract of the weekly talk show "*On refait le match*" which airs on the French station *RTL Télévision* and discusses European-level football. The extract aired on the 11th of April, 2011 and has a duration of 20'14". In this interaction, identities (the presenter-moderator and the habitual guests, all journalists) confront opinions about the loss of the French team *Lille OSC* in Monaco and the tie of the *Olympique de Marseille* at home. The main purpose is to entertain and engage viewers. The stage device is arranged as shown in Fig. 10.

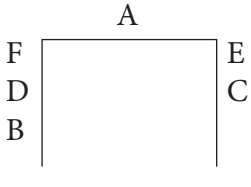


Figure 10. Stage position of participants

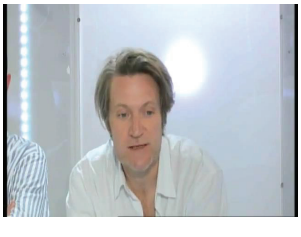
A: Eugène SACCOMANO

B: Régis TESTELIN

D: Vincent MACHENAUD

C: Gilles VERDEZ

E: Érik BIELDERMAN



F: Hervé PENOT

5.2. Challenges of multimodal annotation of television interactions

To analyse interaction, the crucial first step is to represent the phenomena of interest. This entails both *transcription,* the orthographic or phonetic representation of the verbal information that we perceive, and *annotation,* the labeling of all additional information such as prosody, gestures, and gaze;

however, the boundaries of these two types of representation are somewhat unclear (for example, some prosodic information can be included in the transcription, or marked on separate tiers from the verbal information).

Multimodal annotation of human communication faces the necessity of encoding many different types of information from different domains. Acoustic analysis, phonetics, and prosody annotation is often done using speech-analysis software like Praat (Boersma & Weenink, 2009) or WaveSurfer (Sjölander & Beskow, 2010). Studies of gesture and other modalities (e.g. Bigi, Portes, Steuckardt & Tellier, 2011; Blache et al., 2010), now rely on higher level systems such as Anvil (Kipp, 2001) or ELAN (Brugman & Russel, 2004). These tools are generally used to analyze communication occurring in controlled experimental conditions where speakers rarely overlap and where, if overlap occurs, they can be recorded in separate channels, through individual microphones or cameras.

Audiovisual interaction in mass media is rarely studied from the multimodal approach, particularly with regard to phenomena like overlaps, for several practical reasons. Firstly, it is difficult to evaluate verbo-vocal aspects of overlaps and interruptions because audio material is available only through one channel; since we can't separate the vocal interventions of the different speakers, it's not possible to create an exact transcription of overlaps with more than two speakers or to accurately calculate F0 values or intensity with standard speech-analysis software. Secondly, studying gesture is complicated due to non-alignability, and to our partial vision of the participants: we are subject to the angle of the camera and to the perspective of the show producers.

5.3. Methodological decisions

For the reasons above and after consideration of the angles of the camera, we decided to focus on the linguistic interrupted structure and on the gesture features of the intervention of the interrupted speaker (henceforth the *interruptee*) because we did not always have access to visual information of the interrupter speaker (henceforth, the *interrupter*).

5.3.1. Annotation of linguistic superpositions

To identify interruption with overlap following the above parameters, we used ELAN to delimitate and annotate all sounds and noises made deliberately by speakers while another speaker is speaking. These include speech and vocal aspects (such as interjections, laughter, coughing and breathing) as well as noises made by hand movements, page turning, etc.,

as shown in table 1 and Fig. 11. Annotation process was realized in French.

Phenomena			Description
VOCAL AND ACCOUSTIC ELEMENTS	LINGUISTIC	CHEV.	*Chevauchement de parole* Overlap by two or more speakers
		CHEV. CONV. PARAL.	*Chevauchement de conversation parallèle* Overlap through p arallel conversation between two or more speakers
		INT.	*Interruption* Interruption between two or more speakers
		INT. SILENCIEUSE	*Interruption silencieuse* Silent interruption between two or more speakers
		AUTO-INT. SILENCIEUSE	*Auto-interruption silencieuse* Silent auto-interruption by one speaker
		AUTO-INT.	*Auto-interruption* Auto-interruption by one speaker
		QUASI-INT.	*Quasi-interruption* Quasi-interruption between two or more speakers
		QUASI-INT. RETARDÉE	Delayed quasi-interruption between two or more speakers
	PARALINGUISTIC	CHEV. RESP.	*Chevauchement de respiration* Breathing overlap by two or more speakers
		CHEV. TOUX	*Chevauchement de toux* Cough overlap by two or more speakers
		CHEV. SIFFLET	*Chevauchement de sifflet* Snort overlap by two or more speakers
		CHEV. RIRES	*Chevauchement de rires* Laugh overlap by two or more speakers
NON VOCAL AND ACCOUSTIC ELEMENTS		CHEV. BRUIT	*Chevauchement de bruit* Noise overlap
		CHEV. MUS.	*Chevauchement de musique* Music overlap
		CHEV. REPORT.	*Chevauchement de reportage* Video feature overlap
KINESIC ELEMENTS		CHEV. GEST.	*Chevauchement gestuel* Overlap by one or more speakers through gestures with linguistic or interactive function and meaning (in some cases, deictics): affirmation, negation, management of the floor by the moderator or gestures of speakeing attempt.

Table 1. Annotation categories

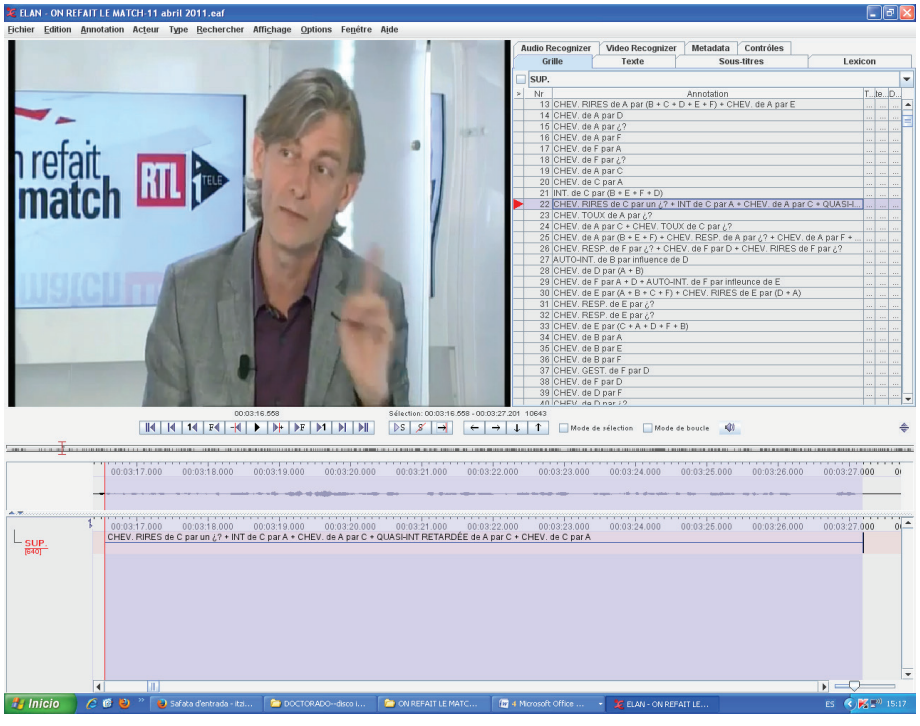


Figure 11. Annotation of overlaps using Elan
(video information on the left; annotations on the right; annotation delimited at the bottom)

5.3.2. Linguistic transcription

We transcribed interruptions mainly using conventions developed by Tusón (1995) and Gallardo (1993). We used colors to mark multiple and complex overlaps or interruptions and their variations as in Table 2 and Fig. 12. Transcription process was originally presented in Spanish.

<table>
<tr><td colspan="3">Current orthography without capital letters (French)</td><td colspan="2" rowspan="12">Linguistic material</td></tr>
<tr><td>(xx…)</td><td colspan="2">Non understandable speech</td></tr>
<tr><td>(xx)
(xxx)</td><td colspan="2">Non understandable speech (number of syllables)</td></tr>
<tr><td>interjection</td><td colspan="2">euh, hum, mh, ben, pff (in French)</td></tr>
<tr><td>Word troncation</td><td colspan="2">Transcrip-</td></tr>
<tr><td>A:</td><td colspan="2">Speaker A</td><td rowspan="7">Turns and interventions</td></tr>
<tr><td>[ ]</td><td>Superposition at the beginning or at the end of an intervention or turn</td><td rowspan="2">Each superposition is presented in coulour order: yellow [], green [], blue [], pink [], red [], and grey [].</td></tr>
<tr><td>[< >]</td><td>Superposition in the middle of an intervention or turn</td></tr>
<tr><td>==</td><td colspan="2">Latching</td></tr>
<tr><td>“</td><td colspan="2">Interruption and silent interruption</td></tr>
<tr><td>I</td><td colspan="2">Auto-interruption and silent auto-interruption</td></tr>
<tr><td>h</td><td colspan="2">Quasi-interruption</td></tr>
<tr><td>6</td><td colspan="2">Delayed quasi-interruption</td></tr>
<tr><td>/
//
///</td><td colspan="2">Short pause (less tan one second)
Middle pause (between one and two seconds)
Long pause (more tan two seconds)</td><td rowspan="2">Intonation (pauses)</td><td rowspan="5">Paralinguistic material</td></tr>
<tr><td>¿ ?</td><td colspan="2">Question</td></tr>
<tr><td>::</td><td colspan="2">Vowel lengthening</td><td>Sound duration</td></tr>
<tr><td>MAYÚSC.</td><td colspan="2">Emphasis, stress</td><td>Intensity</td></tr>
<tr><td>(italics)</td><td colspan="2">Physiological phenomena: (breathing), (cough), (laugh), (vocalizations), (breathing) or (babbles)</td><td>Vocal aspects</td></tr>
<tr><td>(italics)</td><td colspan="2">Gestures with linguistic function: affirmation (asentimiento) or negation (negación)</td><td colspan="2">Kinesic material</td></tr>
<tr><td>(italics)</td><td colspan="2">Noise: (hit), (turning pages)</td><td colspan="2">Noise</td></tr>
</table>

Table 2. Proposal of transcription conventions

[LUD-FR]

22 CHEV. RIRES de C par un ¿?_ + **INT de C par A_** + CHEV. de A par C_ + QUASI-INT RETARDÉE de A par C_ + CHEV. de C par A_

C: (…) il rentre et marque un but et en plus il s'en prend au public marseillais et moi [je vous dis quand vous vous en prenez au public marseillais vous avez **[BEAU**-*]]

¿?: [(*toux puis rires*)]

A: [[il] s'en prend PASSIVEMENT / [au public marseillais <C: quoi passivement>]] / d'ailleurs il le regarde fixement [(*resp.*) il ne l'insulte <C: ¿et ça c'est passif ?>] pas / ((euh)) BEN OUI

C: ah bon ben d'accord / [non non <A: AH OUI>] / il j- j- il aura du mal à continuer à l'om

* beaucoup

Translation :

[talk-show code]

Number of the annotation and its content (interruption by A and suffered by C, in green; overlap by C and suffered by A, in blue; quasi-interruption by C and suffered by A, in pink; overlap by A suffered by C, in red)

C: he enters and he scores a point and furthermore he gets angry with the public and I tell you: when you get cross with Marseille public, you have a l*

¿?: (*cough and laughs*)

A: he gets angry with Marseille public calmly

C: calmly!?

A: in fact, he looks at the public intently, he doesn't insult him

C: and this is calmly?!

A: so... yes

C: ok, no no

A: yes

C: he will have problems to continue at the Olympique de Marseille

*a lot

Figure 12. Example of transcription of the annotation 22 in Fig. 11

5.3.3. Prosody and gesture anotation

Because of the difficulty of obtaining accurate analysis of prosody when only one audio channel is available, we considered not to analyse prosody.

Corcerning gesture, although in previous studies (e.g., Arechederra, 2012) gesture features were encoded following the conventions in Poyatos (1994) or Birdwhistell (1970) or McNeill (1992), the decision was made not to annotate gesture features in the present study, due to the difficulty of encoding these features when we are subject to the angle of the camera. This is why we decided not to annotate gesture, but analyse it from multiple photograms (cf. 6).

6. Analysis

In our analysis we aimed to show how is the interrupted structure and how the interruptee react when interrupted. We show two cases below: kinesic abruption and the intersynchrony between the interruptee and the interrupter.

In the first case, we carried out an analysis of the interrupted microstructure and we showed that, in the purely linguistic plan, the six superpositional phenomena had concrete characteristics which reinforce our defining proposal (cf. 3.2.). We presented our analysis starting from the verbal abruption, which takes place in several degrees (in ascending order): overlap (minimal degree of verbal abruption); quasi-interruption and delayed quasi-interruption (medium degree of abruption); and interruption, silent interruption, silent auto-interruption and auto-interruption (maximum degree of verbal abruption). We treated the autosynchrony of the body behaviour of the speaker interrupted.

In Fig. 13 , we show an example of analysis of the behaviour of the interruptee C (transcription is provided in Fig. 12).

a) when he breathes before uttering “vous avez beau” [00:03:18.690]

b) when he utters “vous” [00:03:19.190]

c) when he utters the syllable “vez” de “avez” [00:03:19.490]

d) when he utters “beau-” [00:03:19.770]

e) when he aborts his gesture [00:03:20.434]

Figure 13. Example of transcription of the annotation 22 in Fig. 11

In this example, speaker C is interrupted by the speaker A in “beau” (“a lot”, truncated in its first syllable). Initially, we face a problem: in French “beau” can be the adverb of the expression “avoir beau” (however + verb), so the abruption would be as direct complement. Nevertheless, the kinesic configuration could indicate that “beau” corresponds to the first syllable of the word “beaucoup” (“much” or “a lot”), so the abruption would concern

a noun phrase, since “beaucoup” works as noun determinant “beaucoup de + noun” (a lot of + noun).

Then, speaker C begins a beat gesture with the left arm and index when breathing for uttering“beau” (cases a, b, and c). Next, the stroke of the gesture is aligned with the syllable “beau” (case d). From here, it seems that C begins to realise a retraction of the gesture. He freeezes this gesture and then he holds it while he changes the position of his head.The gesture is aborted (case e), frozen and holded in a new gesture of abort (case f). Immediately, we loose the shot of C because the camera goes to the interrupter A.

In the second case, in the same example above, we present the synchrony between the gestures and movements of the speakers. This intersynchrony can have the component of imitation. The interruptee, C, took part realising a beat with the right forearm and index. Immediately, when the interrupter A realises the pause after “passivement”(cf. fig. 12), we lose the camera shot of C and the camera films A (the interrupter). A, in his interrupting intervention, is also realising a beat just as the interruptee, but with his left forearm and index, as we show in Fig. 14.

Figure 14. Imitation intersynchrony

In this case, the interrupter A imitates the interruptee C: the interruptive process can give rise to an imitative dance between the implied speakers. Since we have shown, the synchrony of movements gives rise to a kinf of dance, sometimes rythmical.

7. Conclusions and considerations for future research

In this work we focused on the challenges of multimodal description and analysis of non-controlled environment interaction in a television talk show, in which prosodic and gestural annotation is subject to the restrictions of the channel. We also focused on the added difficulty of studying very complex phenomena like overlap and interruption in polylogal interactions.

Starting from a three level description of communication, we defined the notion of interruption and its variations, and we showed how we annotated, transcribed and considered its verbo-vocal and kinesic features. Our analysis revealed that interruption is mainly synchronized. With regard to the behavior of the interruptee, we wondered about his systematicity and we formulated the assumption that the verbal abruption is parallel to the kinesic abruption, assumption that we confirmed.

This kinesic abruption autosynchronized operates mainly through the total interruption of the gesture (frozen gesture) and we can find other types of abruption of the natural development of a gesture, like the gestural holding and the abortion of gesture after the verbal interruption. This conclusion confirms the conclusions of our previous work (Arechederra, 2012) in which we had observed a synchronization speech-gesture. In the same way, gestural abruption can be more or less abrupt according to the degree of abruption of the word in the interruption.

Finally, we wanted to circumscribe the behavior of the interruptee by the analysis of inter-synchronization between this one and the interrupter. We concluded that, in the interruptive process, synchrony exists. We noticed a component: the imitative dance between the interruptee and the interrupter. This is why we highlight that the imitation can play a certain part in the interruptive process. This conclusion also confirm the conclusions of our work already mentioned (Arechederra, 2012) in which we had highlighted that the gestures of the speakers implied in the interruptive process are intersynchronized and become even systematic, and give rise to a dance.

Although we were unable to carry out accurate microanalysis of prosody and gesture in the present study, we offer two potential solutions for further research. Firstly, to resolve the problem of having the speech of one speaker isolated, we aim to analyze the segment of the interrupted intervention before the moment of overlap of the interrupter, using Praat, in simple interruptions with no more than one interruptee and one interrupter. Secondly, we aim to adopt a more precise description of gesture by focusing on interactive gestures (Bavelas, Chovil, Coates, & Roe, 1995) of the interruptee that mark turn-taking and establish its limits (i.e., the limits of the gestural phrase) within or outside of the intervention.

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Discovering Cultures Developing Intercultural Awareness among Foreign Language Teachers

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1. Introduction

As Unsworth, Bang and Medin (2010, in Claus-Ehlers 2010: 353) state: "culture as such can have a tremendous impact on learning in the school environment". The authors claim that the way culture and its various aspects are understood by teachers and learners significantly affect both groups. In this sense, the so-called ways of knowing culture provide learners with the opportunity to expand their background knowledge and evolve later on. What is more, there seems to be a need for multicultural education and the development of culturally-based curricula. These alternatives to regular curricula are said to engage language learners in familiar ways of thinking and knowing since different learners encounter the classroom environment with different styles and strategies for learning.

When teaching foreign languages, teachers should consider the characteristics of languages, the role target culture plays in teaching, language teaching in specific, the role languages play in the cultural expressions one makes, and the role the teaching materials, tools and techniques to be used. These materials, tools, and techniques, as McKay (2003) states, all have differing and important impacts of language acquisition. Nowadays, due to the multitude of choices concerning culture teaching materials, tool, and techniques, the biggest challenge for language teachers is to make the right decisions when deciding what to use during language learning process. In order to fully use the positive impact target language culture may have on learners' linguistic progress, language teachers should become fully aware of the possible benefits it brings to the foreign language classroom. The predominant aim of the study was to find out the extent to which English language teachers acknowledged the importance of incorporating target language culture in the language classroom.

2. Methodology

The study was a part of a larger scale research and included forty-eight

senior high-school teachers of English. Altogether, forty three female teachers (89.6%) and five male teachers (10.4%) took part in the study. When it comes to the age of English teachers, the majority (n=44) of the respondents were between twenty and thirty years of age, whereas the remaining four teachers aged between thirty one and forty. Teachers taking part in the study were of a young age, which may have influenced their teaching experience. The next characteristic included in the description of the participants was their level of education. Among the participants taking part in the study, only four teachers (8%) graduated from M.A. studies in English as a Second Language and had their pedagogical training fulfilled. The remaining group of participants graduated from B.A. studies in English as a Second Language (2%), or there were in the process of working on their M.A. thesis in English as a Second Language (90%). Preponderance of respondents (93.8%) were teaching only for five years, whereas only three respondents (6.2%) had their teaching experience over six years.

The data for this study was collected with the use of a questionnaire in Polish, designed for foreign language teachers. It took about thirty minutes to complete the questionnaire. Most of the questions were close-ended with either yes/no, arranging, choosing or Likert scale type queries. The survey was anonymous and started with introduction containing information concerning the aims of the questionnaire. Section One, was a biodata questionnaire administered to collect basic information about the participants of the study. All of the questions included in this section were close-ended items. The first demographical query concerned the gender of the respondents and was followed by a question asking about participants' age. The next set of questions was related to teachers' professional characteristics such as teaching qualifications and their working experience. Section Two was aiming at describing foreign language teacher and the process of target language culture teaching. In the first query, teachers were to arrange the main aims of foreign language teaching from 1 to 10, where 1 was the least important and 10 was the most important teaching aim. In the following question, teachers were to choose three teaching priorities. The next question expected the respondents to choose three roles performed by teachers in the classroom. In the next set of questions teachers were supposed to arrange nine culture teaching goals starting with 1 for the least important and 9 for the most important goal. The ultimate query expected teachers to choose three typical problems while teaching target language culture.

3. Results

The initial question in Section Two tried to identify the essential aims of teaching English as a foreign language. For all the answers means were calculated and 10 was maximum score to obtain. Out of all the options, *communicating without obstacles* (8.21) was chosen as the most important goal of language education, followed by the *development of language skills* (7.33). *Developing learners' enthusiasms* (7.10) was selected as the third in importance and *teaching the elements of target language culture* (5.64) as forth. The fifth in importance was *teaching languages for future professional reasons* (5.44), which was just slightly higher than teaching foreign languages in order to *read and watch movies* (5.17). The next two aims of language education comprised of the *development of language skills* (4.54) and the *development of openness and tolerance*. *Using linguistic knowledge while learning other subjects* (3.35) was selected as the penultimate aim, whereas, *the development of cultural identity* (3.29) was the least important aim of language education according to English language teachers.

The next question focused on teachers' priorities in their everyday work and included six options. Teachers were supposed to choose three they identified most with. *Fulfilling the syllabus* turned out to be important for forty two teachers (87.5%), similarly to *having good relations with learners* which was important for thirty six teachers (75%). The participating teachers have also considered *developing knowledge about outside world* (66.7%) important while teaching a foreign language, but they were undecided when it came to *coping with outside world*. Here the results were almost even. Twenty three English language teachers (47.9%) considered it important, whereas, twenty five educators (52.1%) saw it as unimportant. Two of the least important teachers' priorities included *practical knowledge concerning language* (12.5%) and *developing enthusiasm among learners* (10.4%).

The priorities depicted in the previous question were closely related to the theme of the following query, which focused specifically on the roles language teachers performed in the classroom. Respondents had to select three roles that best described them in their everyday teaching practice. The two most popular roles turned out to be *facilitator* (89.6%) and *presenter of target language culture* (79.2%), followed by a rather traditional roles of *controller* (66.7%) and *assessor* (54.2%). Surprisingly, the three least popular roles among the respondents turned out to be rather alternative teacher's roles of *helper* (45.8%), *motivator* (37.5%) and finally *guide* (27.1%).

Once the essential teaching priorities were established, respondents had to ascertain the significance of nine selected culture teaching aims, by

placing them in the order importance starting from 1 which meant the least important teaching aim to 9 which stood for the most important teaching aim. The maximum score to obtain was therefore 9.0. After quantitative analysis of the results and calculating the means it turned out that *providing information about everyday life and customs* (6.33), as well as, *developing skills useful in coping with intercultural contacts* (6.21) were chosen as the most important teaching aims, which were followed by such teaching goals as *providing information concerning values and beliefs* (5.75) and *developing tolerance and openness* (5.37). There was, however, very little difference observed in results between the next three teaching aims, namely *familiarizing learners with various forms of culture* (4.94), *providing information about history, geography etc.* (4.75) and *encouraging deeper understanding of native culture* (4.10). The last two popular teaching aims pointed by English language teachers included *developing empathy towards other cultures* (3.94) and *encouraging reflection on cultural differences* (3.63).

The last question in Section 2 concerned with possible problems teachers may encounter while introducing the elements of target language culture during English language lessons. According to teacher's responses, *overloaded curriculum* (95.8%) was considered to have been the foremost obstacle while teaching culture. It was followed by *lack of didactic aids* (68.8%) and *lack of methodological background* (52.1%). Furthermore, *measuring intercultural competence* posed as a problem for 43.8% of English language teachers. *Learners' negative attitude* was considered as an impediment only by 25% of the respondents and what seems to be a promising perspective for teaching culture in the language classroom, only 14.6% of English language teachers considered themselves as *not competent* enough.

4. Discussion and Conclusions

Not surprisingly, effective communication turned out to be teachers' predominant aim of language education since Communicative Approach seems to be still strong in Polish schools. Furthermore, the form of the final exam encourages foreign language teachers to direct their teaching efforts to communicative aspect of language. Unfortunately, in many cases effective communication is understood as being able to 'send the message across' through using very basic and grammatically unstructured language, which is why teachers often deliberately decide to neglect grammar and pronunciation since, in their opinion, without these sub-skill learners will still be able to communicate. Additional feedback for such teachers' behavior comes from the previously mentioned, final exam, which contains a significant number of close-ended items and in its spoken part requires

from learners very basic knowledge of English. In the written part of the exam, as long as the learners include the required information (date, place, name), they receive points.

The same applies for the oral part, where learners describe pictures according to pre-learned schemata and take part in trivial situation which do not require for them to use any complicated structures or vocabulary to pass. All in all, foreign language lessons transformed into extensive exam preparation meetings during which learners are not taught the language but have their exam skills developed. From author's own experience and discussions with teachers, it is very discomforting to see that so many teachers in Polish schools forgot that basic knowledge of language may be sufficient to express basic needs; however, without proper grammatical knowledge and pronunciation learners will not progress and their linguistic and communication skills may prove to be ineffective when trying to express more complex ideas or thoughts.

The above described situation seems to correspond with the second teaching aim chosen by the respondents, namely development of language skills. On the one hand, it seem natural to assume that language teachers develop language skill; however, in my opinion, such a choice is, to some extent, also the outcome of teachers' 'final exam preparation' approach. Secondary school foreign language teachers focus on these skills which will be useful during the final exams. Their learners often practice selected types of writing such as letter writing or essays and learn how to describe pictures or are resented with fixed phrases to memorize and use during oral exam. Once again, language teaching is transformed into selective skill practice for the purpose of exam. The practicality of teachers' approach was also depicted in such aims as teaching language for professional reasons and for being able to read and listen in English.

It may be comforting that teachers valued learners' enthusiasms as one of the most important teaching aims. Undoubtedly, without learners' active involvement in the language acquisition process the results may prove mediocre. One way to 'spark' the enthusiasm of foreign language learners in to provide them with meaningful context while developing language skills. It may be done with the use of target language culture which is also highly valued, according to answers provided by teachers in the present study. It seems that teachers generally recognize the importance on including target language culture into their classroom practices; however, the other culturally oriented teaching aims such as development of openness and tolerance were not fully recognized by respondents. Development of cultural identity was chosen as the least important teaching aim along with development of openness and tolerance. As given above, language teachers

generally acknowledge the presence and importance of culture; however, they do not see the need to go beyond the elementary cultural knowledge containing geography, festivals, and stereotypical images of target language culture.

National identity is closely related with knowledge concerning native language culture and that may be the main reason for teachers' reluctant approach. Ironically, a similar situation happens while looking at teachers' linguistic competence. From researcher's own experience and observations it seems that foreign language teachers have rather extensive knowledge concerning target language grammar, at the same time having very insufficient knowledge concerning Polish language equivalent. The same applies for culture teaching where teachers despite being Polish, often know a lot about English culture festivals and celebrations, but they have rather limited information about typical Polish traditions or their comprehension is rather superficial. For many foreign language teachers, history lessons or Polish language lessons rather than English language classroom are the right place to develop Polish national identity.

Learners' attitudes toward other cultures received a similar reception from the respondents. Language teachers seem often unaware of the natural advantage of their subject in developing learners' positive attitudes towards members of other cultures and changing the existing stereotypical views. If so, teachers seem to forget that 'interdisciplinary paths' which aim at integrating various subjects, exist in secondary schools and that CLIL becomes more and more popular in Polish educational context. Maybe this is why teaching aim related to using English in other subjects such as biology or chemistry, did not receive sufficient recognition from teachers. These findings are even more disappointing, due to the fact that the study included young teachers, some of whom were still English Philology students and with their courses in American and British culture and literature, they seemed as natural emissaries of the target language culture in their English language classrooms. Their work would be even more rewarding and easier when taking into account positive attitude most of the learners have toward English language.

For overwhelming majority of respondents, the most important priority was to make sure that all the topics included in the syllabus would be covered during their lessons. Although, a lot has been said about teachers' autonomy and their individual influence on what happens in the language classroom, many teachers still are skeptical and cautious when it comes to making autonomous decisions and prefer to focus on making sure the syllabus will be fulfilled so that the headmasters and the educational authorities will have nothing to complain about the curriculum. This attitude

is reflected by previously described educational aims and the way teachers taught foreign languages in secondary schools. Regardless of what teachers plan to do with the syllabus, they need to cooperate with their learners for the mutual success of both. It is therefore essential that for so many teachers participating in the survey, having good relationship with learners is a significant aspect in their everyday work. Developing partnership with learners seems especially vital in secondary education where learners are old enough and mentally ready to share the responsibility for their learning. Teachers who are able and willing to create such relationship with their learners may become successful in their work.

Equally important in effective language teaching was the next priority related to 'developing interest about outside world, and not just for the intercultural purposes'. It appears that teenagers today are often completely uninterested in the world that surrounds them. It is even more disheartening when one considers the easiness learners have in accessing information and the multitude of devices that can be used to obtain up-to-date information. Paradoxically, the more accessible the world around us is the less we are interested in it. It is teachers' obligation to make their learners more inquisitive about the outside world because only then will they be able to grasp all the intricacies of the language they learn. Culture creates the most meaningful context for language and allows the learners to comprehend fully all the changes and modifications that happen within the target language. Inquisitiveness makes learners realize not only the cultural context that exist parallel to the language they learn but also the practicality of the language use in that context. If learners become aware of the existing world around them, it will be easier for the teachers to show them how to manage in their future life. In contemporary education learners are looking for these subjects which have some practical application and reject these subjects with no application. It is common practice to perceive foreign languages more as a set of skill useful in the outside world rather than a typical school subject. Often learners expect their teachers not only to teach them the subject buy also to present them with skills and knowledge useful outside classroom. Taking all the above into consideration, it is rather surprising to see language teachers valuing practical skills and practical language knowledge so low in the hierarchy of teaching priorities.

In the previous query, developing learners' enthusiasm was third in the order of importance. This time, the same teachers located it o the very bottom of the priority list. Such inconsistency is difficult to explain unless, teachers, to put in colloquially, may not 'practice what they preach'. They recognize the main teaching aims, but do not put them into practice in their daily teaching routine. Maybe because educational theory and

everyday teaching practice often do not match. Taking a more traditional approach, it can be said that school is an institution largely made up of clear-cut roles. Learners are expected to work as the teacher may require, to give attention, to keep reasonably quiet, and to be proper when talking to a teacher. All these means a degree of subordination to and distance from the teacher. The researcher strongly believes that a teacher is expected to control, instruct, guide, help, and discipline pupils. He or she is expected to teach, using the same methods as past generations, and any deviation from traditional practices was discouraged by supervisors or prohibited by countless education laws and regulations. Thus, many teachers simply stood in front of the class and delivered the same lessons year after year, becoming professionally burnt out and growing weary of not being allowed to change what they were doing. Many teachers today, however, are encouraged to adapt and adopt new practices that acknowledge both the art and science of learning. They understand that the essence of education is a close relationship between a knowledgeable, caring teacher and a secure, motivated learner. Which is why it was hardly unanticipated to learn that teachers saw themselves as facilitators. Teachers realized that classroom was not all about them and their way of thinking. They understand now that it's about leading their learners to a new understanding within themselves. Their responsibility is not to tell; it is to stimulate thinking, encourage exploration, make associations. "When the teacher first meets his/her class, the matter of motivation must receive his/her primary attention. The success of the teacher depends on how well he/she can arouse the interests and motivation of pupils. He/she will manipulate the class-room situations in such a way that pupils are induced to pursue their goals vigorously and enthusiastically" (Bhatia, 2001).

If selecting 'facilitator' as the most popular role turned out to have been quite expected, selecting 'presenter of target language culture' was rather astonishing. When asked about teacher's roles, educators usually choose either traditional roles or they point to more alternative responsibilities. There exists a possibility that respondents' were biased by the main theme of the questionnaire, however if not, the results are very promising and allow to hope that in their everyday teaching practice, teachers deliberately introduce elements of target language culture while teaching English language. Assuming the responsibility of presenting learners with target language culture may not be just beneficial for the learners, but for the language teachers as well. In order to perform such role, teachers must become active in searching for new information concerning target, as well as, native language culture. Such behavior may result in increased teachers' awareness and change in stereotypical perception of other cultures. By becoming cultural ambassadors, teachers will become more aware of the

meaningful context it provides for the language they teach and may not only show their learners that language and culture naturally coexist, but also more openly and consciously develop learners' tolerance and openness towards otherness.

The next two roles do not exclude similar teacher's behavior, however, they are more traditional in nature. The synonyms for the word 'traditional' include: old, historical, customary, conventional, but also proper, established and correct. Most of these words could be used to describe they way in which languages were taught in Polish educational context. It is nicely described by Nunan (1996: 65), who compares such traditional, 'linear' language learning to construction of a wall, which is erected 'brick by brick' and the role of the learners is to get these linguistic bricks in the right order. Language teachers who are perceived as controllers and assessors, are responsible for providing learners with the right 'bricks'. In contemporary language classrooms teachers more frequently adopt new, more unconventional roles, however, traditional roles are still useful, expected by language learners and are still assumed by language teachers, as they organize the learning process and make it more purposeful and meaningful.

In Polish educational context many learners prefer teachers to take control and make all the necessary decisions. It is important to realize, however, that this control is not necessarily the most effective role for the teacher to assume. Indeed if he/she wishes the students to use language in any way, then control will have to be relaxed since if all the language used is determined by the teacher learners will never have the opportunity to learn properly. Kumaravadivelu (2006: 44), points out that "teaching however purposeful cannot automatically lead to learning for the simple reason that learning is primarily a personal construct controlled by individual learner". Hence language teachers can maximize learning opportunities by involving learners in the learning process because teaching and learning are collaborative in nature, which is why it is important that teachers recognize more alternative roles of 'helper', 'motivator' or 'guide'. Although, they were not fully recognized by language teachers taking part in the study, it is important to make teachers realize that being a teacher is not about choosing one role over another, but rather how to meaningfully link many roles together.

The penultimate question analyzed specific teaching goals related to culture teaching and not surprisingly teachers focused mainly on providing learners with information about everyday life and customs. Such information are usually included in language coursebooks and during lessons stereotypical perception of target language culture, although sometimes creates superficial

images, makes it easier for the learners to comprehend 'otherness'. It seems that also language teachers feel more confident when teaching about stereotypical elements of target language culture. Additionally, respondents' attention was directed towards preparing learners for intercultural contacts which is in accordance with communicative approach to teaching languages, where apart from communicative competence, teachers should also develop learners' intercultural competence.

Apart from tangible aspects of culture, teachers also catered for intangible concepts such as values and beliefs, as well as, tolerance and openness. While teaching such elements teachers have to be very careful not to offend learners' system of values and beliefs and not to impose their point of view. Such situations require from educators increased awareness and cultural sensitivity, but if conducted properly, they may result in development of learners' intercultural awareness and sensitivity. The results pointed to one worrying outcome, namely the fact that teachers did not devote too much time for encouraging learners to reflect on the cultural differences. Only by 'compare and contrast' approach learners can reflect not only on the target language culture, but also on their own culture. One of the undisputable benefits of developing intercultural awareness in simultaneous development of awareness concerning not one but two cultures.

The final question examined potential problems teachers may encounter while introducing target language culture in their classrooms. It came as no surprise to find out that for majority of teachers overloaded curriculum was considered as the main problem in teaching culture. It is rather disappointing because it is the teachers themselves who decide what to teach and what to omit. In other words, teachers create curriculum so it should not be seen as an obstacle in teaching culture. Other popular reasons were also surprising because Polish schools are well equipped and teachers can incorporate a variety of tools and aids while teaching culture. Furthermore, teachers should not complain about lack of methodological background because during their studies they attend courses in British and American history, culture, literature, as well as, life and institutions, not to mention 300 hours of teacher training. Teachers also pointed to learners' negative attitude towards target language culture which may be seen as challenge not as a problem. Learners' attitudes towards English are generally positive and educators if design their lessons thoroughly they should not have problems with implementing culture into their syllabus. It was comforting to find out that only low percentage of respondents considered themselves as not competent enough.

Taking the above presented results, one can come to the conclusion that foreign language teachers generally acknowledge the importance of target

language culture in foreign language acquisition process. They are aware of potential benefits of incorporating it into language learning and are willing to make an effort to place culture in their language courses. Although, teachers point to certain culture teaching challenges, they are enthusiastic about combining language and culture teaching into one unified and meaningful entity. If language learning is to be meaningful and effective, teachers have to become aware of potential benefits teaching culture brings, the most important being introduction of natural and meaningful context for language acquisition. Through culture learners will see that language is not just another school subject, but a very useful tool in communication between cultures and nations.

As it has already been mentioned, culture in the foreign language classroom provides a meaningful and motivating context for language acquisition. It is therefore, of primary importance for teachers to include selected elements of target language culture into their teaching practices. The results of the study described above seem to indicate that teachers are generally aware of the culture significance in the language acquisition process. However, the study included only senior high-school teachers with little teaching experience. It would be therefore useful and interesting to find out the opinions and beliefs of more experienced educators from other types of schools. Furthermore, the study focused entirely on one language. Maybe teachers of other foreign languages have a different approach to teaching culture in their classrooms. Finally, investigating the culture based content of foreign language coursebooks as well as finding out more about the effectiveness of selected culture based resources could turn out beneficial for foreign language educators.

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Cultural Memory in Literary Translation: Symmetry/Asymmetry

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1. Introduction

The complicated intercultural and interlingual process of literary translation traditionally implies two main universal mental information operations – analysis and synthesis (Retsker, 1974; Vinogradov, 2001). In other words the scholars and translators speak about the original information of the text decoding and then recoding in the target textual information. The ways of decoding and recoding information are determined by volume and characteristics of the information. The information presented in a literary text can be characterized as complex integrative and multilevel information which combines different types of information – cognitive, aesthetic and cultural. Scholars are aware of the fact that cultural and aesthetic types of information are interdependent types as cultural information can perform (and usually does perform) the aesthetic function (the main function of a literary text). Cultural information is usually neighboring the cultural memory, implying one of the external parameter of human memory which has temporal and social aspects as well as social tradition and communication (Assmann, 1992).

The main task of the present article is to describe the forms of conveying cultural memory in the original literary text and the ways of preserving such types of cultural information in the secondary text in the process of literary translation. Cultural memory is a symbolic form of the transmission (broadcasting) and mainstreaming of cultural meanings that go beyond the experience of an individual and represents the most significant past of a definite cultural group or the whole nation. In the specialist studies, cultural memory is defined as a collective phenomenon (Halbwachs, 1968) or as a collective memory (Warburg, 1992). Cultural memory is characterized as the supra-individual mechanism for storing and sending messages (texts) and generating the new ones (Lotman, 1992). Cultural memory, which uses as a repository different myths, fairy tales, legends, folk texts and literature, is not an individual experience of a person, and is inherited from previous generations (Jung, 1964). The success and

credibility of the results of cultural memory studies depend on finding an effective research methodology which can be applied within the context of studying this informational phenomenon found in texts (oral and written) present within one language and culture and in the more complicated situation of the text (mainly written one) translation into another language and culture. This research is mainly focused on cultural memory reflected in literary texts.

Lotman (1992) considers texts not to be mere passive repositories of constant information, for they are generators and not warehouses, and, in turn, memory is not also a mere passive repository of culture, but is a part of its text-forming mechanism. Lotman believes that culture and memory are closely interrelated and interdependent phenomena, since the space of culture can be defined as a shared memory space where meaningful cultural texts are stored and updated.

Cultural memory is cultural information, but information which undergoes the procedure of understanding and conservation in the mass consciousness. The significant literary texts of a definite culture and literature are defined as cultural capital and belong to the cultural and textual grids (Bassnett & Lefevere, 1998) of a definite culture. Such texts undoubtedly possess a certain (significant) amount of cultural information and cultural memory determining the cultural indication (belonging) of a text along with the source language. As was mentioned above the translation of a literary text includes the decoding (analysis) and recoding (synthesis) of a source text information by a translator into a target text. The reconstruction of cultural memory in a secondary text (target text) has a relative and asymmetrical nature as the source and target cultures do not share identical or similar cultural memory.

2. Methodology

Reconstruction of the cultural memory of the original text in the secondary (translated) text is considered in the context of one of the key categories of contemporary translation studies that is the category of symmetry/ asymmetry. Understanding the phenomenon of symmetry both in natural phenomena, and in art dates back to the times of Antiquity. Ideas of symmetry (proportionality) go back to the views of the ancient Greek philosophers and mathematicians, and are related to their studies on the harmony of the world. Ancient sculptors, painters and architects created their masterpieces in accordance with current canons of harmony and beauty which influenced the further development of the human civilization. Intensive scientific study on the category of symmetry corresponds to

the end of the 18th century, when symmetrical forms of natural crystals were discovered and described as a set of symmetry operations that produce symmetrical forms. Later it became clear that many of symmetry operations can be applied to describe biological systems. In many countries independent theories of mathematical symmetry appeared. They were limited mainly to geometric shapes and transformations affecting the mirror image of the planes. In the 20th century the method of symmetry became one of the most effective tools for theoretical studies in modern science, and the category of symmetry acquired the status of a universal scientific category (Urmantsev, 1974; Vernadsky, 1981).

One of the most famous works in this area is the study by H. Weyl (1983). A. Shubnikov and his followers have greatly expanded the concept of symmetry including the idea of definite transformation operations, which allowed the effective use of the concept of symmetry in various scientific fields and the category of symmetry to be applied, not only to scientific phenomena, but also to the phenomena of art. In 1972 the work by A.V. Shubnikov and V.A. Koptsik "Symmetry in Science and Art" (Shubnikov & Koptsik, 1972) was published in Russia and two years later it was translated to English (Shubnikov & Koptsik, 1974). The researchers consider the concept of relative equality of objects as the basis of the whole theory of symmetry and find that two objects can be equal to a number of specific characteristics, if both objects have these characteristics (1974, p.1). It is common knowledge that nature does not allow the existence of absolute equality between two objects separated in space and time. Finding objects equal implies, first of all, implementation of the comparison operation, which consists of comparing only the number of qualitative and quantitative parameters or characteristics of the objects to be compared (which makes any equality relative, not absolute) using the concept of measuring of equality and recognition a priori of the presence of a basis for comparison.

Following A.V. Shubnikov and V.A. Koptsik we use the concept of relative equality regarding certain features or a set of characteristics of the objects to be compared (1974, p. 2). None of the objects created by man or in nature (such as crystals, plants, living beings) ever achieved symmetry with a mathematical precision. But if we are aware that there are some deviations from perfect symmetry, we still believe the compared objects are symmetrical. In this case it is necessary to define the boundary between symmetry and asymmetry, as the study of allowed symmetrical imperfections indicates that even a certain degree of imperfections preserves symmetry whereas certain quantitative parameters can produce a quantum leap destroying symmetry.

Symmetry, regarded as the law of regular composition of structural objects

is similar to harmony and is considered to be one of the components of harmony while asymmetry is another important component of harmony. The whole aesthetics of scientific and artistic creativity is individual and rather lies in the ability of some people to experience aesthetic emotions while others do not (1974, p. 9).

A.V. Shubnikov and V.A. Koptsik consider symmetry as a structural law of integrated systems as well as a method to study structural regularities. There exists a certain isomorphism among symmetrical spaces (1974, p.307). The production of symmetrical objects is the result of symmetrical transformation which is the process leading to the conformity of figures (symmetrical elements) when they are reflected (1974, p.13). The concept of symmetry can be applied to objects that are composed of equivalents (in terms of relative equality), interrelated elements that form integral systems. By all means, following the ideas of A.V. Shubnikov and V.A. Koptsik we can speak not only about the symmetry of material objects, but also about the symmetry of systems of concepts and theories reflecting the structure of the real world.

Application of the expanded concept of symmetry in art is associated with finding specific equivalent relations between the elements of art substructures and finding groups of artistic automorphism, which retains a clear level of structural invariant. However, it is obvious that frequent application of the ideas of symmetry to the study of literature, poetry, and music theory is somewhat metaphorical (Caglioti, 1983), as happened earlier with the innovative idea of systematicity of language by Ferdinand de Saussure. The "real" and effective use of the tenets of the theory of symmetry will certainly get more interesting and will generate unexpected results in the area of humanities in general and linguistics and translation study in particular.

Being a sort of hybrid "art-science", literary translation and its main and "eternal" issues such as translatability and the unit of translation can be studied and described in the context of the universal category of symmetry. Considering theoretical and practical translation problems in the context of the theory of symmetry, it is possible to identify a number of terminological and conceptual parallels. The categories of isomorphism and transformation are considered to be universal. Both symmetrical isomorphism (parallelism of structures inside one text) and translational isomorphism (parallelism of structures of source text and target text) (Kazakova, 2002) are based on the concept of structural similarity. Procedures for symmetrical and translational transformations involve the creation of symmetrical objects based on the search of symmetric elements. As in the case of translation, we deal with language objects, and the establishment of relations of symmetry

between the original and translated texts implies, first of all, finding symmetrical language elements. These elements are traditionally found on linguistic levels i.e.: the phonetic, morphological, syntactic and lexical (the most obvious) symmetry of the original and secondary (translated) texts. Graphic (parallelism of written systems), aesthetic (parallelism of aesthetic systems) and conceptual (parallelism of cognitive systems) symmetry in translation can be attributed to a less-studied type of symmetry. Cultural symmetry in translation can also be defined as the neo-object of modern translation study.

In the case of successful translation (if the translation regardless of its quality, is acceptable), the original text and its translation become a coupled system-opposition, in which the object's binary system structure is in a certain type of relationship. One of these types of relationships is the relation of symmetry, and to be more precise, the binary relation of symmetry/asymmetry. Several types of translation symmetry/asymmetry have already been the objects of specialist studies of literary texts. The sound and lexical types of symmetry in Pushkin's poetic text ("Eugene Onegin") were described as the effective instruments of gaining equivalence and adequacy within the context of poetic translation (Razumovskaya, 2010a; Razumovskaya, 2010b). The hypothesis of primary (iconic elements of the original text) and secondary (translated) types of sound symmetry and the nature of relations between these types were depicted as the main poetic and aesthetic features of a source and target text.

Cultural symmetry/asymmetry of the original and the translation is objectively determined by similarities and differences of cultures, to which literary texts, participating in the process of its translation. The original text contains cultural information (cultural background and cultural semantics) – information about the main events, personalities, traditions, beliefs and everyday realities associated with the life of ethno-cultural communities. Cultural information can be internal ("our") and external ("their") and is focused on the material (things and objects) and spiritual (norms, values, rituals, symbols, myths, customs, and traditions) culture. When translating a literary text the translator is faced with two major problems: (1) to identify linguistic units that contain cultural information and memory and (2) to reconstruct this information/memory in the text of the translation. The perception of a literary text by a recipient is a cognitive and aesthetic activity. V.A. Pishchalnikova notes that the interaction between an author and a recipient of a literary text can be described as the relation of their conceptual systems: the greater the degree of overlap (intersection) of the conceptual systems, the more adequately the original text can be understood by a reader (a translator). When the conceptual systems of the

author and the reader (recipient) of a literary text do not coincide with the perception of a literary text and the aesthetic impression also takes place. But within this context, the perception of a text is primarily interpretative in nature and a text cannot be adequately understood, even leading to the complete distortion of its meaning (Pishchalnikova, 1992).

3. Results

In literary translation a unique type of translation is represented, in which the author of the text and the translator of the text are combined into one person. This is self-translation. In the situation of self-translation cognitive processes of the author and those of the translator occur in a single mental and linguistic consciousness, which determines a greater degree of symmetry and isomorphism of cognitive structures and translation. For the author- translator recognition of the cultural information of the original is not a translation problem. However, the author-translator must choose a translation strategy that will provide cultural and translation symmetry with the original in the aspect of perception of the translation by a foreign-language and other-culture reader. Since cultural information of a literary text is subject to fulfilling the aesthetic function of the text, the selected translation equivalents transmit cultural information/memory, serving an aesthetic function.

Among modern author-translators, a special place is held by J. Brodsky. Thematic polyphonicity of the poetry by J. Brodsky explains the presence in his texts of varied cultural information/memory which requires a selection of effective strategies to translate (Ruliova, 2000). In 1980 he published the poem "То не Муза воды набирает в рот..." ("To ne Muza vody nabiraet v rot…") and its' self-translation into English went under the title "Folk Tune". In a symbolic picture of a desperate parting of a lyric hero from his beloved a meaningful and familiar image of Russian history and culture is used – the image of the cruiser "Varyag". The cruiser was flooded by its own team during the Russian-Japanese war and became a symbol of masculinity, heroism and irretrievable ruin. So the meaningful image of "Varyag" is easily understandable and decoded by speakers of Russian and is used in the Russian original text by Brodsky. When choosing a translation strategy for the translation of culturonym *Варяг* / *Varyag* J. Brodsky refuses a traditional method of transliteration of proper names and replaces the nominative unit *Варяг* /*Varyag* unit with the unit *Tirpitz* – the name of the largest battleship of the German Navy in World War II, sunk in 1944.The general idea of a sunken warship and similar historical military background present "Varyag" and "Tirpitz" in a single image. The two warships were sunk forever, but have become symbols of heroism and

irrevocability of their time and culture. The translation by J. Brodsky allows the preservation of a significant allusion of the Russian original and makes it clearer to Anglophone readers and representatives of Western culture in general by replacing the well-known Russian idionym with the culturonym more widely known in Western culture. The substitution of culturonyms makes the texts by J. Brodsky involved in the process of self-translation more symmetrical from a cultural point of view. The Russian cultural memory is not preserved in the English translation. But the Western cultural memory is actualized in the translation variant and the aesthetic information is conveyed.

The text of the novel "The Master and Margarita" by M. Bulgakov is considered to be a storage of a great amount of cultural information/memory providing various interpretation possibilities for the reader and translator. The text of the cult Russian novel possesses broad and multi-level cultural space which converts its translation into a sort of "archaeological excavation" of cultural information. The cultural information/memory of "The Master and Margarita" was studied in several special works (Ivanshina, 2010; Sokolov, 2000; Yablokov, 2011). The text "remembers" numerous literary and religious images, historical events (described in precedent literary and religious texts), and images of real persons (writers, composers, criminals and members of royalty). The stored cultural information/memory generates the cultural polyphony of the novel. The author uses different ways of conveying such kinds of information: citations, allusions, Biblical names, proper names and toponyms of Moscow and Yershalaim.

The cultural information/memory is interrelated with the personal memory of the author in Bulgakov's text reflecting the events of Bulgakov's biography. A vivid example is the Ukrainian cultural information/memory. The Ukrainian culture occupies an important place and reflects the information about Kiev (the most important city in Bulgakov's life) which becomes the twin city to any city in his literary works. The original Russian text of "The Master and Margarita" and its numerous translations compose one of the largest translation attraction centers. An average foreign reader may not possess the detailed Ukrainian cultural information/memory. That is why translators often choose the explanatory translation strategy using footnotes and commentary. The forementioned can be illustrated with explanations of the etymology and meaning of Ukrainian fictional proper names (*Варенуха / Varenukha, Шпичкин / Shpichkin*) and Ukrainian real historic personages (*Grand Prince of Kiev Vladimir*) in the commentaries of the majority of English and Chinese translations (Eg.: Bulgakov, 1997; 1987).

Other examples of cultural information/memory reconstruction in

literary translation can be found in the translations of the olonkho texts (originally in Yakut) into Russian and other foreign languages. The history and practice of the olonkho texts translations were accompanied by the study of linguistic, poetic and culturological features of the original Yakut poetic texts (Bondarenko, 2005). A unique experience in translation, the study of the translation methods, techniques and strategies used, helped to create a reliable theoretical and scientific foundation and develop the theoretical basis of the translation of the Yakut epic texts into various foreign languages (primarily English). The relevance of these practical and theoretical trends applied to the study of the olonkho translation resides in the ability to combine and bring to the system the results obtained in the history of translation of the olonkho texts. The systematization of the results is done on the basis of the universal scientific principle of complementarity. It should be emphasized that in case of translation of the olonkho into foreign languages there was no long-term translation contact between native speakers of Yakut belonging to genetically different languages (Indo-European vs Turkic) and cultures (mostly Western), who do not have a common cultural past and do not have similar textual and cultural grids. As for the Russian culture, perception of specific Yakut culture presents fewer difficulties than for Western cultures because of long-term communication and translation contact between Russian and Yakut cultures in common geographic area (Eastern Siberia). Quite a number of Yakut lexical units and concepts of Yakut culture were borrowed into Russian language and culture during this long period of language and cultural contact. Therefore, elements of the Yakut culture are mechanically transferred to the Russian text. Thus, in most cases original cultural information/memory is preserved in a Russian translation (Yakut Heroic Epos, 1996). Nevertheless, taking into account the linguistic (phonetic, lexical, grammatical, graphic) and cultural asymmetry of the original and translated texts is of great importance. The different types of symmetry/asymmetry are reflected in the detailed description of specific semantic situations in the translations of the olonkho.

One of the major translation problems that makes it difficult to translate the olonkho into foreign languages is the translation of Yakut proper names, which is due both to the functional features of a proper name (real and fictional) in a literary text, and the language features of Yakut proper names. The majority of proper names in the olonkho texts are typical culturonyms bearing Yakut cultural information/memory. Proper names are traditionally translated using a number of techniques. Examples of transcription are as follows: Yakut *Элэс Боотур / Eles Bootur* is translated into English as *Eles Bootur;* Yakut *Айталыын Куо / Aytalyn Kuo* is substituted in English translations with the variants *Aitalyyn Kuo* and *Aitalyy Kuo;* Yakut

Айыы Уайнтай / Aiyy Uyantay – English *Ayii Usantai*. When translating into the Russian language Yakut realities are regularly transcribed: Yakut сэргэ / *serge* – Russian *сэргэ* (tethering post); Yakut *ыһыах / ysyakh* – Russian *ысыах* (summer festive occasion); Yakut *оһуохай / osuokhay* – Russian *осуохай* (a ritual circular dance with singing).These culturonyms as translation units can recall certain associations for Russian readers who can decode Yakut cultural information/memory in Russian translations because of their long cultural contacts with the native people of Yakutia. But for English readers, the Yakut proper names and realities usually represent a set of meaningless sounds (sometimes dissonant and unpleasant), which requires comments in English translation: the Yakut Өксөкү / *Erseku* (in Russian the variant *Ёксёкю* is found) in English turns into *Ekseku* and is explained as *a shaman bird with 2 or 3 heads;* the Yakut *абааһы кыыһа / abaasy kysa (a daughter of abaasy)* is usually explained as *the abaasy girl*. Another interesting example is the translation of the woman's name: in Yakut *Хаан Сарахайдаан* and in Russian *Хаан Сарахайдаан*. So Yakut and Russian variants have identical forms. In English translations two variants are found: *Haan Sarahaydaan* and *Khaan Sarakhaidaan* (in Yakut *хаан* means *blood* and Yakut *хан* stands for a royal title). Quite a productive way to translate such culturally meaningful units is through translation with the help of a cultural analogue or approximate translation. For example this fictional name is an analogue of another historical name of a real person of a different culture –Bloody Mary (the queen of England Mary Tudor, Mary I of England). That is why in the English translation the Yakut royal person is called in *Bloody Sarahaydaan* or *Bloody Sarakhaidaan*. In Russian the translation the variant *Кровавая Сарахайдан/ Krovavaya Sarakhaidaan* is found. More information about the ways of translating fictitious Yakut proper names can be found in a special work by a scholar and translator from Yakutia (Nakhodkina, 2012).

4. Conclusion

The content of a literary text can be defined as a heterogeneous information complex, which includes cognitive, cultural and aesthetic types of information. Cultural types of information undoubtedly neighbors cultural memory and are of multifunctional origin. Cultural memory is shared by the speakers of a certain language and unites these speakers in a cultural group. Cultural information/memory presented in a literary text can perform both a cognitive and aesthetic function – the dominant function of any literary text. Introducing the cultural information/memory of the original text in an interlingual translation is a prerequisite for creating high-quality translations that can be built into the cultural and textual grid of the target

language and culture. A certain lack of a common cultural information/memory with native speakers of the source and target language requires the use of certain effective strategies involving cultural substitution, cultural adaptation and cultural commentary of culturonyms of the source text, whilst reconstructing them in the target text.

A certain cultural convention allows us to overcome cultural untranslatability (the important part of the universal translation category of untranslatability), although absolute cultural translatability can not be achieved due to many objective and subjective reasons and factors. Conditional equivalence of the original text and the translation of the text should be viewed from the perspective of a universal scientific category of symmetry, which suggests full/partial/relative/negative cognitive, aesthetic, and cultural symmetry of cultural information/memory in the original and translation. The greatest difficulty for a translator is the creation of culturally symmetrical translation into genetically unrelated languages and cultures. The main translation strategies can be determined as adaptable (the cultural symbol is change but its main characteristics are preserved), explanatory (the explanations of a cultural symbol are provided in the translated text or in the translation commentary), substitutive (one cultural symbol is substituted with another one) or combined (when the strategies are combined). A translator's goal is to create a secondary text culturally symmetrical to the original one using a regular theoretic basis, positive practical experiences of other translators and the translator's personal cultural and professional experience. A certain degree of source-target asymmetry does not interfere with the dominant symmetry of a performed translation.

Using different strategies of cultural substitution, cultural adaptation and cultural explanation (commentary) depends on the degree of cultural differences between source and target language. The informational difference and discrepancy of the two texts involved in the process of literary translation can be generated by the natural cultural and language symmetry/asymmetry of both texts as well as the cultural information/memory reserve of a translator and his/her skills of reconstruction of such types of information in the "other" culture. The absolute symmetry of cultural information/memory in the original and the translation is practically impossible but the asymmetrical cultural information gap can be made smaller by using effective translation strategies of universal and individual origin.

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Research on the Teacher's Discourse in the Didactic Interaction

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Introduction

The language of the field of Education Sciences (Pedagogy) consists of words taken from the vocabulary of general language and specific terms of the scientific discipline. This mixture at the lexical level is a "threshold level" which refers to general referential realities and other specific fields of expertise of Pedagogy. It draws on the lexical and semantic variety offered by the general language system and is complemented by other terminology units consisting of procedures of word formation (morphology), expressions (syntax) and changes in meaning (semantics).

Sometimes the words of general language are usually specific and are then used in the language of education in a narrow sense. The opposite effect also happens: terms which, even though they are ascribed within the lexicon of Pedagogy paradigm, they become used in general language. The "popularisations" or specialisations which the voices in this specialised language acquire different degrees of semantic indeterminacy that make communication between specialists or between specialists and non-specialists more complex.

As the language of Pedagogy has general and specific terms, it is indispensable to know their meaning. In any didactic interaction, the communication process has to be fluent between the teacher and the students. Moreover, when talking with other professional we need to understand and be understood. Consequently, this chapter focuses on the analysis of the language of Pedagogy, paying special attention to the semantic changes some words and expressions have suffered. Therefore, specialists and non-specialists will be able to use the language properly, knowing the referential reality it relates to. Along the chapter a state of the art of semantic changes is provided through the overview of the teacher's discourse in the didactic interaction. Moreover, a classification of linguistic changes is shown with the aim of introducing the reader into the research on methodology**.** Finally, some conclusions are offered to realize how this language has evolved along time.

Overview of the evolution of the teacher's discourse in the didactic interaction

Despite the various classifications of semantic changes that have been proposed throughout history, for most authors (Ullmann, 1964; Trask, 2004, Carnoy, 1927) there are three types of semantic change (extensions, restrictions and displacements, and shifts or transfers), for others (Artigas, 1993-95; Hock and Joseph, 1996; Trask, 2004), two (extensions and restrictions). Significantly, many linguists (Ibid.) assign themselves to this second type in their analysis. They understand that most of the words, when they undergo semantic deviations, tend to expand or become more specialized units. Therefore, there cannot be a category of semantic change that may cope with all those terms, hardly analysable with semantic processes of acquisition of new inherent traits, or specification of those already existing.

In fact, words either amplify their meaning or restrict it. Indeed, there are many voices which have extensions and restrictions simultaneously and also shift their meaning to the notional field of other terms. In contrast, other authors (López, 1999) are more classical on the consideration of the type of speech that suffers a deviation in its meaning, and prefer to analyze them as if they were areas of a specialized vocabulary. In this sense, López (1999), even though he considers the classification of three types of semantic change proposed by Ullmann (1974), gives another name to this type. López prefers to speak of *area of common vocabulary*, *intersection areas* and *autonomous areas* which, depending on the type they are, belong to a type of language or another. So that, instead of words suffering from extensions, restrictions or semantic shifts, when it comes to classifying and differentiating between types of change, these authors understand that the words or also called voices from a linguistic perspective belong to a particular area of vocabulary and, on the basis of that membership in a specific area, they denote specificity, extension, and alteration in meaning.

However, it seems that the aspects that are most influential to the assignment are one of three types of semantic change provided in the classical typology by Ullmann (1974) and others are the causes or principles that have sprung up. In this sense, etiological theories contemplate different possibilities. Meillet (1921/1938) proposed the three above-mentioned principles for classifying semantic changes: "language causes", "historical reasons", and "social causes". Rojas (1989) adheres more to the socio-historical context and the variety of dialogue.

In a similar manner, but with an additional category in semantic change, Wellander (1917) states, on the basis of his etiological theory, four types:

"change of the thing", "calque", "figurative transposition (metaphor, etc.)" and "ellipsis". While admitting that only the fourth type (etiological theories) results in semantic change, Stern (1931) considered it relevant to establish "empirical types" on the basis of the possible processes of change in meaning (discontinuity in the transmission of meaning, mobility semantic relationship etymological relations, slides).

This approach, which Ullmann (1974) regards as inductive, differentiates seven categories of change of meaning: "[...] substitution (change of the thing), analogy, ellipsis, nomination (voluntary transposition) transfer (unconscious transposition), permutation (equivocal) and adaptation (adapting to the new meaning)" (Ullmann 1974: 366). Based on other criteria for classifying semantic changes, Carnoy (1927) proposed the following to establish dichotomous relationships by combinations of logical and psychological criteria:

> "[...] gradual and unconscious processes on the one hand, sudden changes and aware on the other. The first group, called evolutionary metasemia, has two subdivisions: simple phenomena (slides, deletion and addition of connotations, radiation) and complex phenomena (dissimilation, assimilation and transmission). The second group, called replacement metasemia or diasemia comprises three types: evocative, appreciative and quantitative diasemia" (Ullmann 1974: 366).

Classification of linguistic changes

The first classification of semantic changes was developed by Ullmann. He analysed the semantic changes and classified them depending on the degree of development of their meaning: ameliorative and pejorative processes. Some voices have changed their meaning for various reasons, for example, population migration to another country, cultural influence, dissemination through mass media, as a matter of styling, prestige, and politics. So the meaning they have today in the language has been improved or worsened. If the sense or meaning of a voice or word gets better or worse, it implies a semantic change. Euphemisms and pseudo-euphemisms also generate changes in the meaning of voices or words: "If a euphemistic substitute ceases to be felt as such, if it becomes directly associated with the idea it was designed to veil, this will result in a permanent depreciation of its meaning" (Ullmann, 1964: 231).

The question that arises concerns what processes are those which alter the

meaning of a voice and make it positive or negative. Fundamentally, it is the associations established by words that generate deviations in meaning, generating either a worsening of it, or an amelioration or improvement process. For example, "English wretch once meant 'exile'; while its meaning has strongly deteriorated, the corresponding German word, Recke, has risen in estimation and now means 'warrior, hero'" (Ibid.: 232). Ullmann (1964) considers that there is also a third factor in the development of pejorative terms: "[...] is human prejudice in its various forms" (Ibid.: 232-233) Xenophobia has participated in the development of pejorative terms. Some classes and professional jobs also distort the content of the words.

In the "professional dialect" of the Education Sciences we can also find terms whose meaning has undergone a pejorative development: repeat, reception, lesson, test, integration, purpose, intelligence, suspend, type and preschool. Either because the legislation promotes the use of new terminology, more accurate, and it follows that terms that were previously in force and were used in the school context, are recognized as unsuitable. For example, currently a student does not repeat any year, remains one more year, students do not receive lessons in the classroom. They participate in the teaching-learning process with an active role, the objectives to be achieved by students are general, showing low expectations) or by evolutionary trends of language itself. The processes of ameliorative or improving alteration the meaning of the voices or words are also common. In fact, there are two categories:

> "The first includes those cases where the improvement is purely negative: by a process of gradual weakening, a term with an unpleasant sense will lose much of its stigma and become only mildly unfavourable. Thus to blame is historically the same word as to blaspheme, and to annoy, French ennuyer, originated in the Latin phrase in odio esse 'to be the object of hatred' […] There are also various cases of positive improvement of meaning. These may come about by a simple association of ideas. The adjective nice is derived, via Old French, from Latin, meaning 'ignorant', and in Shakespeare's time it had several unfavourable senses: it could mean 'wanton, lascivious' […] Gradually the word developed, through meanings like 'fastidious' and 'delicate', in an ameliorative direction; since the second half of the eighteenth century, it has the sense of 'agreeable, delightful', and since the early nineteenth, that of 'kind, considerate, pleasant to others'" (Ullmann, 1964: 233).

A final case regarding the degree of development of meaning are the so-

called "middle terms", neutral lexical units that act either by improving the qualities of meaning or worsening them, depending on the context in which they are used. The element that gives a positive or negative meaning to its inclusion in a context and in a statement. From these conditions, a deviation in the sense of the word may occur. For example:

> "Luck, through ambivalent, tends to imply 'good luck' when there is no counter-indication, and the adjective lucky has only the latter meaning […] Chance, from Vulgar Latin *cadentia 'falling', originally referred to the way the dice fell; it then widened its meaning and, in phrases like 'to give, to stand a chance', it has come down on the favourable side. While these words have evolved in an optimistic sense, others have moved in the opposite direction. Hazard, an Arabic term which also referred to the game of dice, has come to mean 'risk of loss or harm, peril, jeopardy'. Accident is some of its uses shows the same tendency, through the adjective accidental is ummune from it" (Ullmann, 1964: 235).

The second classification of semantic changes takes into account two types of change: extensions and restrictions in the selection semantic features of lexical items. Significantly many authors ascribe to this type in the analysis of semantic changes. Most of the words when they suffer deviations tend to expand their features or become more specialized units. These authors understand that there cannot be a category of semantic change covering with all those terms hardly analyzable with semantic processes of acquiring new or inherent features of the previously existing boundaries. For this trend, words either stretch or restrict their meanings. In fact there are many voices or words which have extensions and restrictions simultaneously and also shift their meanings to the notional field of other terms.

The third classification of semantic changes refers to the type of element that changes its meaning. If the current meaning in use has resulted from a metaphoric process, from one of metonymy, or from the influence of other elements (for example euphemisms and taboos) then there is no classification of real semantic changes made only through this process of creating figurative meanings.

For some authors (Ullmann, 1964; Bastuji, 1974; Carnoy, 1927) the involvement of these figures in any discourse, whether formal or informal, leads to deviations in the original meaning of the words, and this is reason enough to consider semantic change. But those who are positioned in this regard do not differentiate types of semantic change in the sense of

extensions or restrictions, but reference configurations motivated through the real ones. They analyze the figurative sense that a voice acquires but they do not take into account the degree of extension or specialization undergone by the term.

A fourth classification of semantic changes caters for the type of factors that determine the prevalence of a sense. This is the case of words that keep old meaning and which, due to the influence of internal factors of language (lexical creations) or external (socio-cultural or social factors, taboo), keep the two meanings with one of them prevailing. It is the one that is best suited to the reality to be referred to. This classification is important because, within each society, it is speakers that determine the uses of words on the basis of the personal and professional activities that they perform. When a social change takes place, new names tend to appear.

The causes, nature, factors and principles of semantic changes are an intermediate stage for their study. It is also necessary to consider the consequences that come after them: "[…] the range and the emotive overtones of the new meaning as compared to the old" (Ullmann, 1964: 227). Taking as starting point the traditional classification of semantic changes, the so-called logical classification, which considers three types of change in the sense of a voice or lexical item (amplifications, restrictions and transfers) are observed, as Ullmann (1964) some deficiencies "It rested on purely formal criteria and threw no light either on the ultimate causes of a change or on its psychological background" (Ibid.).

Furthermore, these three categories are heterogeneous. For Ullmann (1964) no direction changes without question are assigned to one type or another of the three traditionally recognized, but a word may have suffered more than one type of change to reach the current meaning in use.

In a way, the logical classification has a third type of semantic change, displacement, which acts as a catch-all where any change in the meaning of a voice other than an extension or a restriction may have a place. Although Ullmann (1964) recognizes that generally the meaning of a word if it tends to specialize, its specializing continues over time, he states that "In most cases, however, extension and restriction have altered far more drastically the field of application of the words involved" (Ullmann, 1964: 228).

For example, the word uncle: "[…] comes via French from the Latin avunculus which meant only one kind of uncle, namely, the mother's brother, whereas the father's brother was called Patruus. Since the latter word fell into disuse, the descendants of Avunculus have come to stand for both kinds of uncle, so that the range of the Latin term has been doubled" (Ullmann, 1964: 228). These proposals of classification are functional

because they allow the establishment of the kind of meaning change that some words of the language have undergone, but Ullmann (1974) states that a classification that covers all possible types, can only be set by considering the influence of two criteria: "Together with these attempts aimed to clarify the fundamental types of semantic changes, there are two deductive principles capable of providing a total classification: the logical and the psychological standpoints" (Ullmann, 1974: 366).This author believes that the "logical system" proposed by the initiators of semantics (Darmesteter, Breal, Clédat, etc.), still within the framework of Rhetoric, facilitates the recognition of metaphors, and this allows the establishment of categories for the analysis of semantic change:

> "The logical system is rooted within the traditions of classical and medieval rhetoric. Since Aristotle, philosophers and rhetoricians have continued to classify metaphors and other tropes. Quintilian distinguished fourteen types (metaphor, synecdoche, metonymy, quintessential or antonomasia, onomatopoeia, catachresis, metalepsis, epithet, allegory, irony, periphrasis, hyperbaton, hyperbole). In the eighteenth century the Italian philosopher Giambattista Vico, who was somehow the direct precursor of modern semantics, reduced to four the number of figures: metaphor, metonymy, synecdoche and irony. The initiators of semantics, Darmesteter, Breal, Clédat and others still could not free themselves from rhetorical considerations" (Ullmann, 1974: 367).

Ullmann (1974) recognizes the efforts of these authors in trying to establish a classificatory system of changes in meaning of some terms, although, as noted, it is not sufficient for all cases. However, such was the success of this model in the nineteenth century, that all subsequent semantic work, even with small nuances, encircle the semantic change to the three processes put forward Ullmann (1974):

> "[...] they were right to lay the foundations for a logical classification which, stripped of all foreign matter, is very simple and easy to handle. The classification is done with the help of a purely quantitative comparison of the important areas before and after the change. There are thus three possibilities: the new area may be more extensive than before, may be more restricted and, finally, the two notions may have similar extension. Hence, two major groups and a mixed category for cases, that cannot be reduced to quantitative

criteria" (Ullmann, 1974: 367).

It appears that this classification is closed. It defines the object of analysis and, apparently, it is functional because it allows establishment of the type of semantic change that a voice or word has had:

> "The logical classification of semantic processes offers solid benefits. From the scientific point of view it has the advantage of being complete: once the principle is accepted there are only three possibilities. From the educational point of view it is a clear and simple system in which the facts can be placed without difficulty. This is undoubtedly the secret of its popularity. Manuals and general works use it constantly, while the psychological classification is scarcely taken into account" (Ullmann, 1974: 371).

However, as noted by Ullmann (1974), although this classification contributes to the analysis of semantic changes, it is not yet complete in that it does not take into consideration the development of the terms, nor does it provide information on their origin, nor does it even meet the conditions that have led to its change of meaning:

> "[...] all these advantages, which are undisputed, are paid very expensive. The logic diagram is purely formal: it tells us nothing about the genesis of the changes, its psychic conditions or its development. It is limited to evaluating the results seen from the point of view of its extension. Also, it does not become complete; it is only so if cornered in a heterogeneous group in which more diverse metaphors and metonymies are mixed without distinction between them" (Ibid.).

It is not possible to conduct a study of the reversal or change of meaning undergone by a word or voice not included on etymological dictionaries or validated documents because real data may not be used. The criterion, in this case, is determined by the use of speakers and the information which in one way or another could be collected in different contexts of its uses and meanings observation. The methodology, rather than quantitative or positivist, is more qualitative and hermeneutic.

Note that the third category, mixed, displacements, consists of a catchall in which the types that do not meet the first two cases have no place. It may be

that a voice may undergo extensions and restrictions throughout its history, as the case of the word innovation. The trend is that the sense of a voice or word is restricted when it passes to a specific subject or to a reduced scope, or else extended when used in larger fields in amending its original meaning with the attachment of new semes.

However, tradition is accepted as valid semantic classification, since it allows an analysis of semantic changes with a stable methodology to determine types of lexical change. It is currently the most widely used in the analysis of semantic changes (Ullmann, 1974; Martin, 1980; Rojas, 1989). Although some authors prefer to reduce the categories to two types: extensions and restrictions of meaning (Artigas, 1993-95; Hock and Joseph, 1996; Trask, 2004). Others (López, 1999), believe that there is no need to state types of change, but to designate "areas of vocabulary" to which the words belong, since it has to be observed whether it is the case of "areas of common vocabulary", "intersection areas of some subjects with other" or "autonomous areas".

If we proceed with the three types of the traditional classification, the methodology that shows its semantic evolution (either amplification, or restriction, or displacement leading to a change in the pejorative or improving meaning, or to creating figurative meanings) is not fully explained. The context can be very varied and it is not always possible to consider it an analytical tool. In addition, this classification also has certain shortcomings in the establishment of words to be included in this third category, since no difference between metaphorical and metonymic possibilities is made. You need a hermeneutic design that enables a reliable reflection of the research process followed to lead to a complete analysis of the voices and expressions in the "register" or language of specialty of Pedagogy.

Although we wish to determine the types that belong to this third category with a more detailed analysis, this type clearly facilitates the study of semantic changes. Its significance has been such that all semantic works adhere to it. The procedures operating in the semantic neologism are the same that have been well studied in historical linguistics. The semantic shift historically considered revolves around three principles: 1) semantic extension; 2) semantic restriction; and 3) transfer.

It is indicated that most of the substantive language of pedagogy are semantic specializations that occur when expanding or restricting the meaning. But note, as shown below, that not all are specializations. There are also examples of displacement. Morphological procedures that result in the specialization semantics are also applied. Similarly, there are transfers

between levels and registers of language (otitis).

Ullmann's classification (1974) of semantic changes is formulated on the basis of a psychological classification thereof. It sets the origin of these theories in the work of Wundt (1900), Völkerpsychologie, where he formulated the origin of the classification of semantic processes according to the associations of words. Schuchardt (1912), in Sachen und Wörter completed this classification by distinguishing between changes of signifier and changes of signified.

Roudet (1921) established the parameters of a psychological classification. Gombocz (1926) developed the psychological conception of semantic changes and promised a classification system that could be applied to any word with guarantees to be explained by empirical data. For Ullmann (1974) this theory that promotes a psychological classification in the consideration of the changes of meaning is limited because it analyzes only semantic innovation:

> "We must separate, then, those cases where the thing is changed while the word has remained unchanged. What is revealed in this process is the linguistic conservatism or inertia: do not try, therefore, to determine the change associations. Similarly, it is better to exclude cases of semantic analogy: tracing, synonymic analogy, etc. [...] Again, no real associations determine the change that takes place under the influence of another word or series" (Ullmann, 1974: 372-373).

However despite considering possible subjective effects, typical of the attitude of the speaker and his world, the associations of words are determined by the element and combination in which they appear: "[...] In all these processes, a word acquires a new meaning under the influence of one or several terms associated with it" (Ullmann, 1974: 373).

Both the context and the selection of semantic features - the voices and expressions- are equally important as they determine the sense in which they are expressed and can indicate when suggestions have been intended. However, note that these inherent features, derived from the element with which are combined in the term the selector (Martinez, 1975), which influences the semes and archisemes basis, creating the resulting image represented by the word or expression.

Ullmann (1974) considers that the conscious intervention of man in the attribution of meaning to words is a cause that Meillet (1921-1938) did not

consider and is of vital importance:

> "Semantic changes often have their roots in the speaker's state of mind or in some more permanent feature of his mental make-up. Some of the psychological factors involved are superficial or even trivial. A chance of similarity which catches the eye and a humorous association which comes to the mind, may produce an image which, because of its appropriateness or its expensive quality, will pass from individual style into common usage" (Ullmann, 1964: 200-201).

The "psychological causes" than Ullmann (1964) sets out in the fourth place, following the three laid by Meillet (1921-1938), puts them into two groups involved in the generation of new meanings: emotional factors and taboos. Regarding the former, he says, as in his work of 1974, that: "[…] if you are intensely interested in a subject, we tend to talk frequently about it; we shall even refer to it when speaking of totally different matters. Such subjects are ever present to our minds and will therefore suggest similes and metaphors for the description of other experiences" (Ullmann, 1964: 201).

An example of the type of semantic change that occurs by the influence of "psychological causes" is the word weapons:

> "Sperber cites some striking examples to show the impact of certain awe-inspiring weapons during the First World War. In the slang of the Poilus, people and objects were sometimes nicknamed after these weapons: thus beans were called 'shrapnels', and a woman with many children was referred to as a 'machine-gun' (mitrailleuse à gosses). Conversely, all kinds of picturesque and humorous metaphors were applied to the weapons themselves; in an attempt to rob them of some of their terror they were compared to familiar objects: a machine-gun became a 'coffee-mill' or a 'sewing-machine', and a tank was nicknamed 'rolling kitchen'" (Ibid: 201).

Taboos influence equally in the creation of new meanings. The origins of this word are traced back to Captain Cook in the Polynesian language, from which it was later introduced into English and subsequently it spread to other European languages. In general, its meaning refers to a forbidden thing: "[...] is of vital Importance to the linguist because […] It imposes a ban not only on certain persons, animals and things, but also on their

names" (Ullmann, 1964: 205).

But the really interesting thing is that you cannot use a word because its utterance is restricted or prohibited, but it must be replaced by a lexical unit that represents, at least in part, the content to be transmitted with the taboo. This is made possible by euphemisms. For this reason, taboos condition semantic changes; the euphemistic element will never contain exactly the same meaning as the taboo whose utterance is to be avoided, and this causes deviations in the sense of a voice or word.

Ullmann (1964) distinguishes three types of taboos. Firstly, they refer to aspects of fear:

> "The awe in which supernatural beings are held has often imposed taboo bans on their names. The Jews […] were not allowed to refer directly to God; they used their word for 'master' instead, and this circumlocution still survives in English the Lord, French Seigneur and other modern forms […] Names of evil spirits are tabooed in the same way […] Particularly widespread are bans on the names of animals […] Names of inanimate objects can also be struck by a taboo ban" (Ullmann, 1964: 205-206).

Secondly, there are the taboos of subtlety. They make reference to objects, words or expressions which are not intended to be stated to avoid hurting the people affected:

> "It is a general human tendency to avoid direct reference to unpleasant subjects […] numerous euphemisms connected with illness and death […] The history of words like disease and undertaker shows that such substitutes can become so closely associated with the tabooed idea that they lose all euphemistic value, and fresh replacements have to be found to mitigate the unpleasantness.
> Another group of words affected by this form of taboo are names of physical and mental defects. Imbecile comes via French from Latin imbecillus, or imbecillis, 'weak, feeble' […] Yet another class of words which are often avoided for reasons of delicacy, or mock delicacy, are names of criminal actions such as cheating, stealing and killing […] In Nazi concentration camps, the verb to organize . came to be used in many languages as a euphemism for 'procuring by illicit means' and thus for 'stealing'" (Ibid.: 206-207).

Thirdly, there are the taboos of property:

> "The three great spheres most directly affected by this form of taboo are sex, certain parts and functions of the body, and swearing […] various terms connected with illicit love have deteriorated in meaning as a result of euphemistic use […] Even the French word for 'kissing', baiser, has fallen victim to a taboo ban. Since it came to be used as a euphemism with obscene connotations it has been largely replaced in its original sense by embrasser 'to embrace', a derivative of bras 'arm'; hence such bizarre combinations as 'embrasser quelqu'un sur la joue' 'to kiss someone on the cheek" (Ibid.: 208-209).

Ullmann (1964) indicates that there are three ways to form a new lexical item: it can be formed from existing words in the general vocabulary of the language; you can borrow a word from another language, or you can change the meaning original term and give it different semantic features. These such semantic features are even further from the use of metaphors like items related to new ways which are suitable to describe the reality that is meant:

> "The speed of scientific and technological progress in our time is making increasingly heavy demands on linguistic resources, and the possibilities of metaphor and other types of semantic change are being fully exploited. This can be seen, for example, in the rapidly changing nomenclature of the aircraft industry. First we had flying-boats, then flying fortresses; now we have flying saucers and even flying bedsteads. Many types of aircraft have expressive metaphorical names: Hurricane, Spitfire, Comet, Constellation, Vampire, and others" (Ullmann, 1964: 210).

To similar effect, Guerrero (1995: 41) believes that metaphors divert the meaning of words, reduce the semantic content and extend their extension, keeping part of the semes. For example, "acta" in the common language is used as "Official mark of something" (Seco, M.; Andrés, O. y Ramos, G., 1999), while in the register of Education it acquires the meaning of: "Official document where marks are shown" (2006). Therefore it does not retain the sense.

Gutierrez (2005) considers that the transfer of technicalities of a scientific

discipline to another by taking different meanings etymologically is a metaphor, since it is an analogical process in which a comparison that indicates features of similarity between the two terms compared is established. Note that this type of neologism has been used in many branches of science and this makes it regarded as intrinsic to scientific thought: "The metaphorical discourse aims to convince, analogies try to establish, support or illustrate the reasoning, while they serve admirably to the economy of scientific discourse" (Gutierrez, 2005: 58). In Education also has a specialized sense not comparable to the language of economics.

Bastuji (1974) considers that alterations in the sense of a voice are due to terminologisation processes created from figurative uses. This author states that the lexical unit obtained after adjunction of a new meaning to an existing word in the language takes place through a transfer process, either with metaphors, or with metonymies. He understands that it is an analogical process in which two terms are compared and formal, functional, similarities are considered.

Guerrero (1995) also distinguished metaphors as a method of neological semantic creation. Ullmann (1974) takes up the associacionist theory based on the axiom by Leibniz: Natura non facit saltus ('Nature Makes No leaps') (Ibid: 211), to explain the nature of semantic change. This statement shows significant observations on deviations of meanings. It indicates that the new meanings that are created have a close relationship with the original meaning and always make connections:

> "No matter what causes bring about the change, there must always be some connection, some association, between the old meaning and the new. In some cases the association may be powerful enough to alter the meaning by itself; in others it will merely provide a vehicle for a change determined by other causes; but in one form or another, some kind of association will always underlie the process. In this sense, association may be regarded as a necessary condition, a sine qua non of semantic change" (Ullmann, 1964: 211).

The associations between senses and those established between the names lead to two types of semantic change: associations by similarity and contiguity, metaphors and metonymies. Consequently, the classification raised by Ullmann (1964) of changes in the sense of a voice or word, caused by global relationships in the extension semantics of the word, covers four

possibilities: metaphor, metonymy, popular etymology and ellipsis.

Firstly, as to the relationships that occur through the similarity of meaning, metaphor is the creative instrument from which language refers to new realities with different effects. Ullmann (1964) classifies the use of metaphors into several types due to the multiple functions they can perform: "[…] a major factor in motivation, an expressive device, a source of synonymy and polysemy, an outlet for intense emotions, a means of filling gaps in vocabulary and several other roles" (Ullmann, 1964: 212-213).

So that there are, as Ullmann (1964) notes, four types of metaphors. Metaphors can be anthropomorphic; parts of the body, senses, and passions personifying inanimate elements. For example: the mouth of a river, the heart of a city. They can also be metaphors of animals; non-human traits are attributed to the human sphere through the reference to animals. Such metaphors can have a humorous, ironic, grotesque or pejorative effect: This man looks like a dog, he talks like a lion. Similarly, metaphors are useful to translate abstract experiences into concrete terms: illuminate, shed light upon, and enlighten the mind. Finally, according to the typology of metaphors established by Ullmann (1964), they can be synaesthetic: there is the transposition of one sense to another. For example: His mouth is blind; children of the choir are sweet voices.

Secondly, he exposes the contiguity of senses, metonymies. They do not create new meanings, as metaphors do, but they make close the relationship between two terms, making the abstract sense of the words into a specific meaning. Some metonymies are based on spatial relations, 37 others in time relations 38. They can even create categories 39 (the part for the whole).

Thirdly, Ullmann (1964) presents popular etymology 40 as a relation of similarity of names generated by changes in the sense of the voices or words. The connection, sometimes unlucky, which speakers establish between two words can lead to deviations in the sense of a word, although its pronunciation is the same. This can happen in two ways: "[…] the old sense and the new are fairly close to each other, so that the latter could have developed spontaneously form the former though in actual fact it did not" (Ullmann, 1964: 221). For instance:

> "The French word forain, which has given the English foreign, is a clear example of this type. It comes from Low Latin foranus, a derivative of Latin foris 'abroad, without'; its original meaning was 'foreign', as it still is in English. In the phrase marchand forain 'itinerant merchant', the term because wrongly associated with foire 'fair' (from Latin feria(e) 'holiday(s)'), which is the same word as

> English fair, and this association has affected the whole meaning of forain. The semantic link between the ideas of 'itinerant merchant' and 'fair' no doubt facilitated the change, but the phonetic similarity with foire must have been the decisive factor" (Ullmann, 1964: 221).

Or it may happen that the referential realities of the two terms are so different that there is no connection between them, in which case "Rather than positing a purely imaginary line of development, the trained semanticist will look for the influence of some phonetically similar words which may supply the missing link" (Ullmann, 1964: 221). For example:

> "Thus the French gazouiller 'to twitter, to warble, to babble' can mean in popular speech 'to have an unpleasant smell'. It would of course be naïve to try to derive this new meaning from the old, since it is obviously a vulgar witticism suggested by the assonance of the initial syllable with the word gaz" (Ullmann, 1964: 221-222).

Fourth and finally, Ullmann (1964) describes ellipsis as a phenomenon generator of new meanings. If you put two words in a contiguous relationship, they undergo a mutual semantic influence: "[…] in a set phrase make up of two words, one of these is omitted and its meaning is transferred to its partner" (Ibid: 222). This process can entail changes in the grammatical categories of words:

> "This may have grammatical consequences: an adjective may be turned into a noun (the main for the main sea, a daily for a daily paper), and in some languages there may be anomalies of number or gender, as in French le cinquième hussards, where régiment is left out, or in un première Lyon which is a double ellipsis for 'un (billet de) première (classe)'" (Ullmann, 1964: 222).

For Ullmann (1964) the influence and consequences of these four factors in generating semantic changes are highly relevant issues:

> "The four cardinal types are very different in scope. Metaphor is by far the most important of the four, but metonymy too is an extremely common process. Ellipsis, though by no means infrequent, is on the whole of limited importance, whereas popular etymology, despite its great interest, is a marginal phenomenon. It would seem,

> then, that associations between senses are of incomparably greater significance than those between names. A language without ellipsis and popular etymology would be a perfectly adequate medium of communication, whereas a language without metaphor and metonymy is inconceivable: these two forces are inherent in the basic structure of human speech" (Ullmann, 1964: 223).

This psychological classification by Ullmann (1974) on semantic change seems more extensive and tailored to the motivations of shifting the meanings of words or terms. The act of ascribing the type of meaning shift or change of words to one of three possibilities on the basis of the structure of the sign and extending its field of reference allows to analyze association: "The psychic mechanism that governs semantic innovation lies in the structure of the linguistic sign and the 'associative field' around it" (Ibid.). He finds that in considering the possible associations of words, it is necessary to bear in mind the influence of two aspects.

Firstly, the linguistic sign (signifier and signified). Secondly, the type of relationships established between the two elements of the expression. It will be an "association by similarity" when elements share traits. By contrast, the elements of the expression can establish spatial relationships, temporal, sentence (cause-effect), conceptual, etc. In this case, the association is produced by "contiguity". To consider a psychological classification as a generator of a typology of changes of meaning, involves certain conceptual implications:

> "The immediate cause of every change is always a psychological phenomenon that is based on the individual, upon the speaker's effort to express his thought through a language. This effort makes it appear in consciousness a system of ideas and a set of words. If the two systems agree, the effort consists in finding a word, but often there is no harmony between them: the expressive effort then tries to adapt them to one another.
>
> To achieve this, it causes the system of words to move on the system of ideas, or, conversely, it moves the system ideas about the system of words [...] the meaning shift or change results from the action of one of these systems on the other. Either the idea is expressed with a word that properly means another idea associated with the first by contiguity or by similarity. In this case, the word is moved with a different meaning or significance. Or the idea signified by a word passes to another word associated with the first by syntagmatic

> relations. Here, it is meaning the one which moves from one word to another" (apud Ullmann 1974: 374).

While there is a classic tendency to relate changes in meaning with the psychological associations created by speakers, these are not the cause of change. The psychological associations are produced by the interlocutor's preference in the expression of his statements. When a speaker states a word, he is implicitly or explicitly associating it with an idea. The latter can express the original meaning or another associated by semantic contiguity or by similarity.

However, despite the importance that for decades has gone into this type of psychological associations, they are not the cause or even the element that motivates the change of meaning. It is true that they determine its development; the meaning of a word changes depending on the uses of it that speakers make. If initially a certain meaning is ascribed to a word and is modified over time by associations that have been made with other concepts, the original meaning changes.

This change will result not only from human intervention, but also from associative fields with which that word is associated. And it will be disseminated for the use that speakers make of it. It will therefore be the associations made by the words that will promote semantic change, but not the psychological associations, although all this is related to the extent that words have an extension and are associated with close lexical items that the speaker uses in his statements:

> "[...] mental associations are not efficient causes of the changes. They do not cause them, but determine their development. If it deals with filling a true void, with avoiding a taboo word, with giving vent to the emotions or to a certain expressive need, associative fields are the ones which provide the raw material of innovation. And the same associations, as they are latent in the consciousness of other speakers, will ensure the dissemination of semantic change" (Ullmann, 1974: 375).

Words are formed by lexis, composed in turn by several notions. These are the ones that will establish, between the different semes, semantic associations so that a word, made up of different notions, has a core and complementary shades or notions. These will be influencing the change of meaning of words. Therefore, the association is not so much psychological by the speaker, but rather notional associative. Note that if you modify a

sema of a voice or word, sememes are also altered. This leads to the creation of new meaning through a process of semantic neologism. This procedure makes use of existing signifiers in language and creates a new meaning or signified.

For some authors, the psychological classification in semantic changes is relevant because they think that on the basis of these direct interventions of the speakers in words, new meanings are created by incorporating in speech or in written language certain linguistic figures. In this sense, Ullmann (1974) proposes four subtypes of semantic change in the psychological classification, produced by the association of notional fields which, for various reasons, remain in the psyche of the speaker and promote their dissemination.

As will be noted, these types build new meanings, often through mental images, by association of ideas. These metaphorical and metonymic processes facilitate the assignment of a new meaning to the signifier already existing in the language system. Ullmann (1974) refers to a first type of semantic change generated by the use of metaphors:

> "Every metaphor implies, then, three elements: the idea to name, the idea that gives its signifier and the trait of similarity that allows the approach. The latter may correspond to two main types: objective similarity and affective similarity. There is, for example, objective similarity between the two meanings of coin 'iron instrument to cleave the wood' ('wedge') and 'angle', the similarity of form gives the analogical association. When speaking, however, of a chaleureuse reception the equivalence between physical warmth and the friendliness of the reception lies within the area of affectivity; it rests upon the similar impressions produced by the two phenomena" (Ullmann, 1974: 376; my translation).

Secondly, it shows metonymy as the element that promotes semantic change. The metonymic relationship, unlike the metaphorical one, does not require imagination, making reference to the concept claimed easier.

Although Ullmann (1974) recognizes that metonymy is only of very small psychological interest, he established certain differences between various types of contiguity in which there may be a "[...] relationship between inventor and invention (guillotine), between product and place of origin (Roquefort); between activity and outcome (the travaux of a poet), between symbol and thing symbolized (le croissant, 'the Turkish Empire')" (Ullmann, 1974: 387).

Thirdly, he indicates that changes can be produced by semantic similarity

between two signifiers. This is a case of reinterpretation of the signifier that becomes replaced by a different one, although similar in the associative field, for the uses made by speakers: "If the disparity between the signifiers is not insurmountable, the speaker's etymological instinct can set some links immediately causing an adaptation of significance. It is, therefore, a kind of folk etymology which is distinguished from others by the semantic change that reinterpretation produces" (Ullmann, 1974: 390). In some cases, this phenomenon introduces changes in the formal aspects of words, as, for example, in their graphemes:

> "One of the classic cases is the history of the word forain. Derived from the Latin foranus (forus 'out'), in Old French it meant 'foreigner'. English foreign has retained this meaning, and in French it is said today débiteur forain 'is not from this place'. But in the combination marchand Forain, properly 'foreign dealer' there was a confusion with foire, of a completely different source (<Lat. feria). In addition to the phonetic similarity, there were also some semantic relationship between the idea of 'dealer' and 'fair'" (Ullmann, 1974: 390).

The fourth subtype refers to the relationships established in prayers. Ullmann (1974) points at elipsis as one of the most common syntactic procedures, in which there is an omission of a word within a sentence without contradicting the rules of grammar. For this author, this fourfold typology of psychological classification of semantic changes can explain, along with the causes and conditions in which the meaning changes occur, transformations in the meaning of a term. However, a complete analysis seems necessary to provide information regarding the change occurred, either for lack of transmission of information, semantic mobility or displacements of meaning.

In the case of the lexicon of Pedagogy it is not difficult to find representative examples of these four subtypes of the psychological classification of semantic changes proposed by Ullmann (1974). Metaphors, metonymies and to a lesser degree, ellipsis can be seen. Note that this specialised language makes use of both words of general language and specialized terms. Thus the linguistic structures of sentences and their elements are the same. In the general language metaphors are used. It is just the same case in the "professional language" or language of Pedagogy.

Research on Methodology

Depending on the theoretical framework adopted, a particular model is used to treat the analysis of meaning and the alteration of the meaning of words. For some authors such as Ullmann (1964), Stern (1931), the original meaning of a voice or word promptly departs from that acquired at a specific time in a particular communicative situation in its denotative value, its connotative meanings, and its features of the lexical field.

However, I am interested in analyzing the alteration, diversion, and semantic change that a voice of the general language acquires when it is used in the language of Education Sciences and in the general language to be able to acknowledge the change in the meaning it suffers. This will allow me to analyse the different types of semantic change. The words that have suffered a modification in its meaning when they are used in the language of Education Sciences constitute a weird example.

What seems to be the clearest case is that professional and non-professional speakers use the same words of the general language. So the context where they are used confers a different meaning, what implies a linguistic change. That is why linguistic changes do not seem to be historic in this language of Pedagogy but rather take place due to context and co-text restrictions.

The study has developed from the perspective of the communicative functions of language. Accordingly, the scope of the investigation is limited to the "special languages" or languages for specific purposes, LSP. The various existing theoretical frameworks for linguistic analysis are distributed and grouped into two broad explanatory categories: the formal and functional explanations.

This paper examines the realisations of the speakers. Consequently, the methodological approach adopted is part of a paradigm of a functional descriptive type. This is not to deny the importance of formal methods, but to recognize that it is not one of the objectives of this research to explain, for example, the natural grammar that underlies the construction of a certain structure. This study is therefore about the performance of speakers.

The corpus with which this study has been carried out has been taken from various dictionaries and glossaries (quoted at the end of this book chapter, such as *Pedagogic Dictionary of the Worldwide Kindergarten Education Association, Glossary of University terms)* and specialized documentation in the scientific field of Pedagogy.

Other educational glossaries such as those proposed in the references of this book chapter have also been consulted and I have also conducted interviews and discussion groups to a statistically representative number of

active teachers at various stages of education.

The result is a corpus of 120 voices (words or expressions), from which we are going to quote the most representative examples due to space restrictions. This *corpus* is the material of analysis and also the supporting documentation with which I have tried to characterize the language of Pedagogy, as a relevant example of "specialised discourse". We have selected the classification of Ullmann (1974) because it is the most widespread and most widely accepted among linguists.

Concerning the interviews developed as well as the dictionaries analyzed I must say the language teachers frequently use in their didactic interactions focuses mainly on simple words that have usual meanings. However, when they participate in other staff meetings they use more specialized words. Those words have acquired some different connotations, that is to say, they have suffered linguistic changes.

For example, the word "area" which mainly refers to a field of knowledge, has different meanings in the field of Education. When this word is used in Primary Education it refers to the subjects students study along this school stage. However, in Secondary Compulsory Education the word "area" does not have that restricted meaning, by contrast, it is often substituted by the word "subject". This implies a linguistic change. It has happened due to the curricular requirements of the current Education Act (Organic Act 2/2006 of 3rd May of Education) and due to the context, rather than to the participants of the communicative situations.

In this sense, the research developed contains 46 semantic restrictions, such as it happens in the words "environment", "anecdote", "content", "triangulation", etc. What catches up our attention is that according to Ullmann's classification (1964) most of these changes are also influenced by the psychological factors, so they happen due to the fact the meaning changes.

When focusing on the extension of meaning, some of the results of this research show that words such as "self-learning", "accessibility", "accreditation", "performance", "grouping", "literacy", "analysis", "counseling", "self-education", "self-assessment", "comprehension", "qualification", "curriculum", "skill", "diagnosis", "integration", "practice", etc. have extended their meaning (34 words).

If we compare the meaning they usually have when they are used in normal speech, we can advise it is highly different that when used in the professional education context. Therefore, they refer to other conceptual reference. As Trask suggests (1996: 42) "[…] the spread of meaning from a narrower to a broader class of things". For example: "The word dog once denoted only

a particular type of canine, butnow it is our generic term for all canines" (Ibid.).

Last but not least, there are other words that have restricted its meaning, like "activism", "adaptation", "contract", "credit", "criteria", "globalism", "routine", "task", etc. They are 39 words. They are frequent in the didactic interaction discourse because they allow its speakers to modify without limiting the scope of meaning, just like Ullmann (1964) and Stern (1931) suggested, and as we have exposed in the theoretical framework.

Even more, according to Trask (1996), restrictions are "[…] the opposite change". For instance, "Formerly, girl meant 'young person (of either sex)', but now it denotes only a young female person" (Ibid.).

Conclusions

Specialized languages have proliferated in various scientific disciplines. It is not necessary to master specific vocabulary when it comes to working in a particular professional sector, but on many occasions some jobs require knowledge of specific terms, jargon and expressions that designate referential idiosyncratic realities of the professional sector. These expressions are necessary in specialized discourses to address other professionals and to extend and disseminate knowledge.

Semantic changes generated in the language of Pedagogy or language of speciality demand on non-specialist speakers to know beforehand what it is meant by them. The lexicon is the quintessential privileged component in the characterization of reality as in it resides much of the meaning of the sentence. The procedures for word formation of specialized languages extend the vocabulary of a language or restrict its meaning.

Depending on the type of "special language", there would be combinations of specific forms with general forms of language or general words that specialize their meaning. This allows the "register" of Education Sciences uses meaning specialisations, extensions or displacements. The constant transfers of words or terms that occur between the vocabulary of the general language and one of specialty produce a number of semantic changes.

Although very few studies have been conducted on the language of pedagogy in Spain, many procedures have been developed for morphological and syntactic analysis that analyse the meaning of voices, words and expressions. In relation to changes in meanings, alterations and modifications of meaning, the general trend is to consider three possible types of changes in meaning: extensions, restrictions, and displacements

This traditional classification is the one taken as a point of reference and a model in this article.

It is not our purpose to establish semantic laws that explain the evolution and modification of the sense of a lexical item in the "specialised language" of Education Sciences. It must have involved many aspects that cannot always be controlled because of their qualitative nature, such as context (co-text), language use, and the professional sector.

Yet, this classification does allow us to analyse what kind of lexicon that this language of speciality has and how it has changed. This allows for a typology which classifies the lexicon of this type of "special language" and allows us to observe what changes predominate being widely accepted among linguists.

For a long time semantic changes were not deeply analysed. Indeed, it was in the early nineteenth century when this level of language began to be investigated. Later in the twentieth century, many authors such as Ullmann (1964), Artigas (1993), Meillet (1921) Rojas (1989), etc. have devoted to the study of semantic changes from various perspectives and theoretical frameworks. Each has given more importance to the presence of certain linguistic elements such as psychological, etiological issues, extension or restrictions of meaning, etc. For some authors such as (Ullmann, 1964; Trask, 2004) the criteria for classifying semantic changes are the principles from which they spring, the underlying causes or the processes that lead to deviations in meaning. Instead, there seems to be unanimity of criteria when establishing a classification to roughly assign them to a type of semantic change, although they may be the result of several (noun is missing here) and stay in one classification because a type of semantic change has been preeminent, against others, the former having acted in a more remarkable manner.

Semantic changes occur in all directions, and contrasts and oppositions involve the intervention of several changes simultaneously (Artigas, 1993; Carnoy, 1927; Ullmann, 1964; Stern, 1931, etc.). Furthermore, the meanings can be expanded, reduced, become more positive than their original meaning or acquire negative connotations, they can pose metaphoric or figurative meanings of different types and can be produced by internal or external factors to the linguistic system (Ullmann, 1964).

Note that semantic change has been approached from various points of view throughout history. Despite attempts on the possibility of closing this broad and diffuse field of analysis with the creation of a typology that may respond to all cases, it must be noted that the classification considered universally valid cannot apply to all changes, since not all words are accommodated in

each of the three types (remind us these three types here). Furthermore, this classification is not exclusive, a word may have undergone several changes. The researcher will assign it to one type or another based on the principles that the classification is conceived with.

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Lexical Cohesion Shifts in the English and Arabic versions of the United Nations Human Rights Declaration (UNHRD): A Contrastive Analysis

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Abbreviations

United Nations Human Rights declaration: UNHRD

Source language text: SLT

Target language text: TLT

Source text: ST

Target text: TT

Source language: SL

Target language: TL

Introduction

The objective of this paper is twofold: (a) to try to explore the type and direction of translation shifts in the area of lexical cohesion in the source language text (SLT) and target language text (TLT) at hand; and (b) to illustrate the above by comparing and contrasting the lexical cohesion devices in the English and Arabic versions of the UNHRD. I will therefore be specifically addressing the issue of how lexical cohesion devices vary across the two texts in a specific register; namely, a UN legislative document[1]. Generally speaking, the translation process itself is bound to result in shifts both in the type and size of the lexical cohesion profile due to either the textual and rhetorical preferences in each language or the translation strategies adopted by the translator. Baker (1992) states:

> […] as hard as one might try, it is *impossible* to reproduce networks of lexical cohesion in a target text which are *identical* to those of the source text. (p.206; italics added)

If we bear in mind the textual-rhetorical discrepancy between Arabic and English as two distinct languages, it is worth investigating how patterns of lexical cohesion might vary across the two languages and texts. Arabic is a language marked with a high tolerance of lexical repetition whether in the

form of root, pattern repetition or parallel structures whereas in English repetition is discouraged except within certain limits (Al- Jabr, 1985; Al-Jubouri, 1984; Ben Ari, 1998; Hatim 1989; Jawad, 2007; Johnstone, 1983 & 1991). It would, therefore, be illuminating to find out if this postulated hypothesis of the inevitable shifts of lexical cohesion devices across languages and texts[2] applies to the English- Arabic translation of the UNHR document and, if so, how it is implemented quantitatively and qualitatively by means of different translation shifts. The present study also attempts to arrive at viable explanations of the occurrences of these shifts across the SLT and TLT. Such contrastive studies of translated texts can contribute to lexical cohesion theory, register studies and contrastive rhetoric.

The rest of the paper is organized as follows: Section 2 reviews the relevant previous approaches on lexical cohesion and translation shifts. Section 3 describes the data, research methodology and research questions while Section 4 focuses on presenting the contrastive model of analysis used and offering a sample analysis. Section 5 discusses and exemplifies the results through providing further evidence of the translation shifts that occurred and the reasons behind them. Finally, Section 6 summarizes the main conclusions of the study and the implications for a wider application of lexical cohesion analysis to translated texts.

Theoretical Framework

Lexical Cohesion shifts in Translation: a Brief Introduction

The Theoretical Framework of this study is based on the theory proposed by Blum-Kulka (2000) about 'Shifts of Cohesion and Coherence in Translation' (p. 305). In this study, she maintains that translation often results in increasing the semantic relations among the parts of the translated text through a process of "explicitation". This process establishes a greater cohesion in the TT through explicitness, repetition, redundancy, explanation and other discursive strategies. Such shifts in levels of explicitness have been claimed to be linked to differences in stylistic preferences for the types of cohesive markers in the two languages involved in translation or may be sometimes ascribed to constraints imposed by the translation process itself (Blum-Kulka, 2000, p. 292).

To test the "explicitation" hypothesis in the UNHRD texts, the study uses the theoretical concept 'lexical cohesion' initiated by Halliday and Hasan (1976) and later developed by (Halliday, 1994; Hasan, 1984; Hoey, 1991; McCarthy, 1988; Martin, 1992; Morris & Hirst, 1991; Tansknan, 2006) as a way of analyzing and comparing translated texts. Since Halliday and Hasan's (1976) seminal work on cohesion, lexical cohesion is considered

to be one of the most important cohesive devices that should be taken into consideration in the textual analysis of translations.

The Textual Aspect of Lexical Cohesion in Translation

Lexical cohesion plays a significant role in the creation and translation of texts as it affects the way in which the text as a semantic unit is recreated in the TL. It specifically relates to how lexical items and lexical patterning as meaning carriers are rendered so that textual unity is maintained across the SLT and TLT. It also relates to two types of equivalence: lexical and textual. Baker (1992) relates cohesion to the study of textual equivalence defining it as "the network of lexical, grammatical, and other relations which provide links between various parts of a text" (p.180).

But since the process of meaning transfer is not always easy or smooth, the translator is often called upon to make some semantic adjustments in order to accomplish the task. Such semantic adjustments often result in semantic shifts, which can be obligatory or optional. The former are dictated by the unavoidable semantic gaps between the SL and TL which are mainly caused by some cultural, conceptual or collocational differences between the two languages. The latter arise when the translator attempts to follow as much as possible the TL's lexical patterning and rhetorical devices. The analysis of both types of shifts has to be carried out by extracting the semantic relations within the lexical items of the ST then examining the possibility of conveying similar relations into the TL by similar or different formal devices. The impact of such lexical cohesion shifts inevitably has bearing on the lexical networks in each text. Blum-Kulka (2000) quotes Haliday and Hasan (1976); "cohesion ties do much more than provide continuity and thus create the semantic unity of the text" (p. 294). The choice involved in the types of cohesive markers used in a particular text can affect the texture as being "loose" or "dense" as well as the style and meaning of that text. On the level of cohesion, she divides shifts in cohesion into two: a) shifts in levels of explicitness, namely the general levels of the target text's textual explicitness are higher or lower than that of the source text and therefore it is more dense or loose and b) shifts in text meaning(s); namely the explicit and implicit meaning potential of the source text changes through translations. The analysis of lexical cohesion shifts in the present study mainly focuses on how the lexical patterns in the ST and TT might vary from explicit to implicit meanings or vice versa and the reasons behind these variations.

Lexical Network Shifts in a Legislative Document

Text type is another important factor in establishing cohesive links. Mona Baker (1992) states "language and text-type preferences must both be taken into consideration in the process of translation" (p.190). Lexical relations in a text strongly depend on its genre characteristics- e.g. lexical cohesion is extremely dominant in the genres of legal discourse (Buitkienė, 2005; Yankova 2006) where explicitness is assumed and recommended. In the present study, I focus on a specific register and a specific text type- namely; UN legislative documents. In such type of text, one should assume accuracy and complete precision in the transfer of meaning across the two texts. The explicit intention of this text as stated in the preamble is to achieve a global consensus on what constitutes human rights and a violation of which put both individuals and states under UN sanctions. Thus, the two versions of the declaration follow the same organizational pattern: there is the permeable in the beginning which is followed by 30 articles.

Thus, comparing the lexical cohesive devices in the ST and TT sheds light not only on how lexical cohesion plays a pivotal role in creating meaning in the two texts but, most importantly on the shifts that occur in translation as these networks naturally form and develop in the text so language and textual preferences in a particular register can be further studied and explored. One limitation of this contrastive analysis is that we cannot present an exhaustive lexical analysis of the texts; yet, it is still illuminating to examine how the same text in different languages might manipulate lexical cohesion devices similarly or differently and make some generalizations about textual preferences on the basis of these tendencies.

Data, Unit of Analysis, Research Methodology and Research Questions

The data was composed of the two versions of the UNHRD texts in English and Arabic. Only the 30 articles were used as data for the contrastive lexical cohesion analysis. The main theme is 'what constitutes human rights' and each article is a sub-theme of the basic rights under the big theme. On a textual level, the article was used as the unit for the contrastive analysis. The rationale behind this was that it was taken as a semantic whole with a message component that should equivalently be transferred to the TT. Since such contrastive analyses are usually conducted within a specific word limit for consistency, table 1 in the appendix A shows the variation in word count in each article between the ST and TT[3]. Contrary to Blum-Kulka's "explicitation" hypothesis, the TT (Arabic text) was found to be less wordy than the SS (English text) except in articles 2 (The ST: 87 words &

the TT: 97 words) and 20 (The ST: 23 words & the TT: 25 words). Apart from these two instances, the number of lexical items used in the English version was more than the Arabic text.

On a micro- level, the lexical cohesion analysis depended on comparing and contrasting cohesive pairs across the ST and TT[4]. The cohesive pair was identified whenever a word, a multi word unit (e.g. in the case of phrasal verbs and idioms) or even a phrase (as in the case of parallelism) formed a semantic relation with another unit within the article. They were examined under the five lexical cohesion categories: simple repetition, complex repetition, equivalence, contrast and parallelism. With the exception of collocates which were treated as singles cases, the analysis was constructed around the concept of a cohesive pair, and that is why three related items were counted as two cohesive pairs. For example, the three items "قميرجب", "امرج" and "قميرجلا" (three derivatives of the word crime) were considered two cohesive pairs under complex repetition rather than one[5]. Another important consideration in the identification of cohesive pairs within the article was that these lexical relations only counted as cohesive ties if they were meaning- related within the context of the article in each text.

Finally, the analysis is both quantitative and qualitative. First, the lexical cohesion devices and semantic relations described below were investigated in each text (see tables 2 & 3 in appendix B & C), then numerically compared (see table 4 below). This part of the analysis was then followed by a qualitative analysis of the cohesion shifts in the ST and TT. The qualitative part of the analysis specifically focused on how explicit meanings were made implicit in the TT and vice versa. Based on the contrastive analysis of lexical cohesion shifts, conclusions were reached concerning the area and type of lexical cohesion shifts that happened across the ST and TT and the implications and reasons behind these shifts if there were any. Therefore, the study focuses on the following research questions:

> Q1: How do lexical cohesion devices numerically differ across the English and Arabic UNHRD versions?
>
> Q2: How do these differences contribute in making translation shifts; i.e. explicit meaning in the ST is made implicit or vice versa?
>
> Q3: In which areas do the shifts mainly occur and the reasons behind those shifts?

In the next section, I will define and explain the lexical cohesive devices used in the contrastive analysis.

Building a Contrastive Model of Analysis

Since the present study is descriptive and contrastive in nature, a working taxonomy of the lexical cohesion devices used in the analysis is offered first. Following previous studies in the literature (Al-Jubouri 1984; Halliday and Hasan, 1976; Halliday, 1994; Hasan, 1984; Hoey, 1991; McCarthy, 1988; Martin, 1992; Morris & Hirst, 1991; Tansknan, 2006), the model investigates lexical cohesion under the two main headings: reiteration and collocation. Reiteration is subdivided into 5 types: 1) simple repetition, 2) complex repetition, 3) equivalence/Synonymy and near synonymy, 4) contrast/ antonymy, 5) parallelism[6] and one category under collocation 6) semantic collocation[7]. The model adopts a discourse-specific approach; i.e. lexical relations are sought within the text (see McCarthy, 1988). The justification and explanation for a relation between lexical items in the ST and TT are mainly text- bound and this applies to all categories under investigation. Examining semantic collocation across the two texts was due to two reasons: the importance of multi- word lexical units as meaning carriers in the translation of register- specific vocabulary particularly legislative documents and the important role they play in contributing to the naturalness of the TT. In the next section, the five categories of lexical cohesion included in the analysis will be defined and briefly discussed and a sample of the analysis is offered.

Definitions of the Lexical Cohesion Categories Used and a Sample Analysis

Though the five devices of lexical cohesion are shared in the SL and TL; yet, there are some variations in the way they operate due to differences in the grammar of the two languages. For consistency, the model adapts the lexical categories under investigation- e.g., repetition is divided into simple repetition and complex repetition. Simple repetition occurs when an item is repeated in an identical form e.g. "right", "right" whereas complex repetition involves any derivational and/ or inflectional change of the stem, e.g. singular – plural, present tense – past tense, adjective forms… etc. - e.g. "right/ rights" or "حق/ حقوق" (singular and plural forms of the root "right" in Arabic). Arabic, being a Semitic language, is characterized by its root system which creates word families that are all derived from the basic three or four letter root. Some structural considerations might also demand repetitions of whole words or word derivatives in Arabic such as in the case of "absolute accusative" case- e.g. "يرضى الطرفين رضا الكامل" (with the full consent of the two parties). Here, the word "رضا"/ "consent" is repeated due to structural demands. In such cases,

identical repetition is classified under simple repetition whereas cases of morphologically derived or inflectional forms are counted under complex repetition. Repetition in Arabic also covers not just words that share the same semantic meaning through the shared root but the repetition of the same morphological pattern [wazn]/ [words that rhyme] and those cases of shared morphological patterns [al-awza:n] (rhyming words) are included under parallelism following Al-Jubouri's (1984) classification of repetition in Arabic.

The third subcategory of reiteration in the model is equivalence and near equivalence. Following McCarthy (1988), equivalence is used to refer to the relation commonly referred to as synonymy. Yet, the present analysis is not restricted to dictionary classifications of synonymous relations, but starts from the text and investigates text-specific synonyms- e.g., "reputation" and "honor" are not synonymous in general semantic terms but within the text, they are used as near- equivalents. Similarly, pairs such as "ءامنإ" / " strengthen" and "زيزعت"/ "promote" in the Arabic text are coded as equivalents[8].

The fourth subcategory of reiteration is contrast, which refers to the relation between two items with opposite meanings. As in the case of equivalence, the items that are considered to be antonyms need not be strictly antonymous in the lexical semantic sense. What is important is that the items in question are used in a contrasting way in the ST and TT. For example, the items "rights" and "obligations" are cited as complementary pairs of antonyms, and they certainly are in lexical semantic classifications, but examples such as "limitation" and "free" illustrate instances in which the contrastiveness of the items is constructed or enhanced by the text.

The fifth category covers parallelism. Halliday and Hasan's (1976) listings of cohesive devices exclude parallelism; however, it is included in the present analysis since it plays a pivotal role in creating texture in the ST and TT and is responsible for the large amount of repetition in both texts. The role of parallelism in creating textual semantic unity, which is what cohesion is all about, has been commented on by many linguists (e.g. Beeston, 1970; Kaplan, 1966; and Johnstone, 1983). Parallelism covers repetition of form and sometimes even a repetition of content; it is used on all levels: phonological, morphological, lexical, syntactic, and semantic. It is extensively used in Arabic to give a cohesive, rhythmic, and rhetorical effect (Johnstone, 1983, p.52). In Arabic, Al-Jubouri (1984) classifies three levels of parallelism: the morphological level, the word level, and the chunk level. Repetition of the same morphological patterns what is called [al-awza:n] / [rhyming words] and those cases of shared patterns [wazn] is classified under parallelism- e.g. "دابعتسا" and "قاقرتسا" / "slavery" and

"servitude" (article 4) are both cases of synonymy and parallelism. There is also repetition of the whole chunk which is used by Al-Jubouri (1984) to refer to the Arabic grammatical clause/sentence and/ or phrase and is not limited to different forms of word repetition (whether simple or complex). He identifies two types of parallelism: complete parallelism and incomplete parallelism. He defines complete parallelism as occurring when "there is total, or almost total, coincidence between parallel forms"- e.g.

"رخأ ىأر ىأ وأ" / "or any opinion" and "رخأ عضو ىأ وأ" / "or any kind" (article 2). Incomplete parallelism, on the other hand, takes place when "there is a partial coincidence between parallelistic forms" such as: "اذه البلد وأ تلك البقعة"/"this country or that territory"(article 2) where there is a demonstrative + noun but different forms are used in each case. Complete and incomplete parallelism is used rhetorically to give the effect of commutation of items for elaboration, specification and clarification.

Contrary to previous studies in the literature (Jawad, 2007; Johnstone, 1983 & 1991), parallelism is extensively used in both texts with its two forms: complete and incomplete and that is why I included it in the contrastive analysis. For example, in article 7 in the English text, there are two pairs of incomplete parallelism: 1) "are entitled without discrimination"/ "are entitled to equal protection" and b) "against any discrimination" and "against any incitement to such discrimination" and one pair of complete parallelism repeating the whole prepositional phrase "to equal protection" as shown below:

[are entitled without discrimination] … of the law]
[are entitled [to equal protection]
[to equal protection]

[against any discrimination]]
[against any incitement to such discrimination".

Note also that the two prepositions "without" and "against" are used as equivalents in the text which creates a pair of parallel structures in "without discrimination" and "against any discrimination". The cases of parallelism used in the examples above show the repetitive and highly elaborative network of lexical items that are used in the English text which are almost echoed in the Arabic text.

Finally, collocations were included as the sixth category in the classification. They covered different types of "fixed expressions' such as conventionalized language forms, phrasal verbs, and patterned phrases. A collocation is simply defined as "the company a word keeps" (Firth, 1957, p.11). They are a kind of "fixed expressions" or "set phrases" which are subjected to some 'selection restrictions'. They are of particular interest to translators and lexical semanticians not least because of the challenge of finding available TL equivalents for collocate pairs such as "set forth" (article 2), or "effective remedy" (article 8) but they involve a semantic relation between the words, in which meaning is distributed rather than residing in single lexical units (Firth, 1935; Stubbs, 2002, p.225)[9]. In the present study, they are extensively used in both texts as they come first in the order of use frequency. This can be due to the nature of the text itself since most register- specific vocabulary occurs as collocates- e.g. "human right", "on equal footing"/ ""مدق ىلع"" ةاواسملا. To wrap up this section, below are a summary of the method of analysis and a working definition of the lexical cohesive devices used:

1- The contrastive analysis is limited to the 30 articles in the UNHRDs in both texts.

2- The analysis uses the cohesive pair as a unit of analysis; by which a lexical item (or items) forms a relation with another under one of the categories below and within the article under investigation.

3- Below are definitions of the cohesive devices used in the present study:

A. Simple repetition covers the repetition of the exact word within the article as the basic unit of analysis;

B. Complex repetition includes repetition of items that share the same root but have different derivational and/ or inflectional forms;

C. Equivalence (synonymy) covers synonyms and near synonyms.

D. Contrast (antonymy) covers different semantic relations of contrast whether binary, gradable, reversible Etc.

E. Parallelism covers complete and incomplete parallelism and includes the complete or incomplete repetition of the same structural pattern as well as lexical pattern repletion in Arabic and finally;

F. Semantic collocation covers the use of collocates, phrasal verbs and idioms in both languages which are subjected to some 'selection restrictions'.

A Sample Analysis

To examine how lexical cohesion networks might overlap or vary across the ST and TT. Let us examine the similarities and discrepancies in the lexical cohesive devices used in article 23 as an example. The mere difference in the word count shows the English text to be more elaborative than the Arabic text (90 words -75 words). The article contains four sub-items and mainly tackles the right to employment.

Article 23:

(1) Everyone has the right to work, to free choice of employment, to just and favorable conditions of work and to protection against unemployment.

(2) Everyone, without any discrimination, has the right to equal pay for equal work.

(3) Everyone who works has the right to just and favorable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.

(4) Everyone has the right to form and to join trade unions for the protection of his interests.

المادة 23

(1) لكل شخص الحق في العمل، وله حرية اختياره بشروط عادلة مرضية كما أن له حق الحماية من البطالة.

(2) لكل فرد دون أي تمييز الحق في أجر متساو للعمل.

(3) لكل فرد يقوم بعمل الحق في أجر عادل مرض يكفل له ولأسرته عيشة لائقة بكرامة الإنسان تضاف إليه، عند اللزوم، وسائل أخرى للحماية الاجتماعية.

(4) لكل شخص الحق في أن ينشئ وينضم إلى نقابات حماية لمصلحته

The lexical network in the English text develops as follows:

A. There are four cases of simple repetition: “everyone has the right to” (2 cohesive pairs), “work” (1 cohesive pair), and “Just and favorable” (1 cohesive pair);

B. A pair of complex repetition: “work / works”;

C. Two pairs of equivalents (“work”, “employment”) and (“pay” and “remuneration”);

D. Two pairs of contrast (“Employment” and “unemployment”), (“just” and

“without discrimination”);

E. A total of five pairs of parallelistic structures a) three through the repetition of the prepositional phrase after the noun “the right to + noun” in: “the right to work”…”to free choice”…”to just and favorable conditions”, “to protection”, “to equal work”, and “to just and favorable remuneration”. There is a slightly different pattern in item 4 which creates a fourth pair of parallelistic structure in: “the right to + infinitive”: “to form” and “to join” and the fifth pair is the repetition of (“equal pay” and “equal work”).

When compared to the ST, the TT employs only two pairs of parallel structures (italicized below) yet, they extend to the whole nominal sentences as shown below:

لكل شخص الحق في العمل، وله حرية اختياره بشروط عادلة ومرضية كما أن له حق الحماية من البطالة.

لكل فرد دون أي تمييز الحق في أجر...

لكل فرد يقوم بعمل الحق في أجر...

لكل شخص الحق في أن ينشئ وينضم.

The TT also differs in the lexical cohesive patterns used. For example, two pairs of complex repetition “العمل”, “للعمل”, “بعمل”/ “work” were used rather than simple repetitions in the ST. Some repetitions and parallel structures are lost in the translation- e.g. “متساو”/ “equal” is used only once which results in the omission of the parallel structure “equal pay for equal work” to be rendered as “أجر متساو للعمل”/ “equal pay for work”. This elaboration in the ST is balanced elsewhere in the TT- e.g. the simple verb “works” in item 2 is rendered through an elaborate idiom “يقوم بعمل”/ “do the work” rather than simply “يعمل”/ “work”. Moreover, the simple repetition of “work” is absent in the TT and a pronoun is used instead “اختياره” / “its (work) selection”. The idiom “في له الحق” / “has the right to” is lexically repeated in the TT while it is deleted and only implied through the parallel structure used in the ST “to + work”, “to + protection” etc.

As shown in the above example, though the lexical cohesion devices are generally similar; yet, languages and texts may differ in their manipulation and distribution in the ST and TT. The message can be delivered through similar or different devices depending on the lexical resources available and the efficiency of delivering the message in each choice.

Analysis and Results

Variation in the Quantitative analysis of lexical Cohesion Relations in the ST and TT

Let us then examine the distribution of cohesive pairs per category in both texts[10]. Table 4 below shows the discrepancies in the number of pairs for reiteration and tokens of collocation in the compared texts. The fact which most clearly emerges from Table 4 is that some of the relations clearly seem more frequent than others and that semantic collocation and parallelism are far more frequent than reiteration relations (simple, complex repetition, equivalence and contrast) in both texts. The big number of collocates used in both texts can be explained by the text type itself. Using register- specific vocabulary that relates to the theme of human rights seems to demand patterns of co-selection among words and fixed expressions in both texts. In the English text, there are 197 instances of collocation, 149 of parallelism and 81 pairs of simple repetitions. In the Arabic text, there are 149 cases of semantic collocation, 96 pairs of parallelism and 68 complex repetitions with the general observation that the Arabic text favors complex repetition while English uses simple repetition more. If the two numbers under simple and complex repetition are added, the numbers almost match: 102 in the Arabic text and 104 in English. In short, the English text shows much higher frequencies of semantic collocation, parallelism, simple repetition but far less cases of complex repetition pairs. In comparing other categories under reiteration pairs, pairs of equivalence and contrast are almost equal in both texts.

Table 4 shows the discrepancies between pairs of reiteration relations and tokens of semantic collocation (per article) in the English / Arabic UNHR texts

Lexical cohesion category	English Text	Arabic text
Simple repetition	81	45
Complex repetition	21	68
Equivalence/ near equivalence	59	61
Contrast	45	43
Parallelism	149	98
Semantic collocation	197	149

Let us next examine the order of the categories in terms of frequency to get a general picture of the lexical profile of the ST and TT. Table 5 below shows the order of the categories in terms of frequency. The two texts exhibit more or less similar tendencies in the lexical cohesion profile; yet, mainly differ in the frequency of use of each. As pointed out above, the Arabic text seems to favor complex repetition while English uses simple repetition more.

Although it is apparent that there is little variation between the two texts, the largest category by far in the ST and TT is semantic collocation.

Table 5 shows the rank order of frequency of the lexical cohesion categories (per article) in the English / Arabic UNHR texts:

Rank order in ST and TT	Lexical category	English Text	Lexical category	Arabic Text
1	Semantic collocation	197	Semantic collocation	149
2	Parallelism	149	Parallelism	98
3	Simple repetition	81	Complex repetition	68
4	Equivalence/ near equivalence	59	Equivalence/ near equivalence	61
5	Contrast	45	Simple repetition	45
6	Complex repetition	21	Contrast	43

Another striking feature in the English text is the extensive use of parallelism. The English text has more parallelistic structures than Arabic with a difference in the frequency of occurrence 149 to 98. Repetition is the third category in the frequency order; yet, the two texts differ in the type of repetition used. Pairs related by equivalence and contrast are present in the ST and TT texts with more or less equal frequency. Thus far, reducing textual features into numbers is illuminating since it undoubtedly helps us see the most important general tendencies in the two texts. This information might be hard to get through qualitative analysis only, which is equally important to consider and will be discussed next.

Lexical Cohesion Shifts in the TT: Examining Variation in the Level of Explicitness and Implicitness across the ST and TT

Based on the contrastive analysis above and the discrepancy in the quantitative analysis, I will turn to examine the translation shifts made through shifts in lexical cohesion networks within the compared articles in the ST and TT. I shall particularly focus on how lexical cohesion devices and networks affect the level of implicitness and explicitness across the texts. Those shifts in the lexical patterns across the two texts can be due to differences in the textual and rhetorical preferences in the language system or the translation strategies adopted by the translator. There are mainly two types of lexical cohesion shifts that result in:

A)Meanings that are explicit in the ST are made implicit in the TT;

B) Or implicit in the ST but are made explicit in the TT.

Let us start with lexical meaning and patterns that are explicit in the ST but are made implicit in the TT through omission and reduction of form or structure. Below are tokens of explicit meanings in the ST which are made implicit in the TT through omission (the omitted items are italicized):

1) <u>Cases of omission in the TT</u>[11]<u>:</u>

Article	Explicit meaning in the ST	Implicitness through omission in the TT	Literal translation
Article 8	*Granted by the constitution* and by the law	نونقلا ام هحنمي	و روتسدلا ام هحنمي نونقلا
Article 11	Everyone charged with a penal offence *has the right to* be presumed innocent	لك صخش مهتم مئربر يعتبر بجري قمي ئربر	لكل شخص مهتم بجريمة الحق في أن يعتبر بريئاً
Article 14	*In the case of* prosecutions *genuinely arising from* non-political crimes.	في قمئاجر سيس يغ ئمئاجر قمئاجر	في حالة أن المحاكمة تقوم على أساس جرائم غير سياسية
Article 6	*As a person before the law*	ه ت ي ص خ ش ب قينونقلا	أمام شخصيته بالقانون
Article 14	To seek and *to enjoy ... asylum.*	دلب ىلإ أجلي نأ لواحي وأ يرخأ ابلد أهيلإ ءاجتلا	أن يواجه اللجوء أو أن يحاول اللجوء على أرض أخرى بلد آخر.
Article 23	Equal pay for *equal* work	.لمع يف اوتساتم رجأ	لعمل متساوٍ مقابل أجر متساوٍ.
Article 30	Interpreted as *implying*	ليوأت	على أنه دليل على

Such cases of omission not only result in quantitative differences in word count and lexical categories but it creates different lexical networks in the two texts. For example, in article 8 the omission of "by the constitution" in the Arabic text results in the absence of the parallelism found in the ST structure "by the constitution" and "by the law". Similarly, the simple repletion of "equal" and "equal" in article 23 is absent in the TT where the adjective "متساو" / "equal" applies to both "أجر" / and "عمل" (pay and work) - which explains the discrepancies in the number of cohesive devices used in the TT. In the article 14 (1), there are two cases of omissions: the omission of "in the case of" and another subtle case of omission through rendering the idiom "seek asylum" as a single lexical item "الإلتجاء"/ "resort" which is used instead of the equivalent Arabic idiom "حق اللجوء السياسي"/ "seek asylum". However, using "الإلتجاء"/ "resort (n.)" creates a complex repetition pair with "يلجأ"/ "resort (v.)". There are also many

cases where equivalents are used in the ST; yet rendered through pronoun substitution- e.g.; in article 23, there is a cohesive pair of equivalence in "work" and "employment" which is rendered through pronoun substitution "لمع" and "هراياتخإ"/ "its selection".

2) Cases of lexical reduction: Tokens of collocations in the ST that are rendered as single lexical items in the TT.

Article	Explicit meaning in the ST through using semantic collocate	Implicitness through reducing the meaning into a single lexical item in the TT
Article 1	*Endowed with*	اوبهو
Article 8	*Effective remedy*	هفاصنإ
Article 21 (2)	*Access to public service*	دالبلا يف ةمادخلا فئاظولا دلقت
Article 13 (2)	Everyone *has the right to*	يحق لكل فرد

Another device of implicitation is reduction which not only results in using fewer lexical items but reduces the lexical density in the TT, as well. In collocates, the lexical meaning spreads over a number of lexical items rather than a single unit. Some of these reductions are due to the flexibility of the derivational system in the TL-e.g., the idiom "has the right to" can be rendered either as an idiom "لكل شخص الحق في" "has the right to" or simply as a simple verb form "يحق له"/ "entitled". The prolific root "حق"/ "right" is responsible for the creation of a word family "حق", "يحق" and "حقوق" / "entitled (v.), "right (sl. Noun)" and "rights (pl. noun)" and this creates a number of equivalents to the idiom at hand. They appear in the TT under cases of simple/ complex repetitions or in an idiom form while in the ST, the two idioms "everyone has the right to" and "(be) entitled to" are alternatively used. However, other cases of lexical reductions in the TT are due to the translation strategies adopted by the translator. For example, the UNHR English text is extremely elaborative when compared to the Arabic text. Such extensive use of collocates and idioms can be explained by the register- specific vocabulary used in the legislative documents- e.g., idioms such as "effective remedy" is rendered as a single item "هفاصنإ"./ "equity" Moreover, the idiom "access to public service" is rendered through a paraphrase; yet, the meaning of "public service" is reduced to only one aspect; namely,

"دالبلا يف ةمادخلا فئاظولا دلقت"/ "get employed in the public sector" while it should cover "access to all public services" such as: education, health and transportation, as well.

Moreover, other cases of lexical reductions will be tackled below:

3) Choice of lexical cohesion devices that tend to reduce lexical meaning in the TT as in the example below:

Article	Explicit meaning in the ST	Implicitness through change in the lexical cohesion pattern
Article 26 (2)	The lexical network of 4 lexical equivalents in the ST*:* *The development,* *Strengthening, promote*, *further* is rendered through a pair of complex repetition in the TT.	Lexical equivalents are replaced by a pair of complex repetition in the TT. إنماء ، تعزيز، تنمية، زيادة.

In article 26 (item 2), using lexical equivalents (italicized) in the ST rather than complex repetition adds to the lexical density compared to the TT. This density or looseness is a translator's choice in rendering the lexical meanings either through synonyms or complex repetitions. With each choice, lexical networks develop differently; so, in the case of equivalence, a new shade of meaning is added with every synonym but in the case of complex repetition, the focus is on the repetition of the same semantic component of a single word (the network of equivalents is italicized in both texts below):

Article 26 (2)

Education shall be directed to the *full development* of the human personality and to the *strengthening* of respect for human rights and fundamental freedoms. It shall *promote* understanding, tolerance and friendship among all nations, racial or religious groups, and shall *further* the activities of the United Nations for the maintenance of peace.

المادة 26 الفقرة الثانية:

•(2) يجب أن تهدف التربية إلى إنماء شخصية الإنسان إنماء كاملاً، وإلى تعزيز احترام الإنسان والحريات الأساسية وتنمية التفاهم والتسامح والصداقة بين جميع الشعوب والجماعات العنصرية أو الدينية، وإلى زيادة مجهود الأمم المتحدة لحفظ السلام.

Here, the parallel structure undergoes little variation in the TT. In the ST, there are two distinct pairs of parallel structures: a repetition of the prepositional phrase pattern "prep + noun" in "to the full development" and "to the strengthening" then it shifts into the repetition of the verb phrase "shall promote" and "shall further". In the Arabic text, however, there are two pairs of identical structure "إلى+ءامن", "وإلى+زيزعت", "(إلى) و+تنمية", and "وإلى+زيادة"/ "to strengthen", "to promote", "to strengthen", and "to increase". Such complete parallelism is possible and rhetorically acceptable in Arabic while it is difficult to maintain in English.

4) Cases of structural reduction: elaborate structures in the ST are reduced in the TT:

Article	Explicit meaning in the ST	Implicitness through a reduced sentence structure
Article 11 (2)	*at the time when it was committed ... at the time the penal offence was committed*	The adjectival clause is reduced into a noun phrase مبش ةلمج in the TT. بالكترإ تقو ...بالكترإلا تقو ةمي رجلا

The case above shows how the parallel structure "the time when it was committed" though maintained in the TT; yet, the adjectival clause is reduced into a noun phrase. Rhetorically, the reduced form sounds more natural in the TL.

Now, let us turn to lexical cohesion shifts that cause lexical meaning and patterns that are implicit in the ST to be explicit in the TT. Conversely, these shifts are done through the addition of items or the elaboration of form or structure in the TT. Below are tokens of shifts where implicit meanings in the ST are rendered explicitly in the TT:

5) Cases of addition in the TT (added items are italicized):

Article	Implicit meaning in the ST	Explicitness through omission in the TT	Literal translation
Article 10	in full equality	على قدم المساواة التامة مع الآخرين	In full equality *with others*
Article 21	Equal access	الحق الذي لغيره	Equal right *with others*
Article 14	To enjoy in other countries asylum from persecution	يحاول الالتجاء إليها هاربا من الاضطهاد	To resort to other countries *in flee* from persecution

As shown above, the italicized items in the literal translation column are added to the translation mainly for emphasis. The addition here is not textually or structurally required but is based on the translator's choice. However, there are other cases where the meanings in the ST are elaborated upon through some structural requirements in the TL. They also seem to make up for the reductions made elsewhere in the TT. Of these cases are cases of absolute accusative[12] where the addition is both structural and lexical.

6) Cases of structural and lexical elaboration: forms in the ST that are rendered elaborately in the TT:

Article	Implicit meaning in the ST	Explicitness through structural and lexical elaboration in the TT
Article 16 (2)	the *free and full consent* of the intending spouses	برضى الطرفين الراغبين في الزواج رضى كاملاً (لا إكراه فيه) The word "consent" is repeated.
Article 21 (1)	Through *freely chosen* representatives	بواسطة ممثلين يختارون اختياراً حراً The verb "choose" is repeated.
Article 27 (1)	has the right freely to *participate* in the cultural life of the community	الحق في أن يشترك اشتراكاً حراً في حياة المجتمع الثقافية The verb "participate" is repeated.
Article 29 (3)	may in no case be *exercised*	بحال من الأحوال أن تمارس هذه الحقوق ممارسة The verb "exercise" is repeated.
Article 21 (3)	shall be *held* by secret vote	تجرى على أساس الاقتراع السري The verb "held" is rendered elaborately as "held on the basis of".

Here, the addition of the absolute accusative in the TT not only creates networks of lexical repetition that are absent in the ST, but it elaborates and emphasizes the meaning that is more or less neutrally presented in the ST.

7) Cases of lexical elaboration in the TT due to the nature of the lexical equivalents in the TL:

Article	Neutral meaning in the ST that is rendered through a collocate in the TT	Explicitness through using a collocate in the TL
Article 13 (1)	Right to *residence*	واختيار محل إقامته "Residence" is rendered as "place of residence".
Article 19	through any media and regardless of *frontiers*	بأية وسيلة كانت ودون تقيد بالحدود الجغرافية "Frontiers" is rendered as "geographical borders"
Article 16 (1)	Men and women *of full age*	للرجل والمرأة متى بلغا سن الزواج "Full age" is rendered as "reach the age of marriage".

Here, the elaboration in the lexical patterns are mainly due to differences in the language system itself where a given word in the ST is articulated as an idiom in the TL as in the cases of "residence" / "محل إقامته" and "frontiers" / "الحدود الجغرافية".

Discussion and Conclusion

The results of the analysis showed that the patterns of cohesive devices used depend directly on the type of text at hand. UNHRD as a legislative document strives for clarity, specificity and avoidance of ambiguity, therefore, the ST and TT both showed similar tendencies towards certain lexical patterns of using a) register- specific vocabulary which results in a high frequency of collocates and b) repetition and elaboration through the extensive use of parallelism. This gives empirical evidence that certain text types set certain textual expectations that should be taken into consideration during the translation process itself: e.g. which vocabulary to be used and which cohesive devices are to be tolerated. So, languages as distant as Arabic and English might show similar lexical cohesion tendencies. Therefore, exploring lexical cohesion devices (their distribution and frequency) across

texts and languages is a very rich field for exploring how each language is lexically patterned in a given register.

The analysis also confirmed that lexical items whether single items or collocates form semantic relations with others and that those relations develop networks that are text- specific. As Hoey (1991) has pointed out, "lexical cohesion is the only type of cohesion that regularly forms multiple relationships (p. 10)." These "multiple relationships" form networks spreading across the text. The concept of a cohesive pair and the overlap of items across different lexical cohesion categories clearly illustrate that lexical items tend to form more than one semantic link with previous or following items. This is what is meant by the network of lexical cohesion. Viewing lexical cohesion as a network also enables us to identify more and less central lexical items, which is relevant to detect the cohesion structure within and across translated texts. For example, the repetition of "everyone has the right to" and its Arabic equivalent "لكل شخص الحق في" are repeated and foregrounded within and across the articles in both texts to highlight the "human rights" theme. Other items relate to those central items by one or more semantic relation. This provides compelling evidence for the central importance of lexical cohesion in text analysis and contrastive translation studies. Halliday and Hasan (1976) define a text as "a semantic unit: not of form but of meaning" (p.1-2). Meaning transfer is always possible and shifts are inevitable to occur in recreating those lexical networks in the TT and this shows the flexibility and originality of the lexical patterns in texts and languages. For example, the quantitative analysis showed similar tendencies towards using collocates, parallelism, repetition, equivalence and contrast in the ST and TT; yet, there was a difference in the frequency of their occurrence.

The qualitative analysis also showed that the process of finding semantically equivalent lexical items may result in inevitable shifts which in turn lead to differences in the frequency of the cohesive categories used. It may also result in explicitation or implicitation in the translated text (Blum-Kulka, 2000 & Larson, 1998). In our case, Blum-Kulka's hypothesis of the translated text being generally more explicit than the ST is not validated by the difference in the word count or the quantitative analysis in table 4. In fact, the English text turned to be more repetitious than the Arabic text which contradicted research in contrastive rhetoric in English and Arabic (Al- Jabr, 1985; Al-Jubouri, 1984; Ben Ari, 1998; Jawad, 2007; Johnstone, 1983 & 1991). And this can only be explained through the text register.

Finally, contrary to Blum- Kulka's explicitation hypothesis, the qualitative analysis showed that both explicitation and implicitation as shift parameters are bi- directional, i.e.; they occur across the ST and TT equally. Depending

on the textual and rhetorical preferences in the TL, the translator may remove or insert some componential values associated with the ST lexical items into the TT. In other words, meanings that are explicit in the ST might be made implicit in the TT and vice versa. These shifts can be due to the rhetorical devices available in the language itself (e.g. in the case of the absolute accusative in Arabic), textual preferences in a given text type (e.g. the use of register- specific vocabulary and the extensive use of parallelism and repetition as characteristic features of legislative texts), or due to the strategies adopted by the translator in the translation process (e.g. the reduced or added items in the TT). The analysis, thus, confirms that cohesion ties do much more than provide unity and continuity within and across texts as they greatly affect and are affected by the text type and the whole rhetorical texture across languages. Therefore, there is a need for more contrastive analyses of translated texts to further examine the "explicitation" theory in relation to register and text type.

Data

United Nations Human Rights Declaration: English Text

http://www.un.org/en/documents/udhr/ retrieved 10/10/2012

United Nations Human Rights Declaration: Arabic Text

http://www.un.org/ar/documents/udhr/ retrieved 10/10/2012

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Appendix A

Table 1 shows a word count comparison per article in the SL and TL:

Unit of analysis	English UNHRD Text	Arabic UNHRD Text
Article 1	30	19
Article 2	87	97
Article 3	11	8
Article 4	21	12
Article 5	16	14
Article 6	13	10
Article 7	39	35
Article 8	27	21
Article 9	11	11
Article 10	33	29
Article 11	94	67
Article 12	38	32
Article 13	35	33
Article 14	46	40
Article 15	26	24
Article 16	80	62
Article 17	26	22
Article 18	47	31
Article 19	35	28
Article 20	23	25
Article 21	80	71
Article 22	52	35
Article 23	90	75
Article 24	19	18
Article 25	84	78
Article 26	119	91
Article 27	56	44
Article 28	24	19
Article 29	98	70
Article 30	41	30
Total	1401	1151

Appendix B

Table 2 shows the distribution of lexical cohesion pairs and semantic collocates in the English UNHRD Text:

Unit of analysis	Simple repetition	Complex repetition	Equivalence	Contrast	Semantic collocations
Article 1	---	---	**3**	---	4
Article 2	3	---	**2**	**2**	5
Article 3	---	---	**1**	---	1
Article 4	1	**1**	**1**	---	1
Article 5	---	---	**2**	---	1
Article 6	---	---	**1**	---	2
Article 7	7	---	**1**	**1**	4
Article 8	1	**1**	---	---	3
Article 9	---	---	**1**	---	2
Article 10	---	---	**1**	**1**	3
Article 11	7	**1**		**3**	7
Article 12	2	---	**1**	**1**	5
Article 13	3	---	**1**	**2**	4
Article 14	1	---	**1**	**1**	6
Article 15	2	---	**2**		3
Article 16	6	**2**	**4**	**3**	8
Article 17	1	---	**1**	**2**	3
Article 18	4	---	**2**	**2**	6
Article 19	3	**1**	**1**	**2**	8
Article 20	1	---	**2**	**1**	4
Article 21	8	**3**	**4**	**2**	7
Article 22	1	**2**	**2**	**1**	6
Article 23	11	**1**	**2**	**2**	12
Article 24	---	---	**1**	**2**	3
Article 25	3	**2**	**4**	**4**	15
Article 26	9	**1**	**6**	**3**	12
Article 27	3	**1**	**2**	**3**	7
Article 28	---	---	---	**1**	4
Article 29	2	**2**	**4**	**3**	10
Article 30	5	**2**	**4**	**1**	6
Total	84	**20**	**57**	**43**	162

Table 3 shows the distribution of lexical cohesion pairs and semantic collocates in the Arabic UNHRD Text:

Unit of analysis	Simple repetition	Complex repetition	Equivalence	Contrast	Parallelism	Semantic collocations
Article 1		1	1		2	5
Article 2	5	6	6	3	13	4
Article 3	1					2
Article 4		2	1		1	1
Article 5			2		2	2
Article 6						3
Article 7	5	3	3	1	3	8
Article 8		1			1	4
Article 9			1	1	1	1
Article 10		1	1	2	1	5
Article 11	2	6		4	3	9
Article 12		2	2		5	5
Article 13	2	1	1	2		5
Article 14	1	1	1	1		7
Article 15		2	2	1		2
Article 16	3	5	3	4	7	9
Article 17		1	1	2		2
Article 18	2	1	2	1	5	5
Article 19	2		3	2	5	7
Article 20		1	3	1	1	3
Article 21	1	3	2	2	5	9
Article 22	1	3	1	1	4	5
Article 23	5	5	5	1	3	5
Article 24			1	1		4
Article 25	2	5	5	4	8	9
Article 26	9	5	6	3	11	6
Article 27	2	2		2	6	3
Article 28		2	1		3	4
Article 29	2	8	4	3	6	10
Article 30		1	3	1	2	5
TOTAL	**45**	**68**	**61**	**43**	**98**	**149**

Endnotes

[1] Register is defined here through three parameters: subject matter, mode and idiolect (see Hatim & Mason, 1997). The UNHRDs fall under legal texts using written mode and a highly formal style which in turn greatly affects the lexical choices and the translation strategies used.

[2] For further discussion, see (Blum-Kulka, 2000; Catford, 2000; Larson, 1998; Jawad, 2007; Mohamed & Omer, 2000; Mohamed, 2010)

[3] See table 1 in the appendix A which shows the comparison of the word count in each article in the ST and TT.

[4] The concept of a cohesive pair is defined as the relation between one lexical item or a group of lexical items with another under one of the lexical categories described in the analysis; namely, simple repetition, complex repetition, equivalence, antonymy, or parallel structure.

[5] See Tanskanen (2006) for more discussion on using the cohesive pair as a unit of analysis.

[6] Parallelism was not included in Halliday's taxonomy (1967) yet it is included in the present study due to its importance in creating texture in the data.

[7] Other categories such as generalization, specification and co-specification, and collocation as lexical cohesive devices are not included since the aim is not to offer an exhaustive analysis of all the lexical cohesive devices used in the texts under investigation.

[8] Lexical relations are discourse-specific. The justification and explanation for a relation between lexical items can and should be sought in the text in which the items occur. This applies to all categories under investigation.

[9] For a further discussion of the syntagmatic dimension of collocates see Sinclair (2004, p.140-7)
[10] For further details about the distribution of each category in the ST and TT see tables 2 & 3 in appendices B & C.

[11] Words in italics are omitted in the Arabic text. This affects the patterns of lexical cohesion in the Arabic text and results in part of the meaning being lost in the TT.

[12] Arabic uses the structure of absolute accusative mainly as a rhetorical device for emphasis. The verb is repeated as the nominal object of the sentence. Literally, the sentence will read as such: "to free him (freedom)".

Locative Constructions in Tigrinya

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1. Introduction

Spatial language and cognition is one of the hot topics investigated in cognitive science. Recent research has shown that even though languages are similar to each other in the way physical space and its reflections on the language of space provide templates for many linguistic constructions, languages differ from each other in their morphosyntax and the way speakers use linguistic expressions. In order to further understand linguistic expressions of space, we need to conduct crosslinguistic studies from diverse language families. This paper aims to investigate the linguistic forms that are used in the locative descriptions in Tigrinya, a Semitic language and one of the languages spoken in Eritrea.

The outline of this paper is the following. In section 2, the tests used to elicit data are given. In section 3, a descriptive analysis of the locative constructions in Tigrinya is provided. The following section (4), a theoretical analysis of locative-static expressions elicited for the purposes of this paper is detailed. Section 4 is closed by giving an overview of the findings in the present study. Conclusion is given in section 5.

2. Tests

Three types of tests are used in the present study. In the first test, I provide many drawings to the two speakers of Tigrinya and ask for basic locative constructions. In these drawings, at least two entities are presented. The entities, such as a table and a cat, are in a spatial relation to each other. For the purposes of this study, the general environment (i.e. the entities are located in broader framework such as in a house, in a garden, and on a street) is not presented. In order to warm the speakers to the tests, I use some basic vocabulary items and question types in Tigrinya, i.e. 'where is X?'. When these descriptions are elicited, the grammaticality of the utterances is checked with the speakers. In the second test, a very basic list of sentences in English is given to the speakers. In doing so, I briefly sketch the environmental cues and let the speakers visualize the event. When the referents in the environment are established, I immediately ask

the respective linguistic constructions in Tigrinya. After the elicitation, the data are checked with the speakers.

The last type of tools used in this study is the following. The speakers are provided basic drawings and similar locative constructions elicited before. Then, they are asked to locate the object in the relation to another object on those drawings. Additionally, they are presented a locative description in Tigrinya. After that they are kindly asked to draw a picture with regard to the description given. In the following, I provide the tests used in elicitation in detail.

In Test #1, the speakers are provided several drawings in which two objects are located with respect to each other. Here are some examples:

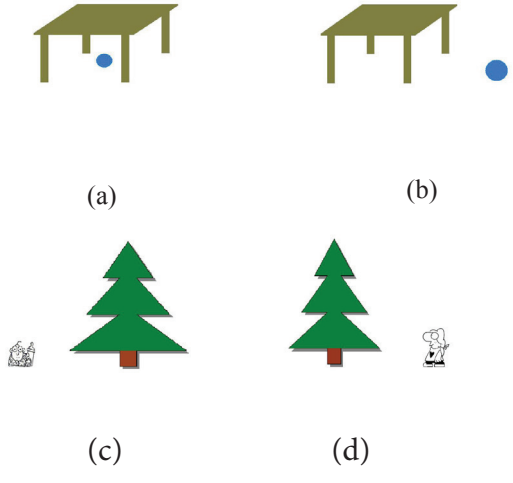


Figure 1.

In Test #2, the speakers are provided several locative constructions in English ask for translations into Tigrinya. I briefly sketch the environmental cues and let the speaker visualize the event. I also used some basic vocabulary in Tigrinya. Here are some examples:

- "The cat is under the table"
- "The bowl is on the table"
- "The tree is in front of the man"

In Test #3, I give the figures and the sentences that are used in the tests before. The reasons for these tests are to check findings and hypotheses revealed from preliminary analyses. The figure used in this test is provided below:

Figure 3.

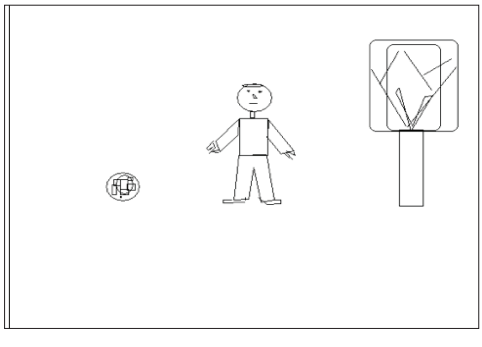
Here is the description given to the informants: "A-B-C-D-E-F-G-X-W-Y-Z all represent locations. The little triangle-like things represent the noses of the speakers' and hearers.' That is, they are looking at each other. The big rectangle (between speaker and hearer) represents the table. The small rectangles bound to the speaker and hearer are arms. Suppose that you are the speaker. Here I would like to give you a sentence in Tigrinya, you will be kindly asked in which location(s) the object can be." (LM=landmark/ locative, AUX=auxiliary, sg=singular, p=plural, m=masculine, f=feminine, DET=determiner, 1,2,3=first, second, third person).

1. ʔɨta kuʕɨso ʔab kɨdmɨ.j ʔala
DET ball LM front.1sg AUX.3pf
"The ball is in front of me"

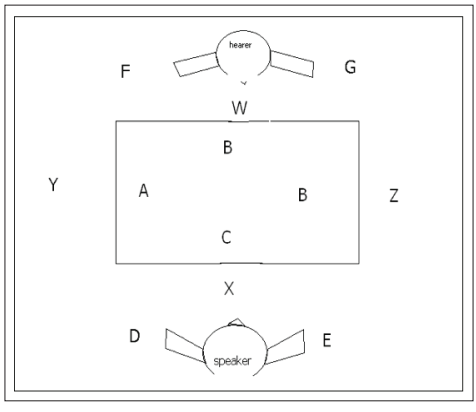
2. ʔɨta kuʕɨso bɨ.yəman.ɨj ʔala
DET ball LM .right.1sg AUX.3pf
"The ball is on the right hand side of me"

3. ʔɨta kuʕɨso ʔab yəman.ɨj ʔala
DET ball LM right.1sg AUX.3pf
"The ball is on the right hand"

4. ʔɨti ʔaranʒi bɨ.yəman naj.ti t'ərəp'əza ʔalo
DET orange LM.right POSS.DET table AUX.3pm
"The orange is to the right of the table"



The answers are the following: For 1, X; for 2, E,X; for 3, T; for 4, Z.
In Test #4, Figure 4 is given to the informants with several sentences.



They are kindly asked which sentence is correct (not grammatically but semantically).

Figure 4.

1. a. ʔɨti ʔom bɨ.ts'əgam ʔɨti səbʔay ʔalo
DET tree LM.left DET man AUX.3pm
"The tree is to the left of the man"
b. ʔɨti ʔom bɨ.yəman ʔɨti səbʔay ʔalo
DET tree LM.right DET man AUX.3pm
"The tree is to the right of the man"

Their judgements reveal that (1a) is correct. In this test, the front-back distinction is also questioned. Therefore, the informants are given the following sentence:

2. "If the man is looking at the tree (facing the tree) then,

a. ʔɨta kuʕi̱so ʔab dɨhri ʔɨti səbʔay ʔala
DET ball LM behind DET man 3.pf
"The ball is behind the man"
b. ʔɨta kuʕi̱so bɨ.dɨhri ʔɨti səbʔay ʔala
DET ball LM.behind DET man 3.pf
"The ball is behind the man"
c. ʔɨti ʔom ʔab kɨdmi ʔɨti səbʔay ʔalo
DET tree LM behind DET man 3.pm
"The tree is in front of the man"
d. ʔɨti ʔom bɨ.kɨdmi ʔɨti səbʔay ʔalo
DET tree LM.behind DET man 3.pm
"The tree is in front of the man"
Are these correct?"

Their judgements show that (2d) is ungrammatical while the others are correct.

3. Descriptive analysis

In this section I give descriptions of each form related to spatial relations one by one. The summary with syntactic behavior of the forms is given at the end of section 3.

Deictic (here/there) expressions

(1)	ʔɨti	ʔaranʒi	ʔab.zi	ʔalo
	That/The (det)	orange	LM.(indef)DET	AUX.3pm
	"The orange is here"			
(2)	ʔɨti	ʔom	ʔab.ti	ʔalo
	DET	tree	LM.DET	AUX.3pm
	"The tree is there"			

In the deictic expressions of Tigrinya the locative marker is enclitized with the (in)definite marker. The indefinite marker *–zi* refers to the object close to the speaker whereas the definite marker *–ti* refers to the object away from the speaker. *ʔab* selects deictic expressions as a complement and incorporates in the surface form.

The default structure for deixis is:

DP/NP + LM.(indef)DET + AUX

'Inside' constructions:

(3)	ʔɨta	kuʕɨso	ʔab	wuʃt'i	may	ʔala
	DET	ball	LM	inside	water	AUX.3pf
	"The ball is in the water"					
(4)	ʔɨti	məts'ħaf	ʔab	wuʃt'i ʔɨti	ʃəħani	ʔalo
	DET	book	LM	inside DET	bowl	AUX.3pm
	"The book is in the bowl"					

In 'inside' constructions the LM *ʔab* and locative *wuʃt'i* are used. Presumably, the referent physically contains the figure. However, this construction is not used the entities being, for example, inside a house or a car. *ʔab* selects relational item, *wuʃt'i*, as a complement, which in turn selects DP as a complement. Notice that *may* in (4) is generic noun.

'On/on the top of/over/above' constructions:

(5)	ʔɨti	ʃəħani	ʔab	lɨʔli	ʔɨti	t'ərəp'əza	ʔalo
	DET	bowl	LM	on	DET	table	AUX.3pm
	"The bowl is on the table"						

Similar to the inside constructions, LM *ʔab* and locative *liʔli* are employed in constructions. These two forms are also used in referring to the objects located over, above, and on the top of the other objects. *ʔab* selects relational item, *liʔli*, as a complement, which in turn selects DP as a complement.

'Under/Below/At the bottom of' constructions:

(6) ʔɨta dɨmu ʔab tɨħti ʔɨti t'ərəp'əza ʔala
DET cat LM under DET table AUX.3pf
"The cat is under the table"

In under constructions, LM *ʔab* and locative *tɨħti* are used. Note that these two forms also refer to the objects below or at the bottom of other objects. *ʔab* selects relational item, *tɨħti*, as a complement, which in turn selects DP as a complement.

'Between/Among' constructions:

(7) ʔɨti məts'ħaf ʔab məŋgo ʔɨta gwal.in ʔɨti wədin ʔalo
DET book LM among DET girl.CONJ DETboy.CONJ AUX.3pm
"The book is between the girl and the boy"

In addition to LM *ʔab* and locative *məŋgo*, the objects which are the referents of the object being described take conjunction. So, the translation literally could be "the book is between and the girl and the boy." *ʔab* selects relational item, *məŋgo*, as a complement, which in turn selects two DPs as a complement. Both of the referents select CONJ as a complement and incorporate with it.

'Behind' constructions:

(8) ʔɨta kuʕɨso ʔab dɨhri ʔɨti t'ərəp'əza ʔala
DET ball LM behind DET table AUX.3pf
"The ball is behind the table"

In behind constructions, LM *ʔab* and locative *dɨhri* are used. Presumably, in 'behind' constructions there is no physical contact between the figure and the referent. *ʔab* selects relational item, *dɨhri*, as a complement, which in turn selects two DPs as a complement.

'In front of' constructions:

(9) ʔɨti ʔom ʔab kɨdmi ʔɨti səbʕay ʔalo
DET tree LM front DET man AUX.3pm
"The tree is in front of the man"

Very similar to the behind construction, in 'in front of' construction LM *ʔab* and locative *kɨdmi* forms are employed. Syntactically, *ʔab* selects relational item, *kɨdmi*, as a complement, which in turn selects two DPs as a complement.

'Right of' and 'left of' constructions:

(10) ʔanə bɨ.yəman ʔɨti gəza ʔalexu
1s LM.right DET house AUX.1sg
"I am to the right of the house"

(11) ʔɨti t'ərəp'əza bɨ.ts'əgam ʔalo
DET table LM.left AUX.3pm
"The table is on the left hand side"

In right and left constructions another LM *bɨ-* is used in addition to the linguistic form referring to 'right' and 'left.' Its syntactical behavior is different from that of *ʔab*. *bɨ* selects relational item, *yəman / ts'əgam*, as a complement, and incorporates with it. The relational item, itself, can take DP as a complement or agree with person/number.

Careful investigation of the data suggests that when LM *ʔab* is employed the meaning differs. Such that when the speaker says '*ʔɨti t'ərəp'əza ʔab ts'əgamij ʔalo*' this means that "I am holding the table with my left hand."

(12) ʔɨti t'ərəp'əza ʔab ts'əgamij ʔalo
DET table LM left.1sg AUX.3pm
"I am holding the table with my left hand"

Another interesting phenomenon is that LM *bɨ-* instead of LM *ʔab* can also be used in other locative constructions. However, when the event is dynamic, LM *bɨ-* is employed. Nevertheless, LM *ʔab* is almost always used in referring to the static objects. Dynamic events are beyond this paper's topic, thus I put those constructions aside for the future investigation.

'

Near/Close/Next to/Beside' constructions:

(13) ʔɨta kuʕɨso ʔab t'ɨʁa ʔɨti t'ərəp'əza ʔala
DET ball LM near DET table AUX.3pf
"The ball is next to the table"

LM *ʔab* and locative *t'ɨʁa* are utilized when the referents are close to each other in space. ʔab selects relational item, *t'ɨʁa*, as a complement, which in turn selects two DPs as a complement.

'Away' constructions:

(14) ʔɨta kuʕɨso kab. ʔom rehika ʔala
DET ball LM.3pplural away AUX.3pf
"The ball is far away from them"

In away constructions LM *ʔab* changes its form and by taking "*k*" prefix it becomes ablative form. Syntactically, either *kab* or relational item, *rehika*, agrees with person and number or *kab* also selects relational item, *rehika*, as a complement.

'At' constructions:

(15) ʔɨti ts'ats'ə ʔabti məndəʁ' ʔalo
DET ant LM.DET wall AUX.3pm
"The ant is on the wall"

(16) ʔanə ʔab.ti makina ʔalexu
1s LM.DET car AUX.1sg
"I am in the car"

(17) ʔɨta kuʕɨso ʔab.ti kurna naj.ti kɨfli ʔala
DET ball LM.DET corner POSS.DET room AUX.3pf
"The ball is at the corner of the room"

(18) mənfəs.ʔu ʔab.aj ʔalo
Soul.3pm LM.1sg AUX.3pm
"He is in my heart"

LM *ʔab* takes determiner of the following referent. *ʔab* can be inflected for person. Literally, *ʔab* means 'in', 'at'. This could be seen in (17). Notice that at constructions and 'there' constructions are the same.

Person marking on locatives:

When the referent is person then the locatives take person marking. Here is the illustration for "kɨdmi" (front):

ʔab kɨdməj	"in front of me"	first person
ʔab kɨdməxa	"in front of you"	second person
ʔab kɨdmiʔu	"in front of him"	third person masculine
ʔab kɨdmiʔa	"in front of her"	third person feminine
ʔab kɨdməna	"in front of us/formal-me"	first person plural/formal-first person
ʔab kɨdməxum	"in front of you-all"	second person plural masculine
ʔab kɨdməxən	"in front of you-all"	second person plural feminine
ʔab kɨdmiom	"in front of them"	third person plural masculine
ʔab kɨdmiʔən	"in front of them"	third person plural feminine

So far, I give the descriptive analysis of the locative constructions in Tigrinya. In the following I provide a tentative summary of these descriptions. The locative constructions in Tigrinya can be summarized in four constructions: *ʔab*-only, *ʔab*+relational, *kab*+*rehika*, and *bɨ*+relational. The descriptive analysis suggests that *ʔab* is used in most of the locative constructions except 'right of / left of' and 'away from' constructions. When *ʔab* is used alone, as in deictic expressions and 'at' constructions, it selects DET as a complement and, literally, merges with the determiner. *ʔab* can also be inflected for person (see (18)) in *ʔab*-only constructions.

In *ʔab*+relational constructions, the picture is somewhat different. It can be generalized that *ʔab* selects a relational item as a complement. The relational item, in turn, selects DP as a complement. However, *ʔab* cannot be inflected for person/number whereas a relational item can.

kab+*rehika* construction is only used in 'away from' descriptions. In this type, either *kab* or *rehika* agrees with person/number. Although I suspect that *kab* might be derived from *ʔab* diachronically, I leave this question for the future investigation.

There is an interesting contrast between *ʔab* and *bɨ*. The speakers can use *ʔab* and *bɨ* interchangeably. There are some exceptions, however. The first exception is that *bɨ* but not *ʔab* is used in 'left of / right of' constructions (22). If the speaker employes *ʔab* with an appropriate relational 'left/right' then the description reveals a physical contact. Another exception is that *bɨ* but not *ʔab* can be used in dynamic events. However, this topic is beyond the current analysis. *ʔab* and *bɨ* also differ from each other with respect to their syntactic behavior. *ʔab* can be inflected for person/number whereas *bɨ* cannot (19, 20, 21). While both of them can take a relational item as a complement, only *bɨ* incorporates with it (19).

(19) ʔanə bɨ.yəmanʔu ʔalexu
1s LM.right.3pm AUX.1sg
"I am to the right of him"

(20) *ʔanə bɨʔu.yəman ʔalexu
1s LM.3pm.right AUX.1sg
"I am to the right of him"

(21) *ʔanə ʔabʔu.yəman ʔalexu
1s LM.3pm.right AUX.1sg
"I am to the right of him"

(22) ʔanə ʔab yəmanʔu ʔalexu
1s LM right.3pm AUX.1sg
"I am on the right hand of him"

4. Theoretical analysis

There is usually an asymmetrical relation between entities with respect to each other (Talmy, 1983; Langacker, 1986). Relations can be asymmetrical with respect to size, containment, support, orientation, order, direction, distance, motion, or a combination of these in the entities located in a space (Svorou, 1994, p.8). In an asymmetrical relation, we identify one entity as Figure (F) with respect to a referent object, a Ground (G) (Talmy, 1983, p.232). There is a tendency to identify larger, immobile, culturally significant, and familiar objects as G (Svorou, ibid., p.9-12).

Lexical items giving information about F and G asymmetry are always used in a coordinate system (Jackendoff, 1996, p.15). In the literature, these coordinate systems are called frames of reference, mainly, intrinsic, relative, and absolute reference frames (Levinson, 1996). Languages differ from one another with respect to their preferences for these reference frames (Levinson & Wilkins, 2006). In the literature, however, there are many other reference frames defined. For instance, Jackendoff (1996, pp.15-9) proposed eight frames (four are intrinsic; the others are environmental).

According to Levinson, an *intrinsic frame of reference* is used in the following example: "The car is in front of the house" where G is the house and F is the car. In this expression the car is located according to an intrinsic feature of the house, which is the entrance of the house (Levinson, ibid., 140-2).

A *relative frame of reference* is used in "The car is to the left of the house" where G is the house and F is the car. In this expression the car is located according to the viewpoint of the speaker. The main difference between the intrinsic and the relative reference frame is that in the latter perspective is involved in the expression. (Levinson, ibid., 142-5).

An *absolute frame of reference* is used in "The car is to the north of the house" where G is the house and F is the car. In this expression, the cardinal directions are used to construct the asymmetrical relation.

Thus, I will analyze the Tigrinya locative descriptions by looking at F(igure) G(round) relationships between the objects. Then, I assign them which one of the perspectives is taken in the description. These two together will provide us the reference frame(s) employed in this language. For the sake of simplicity, I will look at the contrastive relations on a horizontal plane (front vs back, left vs right, close vs away) in the beginning. I will deal with other constructions afterwards. The summary will be given at the end of section 4. F-G assignment is given as subscripts of the relevant glosses.

Front-Back relations:

(18) [ʔɨti ʔom]$_F$ ʔab kɨdmi [ʔɨti səbʔay]$_G$ ʔalo
DET tree LM front DET man AUX.3pm
"The tree is in front of the man"

In this construction F is the tree and G is the man since the tree is located according to the man's location. The perspective taken in this description is neutral. There is no reference to the speaker's perspective or the addressee's perspective. Frontness is assigned according to the intrinsic features (i.e. direction of eyegaze, looking direction, etc.) of the man in the situation. So, the relationship is binary R(ʔom, səbʔay) which leads us to the intrinsic frame of reference. Let's look at very similar construction.

(19) [ʔɨti səbʔay]$_F$ ʔab kɨdmi [ɨti ʔom]$_G$ ʔalo
DET man LM front DET tree AUX.3pm
"The man is in front of the tree"

In this construction F is the man and G is the tree since the man is located with respect to the tree's location. However, the perspective taken in the description is not neutral. Frontness is not assigned to the tree; there is no front of the tree in Tigrinya. So, the speaker takes his/her own perspective (narrator perspective) instead. Keep in mind that there is no linguistic device for perspective taking in this construction. 'The man' is located between the describer and the tree. Thus, the relationship is ternary: R(səbʔay, ʔom: narrator perspective). With regard to the reference frames, this construction is based on a relative frame of reference.

(20) [ʔɨti səbʔay]$_F$ ʔab dɨhri [ɨti ʔom]$_G$ ʔalo
DET man LM back DET tree AUX.3pm
"The man is behind the tree"

In (20), F is the man and G is the tree and the narrator perspective is employed. So, the man is described as if the tree is between the man and the narrator. The relationship is R(səbʔay, ʔom: narrator perspective). This means that a relative frame of reference is taken. However, if the tree is located 'behind the man' then the reference point is the man's behind which is an intrinsic feature of the man. Therefore, an intrinsic frame of reference is employed.

So far, I deal with the front-back distinction in Tigrinya. In that, when G has no intrinsic feature the speaker almost always relies on his perspective. But, what happens when G has intrinsic features?

(21) [ʔɨta dɨmu]$_F$ ʔab kɨdmi [ʔɨti gəza]$_G$ ʔala
DET cat LM front DET house AUX.3pf
"The cat is in front of the house"

In (21), for example, the speaker assigns frontness to the house, which is possibly the main gate of the house. So, F-G relationship is defined according to the frontness of the house. Note that the location of the speaker does not make any change in the construction. Thus, the relationship is R(dɨmu, gəza) and an intrinsic frame of reference is employed.

Right-Left relations:

(22) [ʔɨta dɨmu]$_F$ bɨ.yəman [naj.ti t'ərəp'əza]$_G$ ʔala
DET cat LM.right POSS.DET table AUX.3pf
"The cat is to the right of the table"

In this construction, the speaker assigns rightness-leftness to the table. However, the narrator perspective is taken. So, 'to the right of the table' is based on the perspective of the speaker. Thus, the relationship is R(dɨmu, t'ərəp'əza: narrator perspective). That is, a relative frame of reference is employed in (22).

(23) [ʔɨti ʔom]$_F$ bɨ.ts'əgam [ʔɨti səbʔay]$_G$ ʔalo
DET tree LM.left DET man AUX.3pm
"The tree is to the left of the man"

In (23), the speaker employs neutral perspective, so the reference point is 'the man.' Thus the relationship is R(ʔom, səbʔay). This automatically shows us an intrinsic frame of reference is utilized in (23).

Close-Away relations:

(24) [ʔɨta kuʕɨso]$_F$ ʔab t'ɨʁa[ʔa]$_G$ ʔala
DET ball LM close.3pf AUX.3pf
"The ball is close to her"

In (24) F is assigned to 'the ball' whereas G is '3pf:her'. There is no reference to the speaker's perspective. Instead, a neutral perspective is taken, i.e. closeness is related to being close to 'her'. The relationship is, thus, R(kuʕɨso, - ʔa) which reveals that an intrinsic frame of reference is utilized.

(25) [ʔɨta ʕuf]$_F$ kab[ʔij]$_G$ rehika ʔala
DET bird ABL.1pm away AUX.3pf
"The bird is away from me"

'The bird' is located according to the first person position. So, F is 'the bird' while G is the first person. Although the reference point is the first person there is no tertiary relationship between referents. This means that the bird can be located anywhere in space, away from the speaker. So, the relationship is R(ʕuf, -ʔij) which utilizes an intrinsic frame of reference.

In-On-At-Under relations:

(26) [seleste sebʔut]$_F$ ʔabtɨ [kɨfli]$_G$ ʔalewu
Q man LM.DET room AUX.3pplm
"Three men are in the room/there are three men in the room"

In (26) the three men are described in referring to the room. Therefore, F is *seleste sebʔut* while G is *kɨfli*. There is no reference to the speaker/addressee perspective. So, the relationship is binary: R(sebʔut, kɨfli). The reference frame is intrinsic.

To sum up: Tigrinya allows both intrinsic and relative frames of reference but not absolute frame of reference. To make choice between intrinsic and relative reference frames is entirely dependent upon the referents' intrinsic features. Tigrinya speakers may not have a preference to use an addressee perspective. Depending on the features of the entities in the environment, they can use either a narrator perspective or a neutral perspective. The addressee perspective can be utilized in the very marked cases. In my data, I have no evidence for the use of the addressee perspective. In broader and crosslinguistic context, Tigrinya can be grouped with intrinsic + relative languages with respect to the reference frame employed in locative descriptions.

5. Conclusion

In this paper I aimed to investigate the locative constructions in Tigrinya. I used several elicitation techniques, which are commonly used in the literature (see section 2). A descriptive analysis is given in section 3. The findings including syntactic behavior of the linguistic forms are presented afterwards. In my theoretical analysis I followed the current semantic analysis in the field, namely Figure-Ground relationship between the referents and the reference frames. I found that Tigrinya employs location markers, i.e. ʔab, bɨ, kab, in addition to relational items with respect to spatial arrangements of the objects. Tigrinya has two reference frames (intrinsic and relative) which seem to be related to the inherent properties of the objects located in a situation.

In this study, I only deal with static events in which the entities do not move from one place to another. There is evidence that Tigrinya speakers may employ different locative markers in dynamic events in which the objects move from one location to the other one. In the future research, these types of events can be investigated.

Although this study is based on simple elicitation tasks, there is a need for

an experimental design in that the Tigrinya speakers' choice between the reference frames can be investigated in detail. My data are fairly based on the judgements of two speakers; however, for a deeper and more reliable analysis, I think, there is a need for more informants. The study shows that the Tigrinya prepositions behave differently in their syntactic behaviors. This indicates that there is also a need for broader and deeper analysis on other prepositions. I thank my informants for their willingness to answer and discuss my endless questions.

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Sample Applications of the Generalizability Theory To Examine ESOL Writing Performance

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Introduction

Over the past three decades, there has been an increasing interest in improving the quality and equity of school by the policy makers and education systems in many countries (Geoff, 2013). As it has been argued that at the level of classroom "successful learning is more likely when individual learners are given learning opportunities appropriate to their current levels of achievement and learning needs" and more importantly "effective decision-making also depends on an ability to monitor and evaluate the effectiveness of decisions and actions" (Geoff, 2013: 2). Further, in recent years the importance of assessment results has been highlighted and there has been an ongoing concern about the nature of frequently used forms of student assessment and inferences made from the results (Linn, Baker & Dunbar, 1990).

In the sense of assessment most people frequently refer to multiple-choice tests as they are regarded objective and easy to grade but they are not always effective (Edmunds, 2006).Therefore, as an alternative to traditional methods such as using multiple choice questions to test student achievement, performance assessments have gained importance because they are designed to "judge student abilities to use specific knowledge and research skills" and frequently they "require the student to manipulate equipment to solve a problem or make an analysis" (Slater, nd.: p.1). In this sense, performance assessments "examine students' actual application of knowledge to solve problems" (Slater, nd.: p.3).

By performing or producing a writing task to demonstrate that the information is mastered has always been considered to be complex and challenging. Moreover, assessing this common type of language performance assessment (Swartz, Hooper, Montgomery, Wakely, De Kruif, Reed, Brown, Levine, & White, 1999), assessing writing process, is also problematic when compared to multiple-choice assessments (Barkaoui, 2008; Connor-Linton, 1995; Hamp-Lyons, 1991, 1995; Huang, 2007, 2008, 2009, 2011; Huang & Foote, 2010; Huang & Han, 2013; Sakyi, 2000;

Sweedler-Brown, 1993). Because, unlike multiple-choice assessment, it has an important characteristic which is that there are multiple sources that contribute to the variability and reliability of ESL/EFL students' writing scores such as age, first language, culture, English proficiency level, the writing tasks, scoring methods, raters' mother tongue, professional background, gender, experience, and type and amount of training (e.g. Hinkel, 2002; Huang, 2007, 2009, 2011, 2012; Huang & Foote, 2010; Huang & Han, 2013; Kormos, 2011; Kroll, 1990; Porter & O'Sullivan, 1999; Shaw & Liu, 1998; Tedick, 1990; Weigle, 2002; Yang, 2001). Further, reliability, validity and fairness are the three major issues that are broadly debated (Davies, 2010; Kane, 2010; Xi, 2010). In research literature, numerous studies have focused on reliability, validity, and fairness problems of ESL/EFL writing assessments and examined how to assess ESL/EFL writing reliably, validly, and fairly (Barkaoui, 2007a, 2008; Ebel & Frisbie, 1991; Henning, 1987, 1991; Huang, 2008, 2011; Johnson, Penny, & Gordon, 2009; Song & Caruso, 1996; Sweedler-Brown, 1985; Weigle, 2002).

Every educational and psychological measurement is in search for more accurate scores as much as possible (Atılgan, 2013). Several studies in the field of ESOL writing assessment have examined validity and reliability of tests and scores, and the validity of inferences made based on those scores

The purpose of this study is to investigate variability and reliability of a hypothetical ESOL writing performance assessment context and raise a concern. The study first discusses reliability, variability and fairness issues and then review of the studies that the use of G-theory in ESOL writing performance assessments to present a synthesis of available research. Finally, the study ends with practical recommendations for ESOL writing assessment professionals and teachers from educational policy and practices perspectives and large and small-scale assessment contexts.

Literature Review

The CTT approach, the IRT approach (e.g., multi-faceted Rasch measurement), and the G-theory approach are the three theoretical frameworks that are frequently used to address variability and reliability issues in the assessment of ESOL writing (Huang, 2007).

IRT is used to estimate the score of the latent trait however both Classical and Generalizability Theory are used to evaluate the quality of the observed test score by estimating reliability coefficients and standard errors (Suen & Lei, 2007). Further, IRT is frequently used in large-scaled testing programs (Suen & Lei, 2007). On the other hand, G-theory and CTT are used to evaluate the quality of observed scores with small samples (Suen & Lei,

2007). Historically, researchers in the field of second language testing have principally used CTT as the theoretical frameworks of their investigations (Brennan, 2001). CTT is the simplest measurement model and has been widely used to determine reliability of measurements (Bachman, 2004; Eason, 1989). Technically, CTT assumes that all measurement errors are random and reliable test scores are a reflection of the test takers' true ability and not the measurement errors (Bachman, 2004). Random measurement errors make a respondent's observed score higher or lower than his or her true score, and therefore lead to unreliable scores (Kieffer, 1998). A true sore represents the actual performance of a respondent and is completely reliable; whereas an observed score is given for the generated performance and may not be sufficiently reliable (Kieffer, 1998).

The consideration of multiple sources of error variance within one analysis is not possible in CTT therefore various coefficients are calculated in order to investigate a single source of error variance in the framework of the CTT approach; however, (Bachman, 2005; Eason, 1989; Kieffer, 1998; Shavelson & Webb, 1991; Swartz et al, 1999). As a common practice in CTT, reliability in a test caused by multiple sources of measurement errors are assessed using different data collection strategies (Suen & Lei, 2007) such as usual parallel form (or versions) of the test; test-retest; split-half; and internal consistency (Davies, 1990). CTT assumes that measurement error may be due to internal inconsistencies among items or tasks within the test (i.e., internal consistency reliability), inconsistencies over time (i.e., test-retest reliability), inconsistencies across different forms of the test (i.e., equivalent forms reliability), or inconsistencies within and across raters (i.e., inter- and intra-rater reliability) (Bachman, 2004).

Generalizability theory (Cronbach, Gleser, Nanda, & Rajaratnam, 1972; Brennan, 1983; Shavelson, Webb, & Rowley, 1989) as a statistical method is used to evaluate the dependability of behavioral measurements and it provides a natural framework for investigating the accuracy of generalizing from an individual's performance on a test to the average score received under all possible conditions.

Kieffer (1998) states that realizing the inadequacy of CTT in determining the reliability of performance measurement Hoyt (1941), Lindquist (1953) and Mitzel (1963) searched for new techniques that would be more powerful and able to detect several sources of measurement error simultaneously. G-theory extends the usage of CTT and gives a response to the limitations of CTT, as G-theory can detect multiple sources of measurement error variance simultaneously and their interaction effects (Kieffer, 1998; Shavelson& Webb, 1991; Shavelson et al., 1989). Further, there is a trend towards the use of G-theory in performance assessment, as

Eason (1989) states: "…there is every possibility that reflective researchers will increasingly turn to generalizability theory as the measurement model of choice" (p. 21). Briefly, G-theory has "an important role in all forms of educational assessment, including direct writing assessments and performance assessments in other content areas" (Ferrara, 1993, p.2 quoted in Huang, 2007, p.54).

The conceptual framework of G-theory differs from CTT in several respects. The followings are some major strengths of G-theory:

1) G-theory estimates multiple sources of variability simultaneously in a single analysis whereas one source of variance separately can be estimated in a single analysis in CTT (Shavelson & Webb, 1991).

2) G-theory can estimate the magnitude of main and interaction effects of sources of variance (Shavelson & Webb, 1991).

3) G-theory enables the calculation of two different reliability coefficients related to decisions based on both the interpretation of the absolute (criterion-referenced) level of scores (Phi coefficient) and of the relative (norm-referenced) level of scores (G coefficient) while CTT enables the calculation of the reliability coefficient for norm-referenced testing situations (Shavelson & Webb, 1991).

4) G-theory enables researchers to make decisions about how to reduce the effect of error variance on the true score (Shavelson &Webb, 1991; Güler, 2009; Swartz et al, 1999) whereas CTT can only estimate a single measurement error, such as item, time, rater, form, etc., at a time (Brennan, 2001).

5) Alternatively *decision- (D-) studies enables* researchers to design a measurement protocol to detect the efficiency or cost effectiveness of administering a different number of items or forms on a different number of occasions (Kieffer, 1998). *Therefore,* decisions about a person on the basis of his/her test score can be made with minimum error of measurement (Huang, 2007); however, CTT can calculate and forecast the efficiency of a single source of error source (e.g. number of items for maximum reliability) using Sperman-Brown formula (Shavelson &Webb, 1991).

Several empirical studies have used G-theory to examine the reliability and validity of EFL/ESL writing scores (Han, 2013; Han & Ege, 2013; Huang, 2008, 2011, 2012; Huang & Han, 2013; Huang & Foote, 2010; Gebril, 2010; Schoonen, 2005; Swartz et al., 1999). For example, Swartz et al. (1999) used G-*theory* to investigate the reliability of holistic and analytic writing scores as well as the influence of raters and the use of writing scores (absolute versus relative decisions) on the reliability of writing scores in either

standardized tests or classroom-based assessments. The results showed that when the number of raters was reduced and absolute decisions were made, the reliability coefficients for the writing scores declined. These results proved that G-theory is a powerful and flexible approach that allows multiple sources of error variance to be estimated simultaneously in order to determine the reliability of test scores.

In his quantitative study, Huang (2008) used the G-*theory* approach to examine the rating variability and reliability of scores assigned to ESL essays and Native English (NE) essays in large-scale secondary school writing assessment contexts. A series of generalizability studies and decision studies were conducted to determine differences in score variation between ESL and NE essays. In another study, Huang and Foote (2010) examined score variations and differences between ESL students' papers and NE students' papers in small-scale university classroom assessment context. G-*theory* was used for data analysis. The results showed that there were differences in consistency and precision between the scores assigned to ESL papers and NE papers. These results raised some concerns about the fairness of ESL writing assessments.

Further, using a multivariate generalizability analysis Gebril (2010) investigated the effects of two different writing tasks (reading-to-write and writing only tasks) and rater facets on composite score generalizability. Data consisted of each of 115 examinees' writings, based on two writing-only and two reading-to-write tasks. The results showed that a composite of the two tasks is as reliable as scores obtained from either writing-only or reading-to-write tasks.

Most recently, Huang (2012) used G- *theory* to examine the accuracy and validity of the writing scores assigned to ESL students in provincial English examinations. Conducting a series of G-studies and D-studies for three years writing scores obtained in this large-scale exam, the purpose of the study was to examine if there are any differences between the accuracy and construct validity of the analytic scores assigned to ESL students and to NE students were investigated. The results indicated that there were differences in score accuracy between ESL and NE students. The G-coefficients for ESL students were significantly lower than those for NE students in all three years. Further, there were significantly less convergent validity in one year and less discriminant validity in all three years of the scores assigned to ESL students than to NE students. As a result, this study showed that writing scores assigned to ESL and NE students were significantly different in terms of accuracy and construct validity and these findings raised a potential question about the presence of bias in the assessment of ESL students' writing.

Using G-theory as a theoretical framework, Han and Ege (2013) examined the variability and reliability of classroom instructors' analytic assessments of EFL writing by undergraduate students at a Turkish university. Ninety-four EFL papers by Turkish-speaking students in a large-scale classroom-based English proficiency exam were scored analytically by three EFL raters. The results showed great rater variation and provided evidence for the essentiality of training classroom teachers to score EFL compositions.

In 2013, Huang and Han examined the impact of scoring methods on the reliability and variability of EFL writings by undergraduate students at a Turkish university, using G-theory approach. The results showed greater rater variation for holistic scores than for analytic scores of EFL papers. Further, there was a large difference in the G-coefficients between holistic (with a G-coefficient of .64) and analytic scoring (with a G-coefficient of .90) and this difference had tremendous impact on the reliability of holistic scoring of EFL papers. The findings of this study provide evidence that analytic scoring is more appropriate and effective than holistic scoring for professors to score EFL compositions.

Han (2013) examined the impact of scoring methods and rater training on the classroom-based EFL writing assessment scores. The data collected from two separate studies (e.g. experimental study and natural context study) were analyzed through G-study analyzes. In the natural context study, nine raters rated 72 compositions by Turkish EFL students first holistically and then analytically without receiving any rater training while ten raters rated the same composition papers first holistically and then analytically after receiving raters training. The results showed that with careful training, holistic scoring could produce comparable consistency and reliability as analytic scoring.

In addition, Schoonen (2005) used G-*theory* and Structural Equation Modeling (SEM) to estimate the impact of factors, such as scoring procedures, raters, aspects of writing to be scored and assignment, which contribute to variability in writing scores. The results revealed that SEM is a valuable tool in estimating the generalizability of writing scores.

Using G-theory as a framework for analysis, the purpose of this study was to simulate an examination of classroom instructors' evaluations of ESOL students' writing at a hypothetical small-scaled testing situation. The following two different scenarios were simulated: a) two raters scored 100 papers holistically; b) two raters rated two papers from each of 100 students. Specifically, the following three research questions guided the study:

1) What are sources of score variation contributing to the score variability of the holisitic/analytic scores assigned to ESOL papers?

2) What is the reliability of the holistic/analytic scores assigned to ESOL papers?

Method

Using G-theory in this quantitative research, the purpose of this study was to examine classroom instructors' evaluation of ESOL writing in three different scenarios in a small-scaled testing situation (e.g. university prep-class exemption exams). The rating variability and reliability of ESOL writing scores assigned by two raters were examined in each scenario, using EDUG computer Program for G-analyses. The guiding research question was: "Are there any differences in the rating variability and reliability of ESOL students' writing scores in three different possible scenarios?"

Data

The data of this study is random data for each of the following possible scenarios:

The hypothetical Scenario 1: Two classroom-teachers scored 100 papers holistically. This resulted in 100 persons (*p*) and 200 scores; each person receiving two different scores from two raters (*r*) through holistic. Therefore, this constitutes a fully crossed G-study p x r design.

The hypothetical Scenario 2: Two classroom-teachers scored 100 papers on two tasks holistically. This resulted in 100 persons (*p*) and 400 scores, each person receiving 4 different scores (i.e., two Task1 and two Task 2 scores) from two raters (*r*) through holistic scoring for each task (*t*). Therefore, this constitutes a fully crossed G-study *p x r x t* design.

The hypothetical Scenario 3: Two classroom-teachers scored 100 ESOL papers analytically based on two assessment criteria (e.g. communicative level and linguistic accuracy level). This resulted in 100 persons (p) and 200 scores (100 scores for each category), each person receiving two different scores from two raters (r) through analytic scoring for each criteria (c) (e.g. communicative scoring level and linguistic accuracy level). Therefore, this constitutes a fully crossed G-study *p x c x r* design.

The context of the study was simulated as classroom teachers as raters (with or without receiving rater training situations) rated the ESOL compositions using ten-point holistic and analytic scoring rubrics in a small-scale assessment testing situation such as classroom-based regular writing assessment, classroom-based high stakes writing assessment and EFL writing assessment for different purposes (e.g., selecting students for

ERASMUS student exchange programs). This study raises also important concern in terms of reliability, validity and cost effectiveness of a test.

Results

G-theory Analyses Results

Within *G*-theory framework, data were analyzed in the following three stages: 1) person-by-rater random effects *G*-studies for the scenario one, 2) person-by-task-by-rater random effects *G*study for scenario two and 3) calculation of dependability coefficients for each scenario.

G-theory Analyses Results for Research Question 1): What are sources of score variation contributing to the score variability of the holistic/analytic scores assigned to ESOL papers in each scenario?

Person-by- rater random effects G-study Results (For Scenario One)

Person-by-rater (*p x r*) random effects *G*-studies were conducted for the holistic writing scores in scenario one. The purpose of these *G*-studies was to obtain information for score variability and reliability. The results for are presented in Table 4.1.

Table 4.1. *Variance Components for a Random Effects p x r G-Study Design*

Source of Variability	df	S^2	%
p	99	1.83939	53.5
r	1	0.0	0.00
pr	99	1.59947	46.5
Total	199	3.43886	100

For scenario One, as shown in Table 4.1., the results for the holistic scoring method show that person (*p*), yielded the largest variance component (53.5% of the total variance), suggesting that the 100 ESOL papers were considerably different in terms of quality. The residual yielded the second largest variance component (46.5% of the total variance). The residual contains the variability due to the interaction between raters and papers, and other unexplained systematic and unsystematic sources of error. The variance component for Rater *(r)* did not explain any total score variance, suggesting that raters did not differ considerably from one another in terms of leniency of marking these ESOL papers.

Person-by-task-by-rater random effects G-study Results (for scenario two)

The person-by-task-by-rater random effects G-study was conducted for scenario two. The results are presented in Table 4.2.

Table 4.2. Variance Components for a Random Effects p x t x r G-Study Design (for scenario two)

Source of Variability	df	S^2	%
p	99	0.17540	39.0
t	1	0.00179	0.4
r	2	0.01701	3.8
pt	99	0.16893	37.5
pr	198	0.02473	5.5
tr	2	0.00000	0.0
ptr	198	0.06228	13.8
Total	599	0.45013	100

For Scenario Two, as shown in Table4.2., person (*p*), the object of measurement, yielded the largest variance component (39.0% of the total variance), suggesting that the 200 EFL papers were substantially different in terms of quality. Person-by-method (*pt*) yielded the second largest variance component (37.5% of the total variance), indicating that these papers are relatively different in terms of qualities across tasks. The residual yielded the third largest variance component (13.8% of the total variance). The residual contains the variability due to the interaction among raters, tasks and papers, and other unexplained systematic and unsystematic sources of error. Person-by-rater (*pr*) yielded the fourth largest variance component (5.5% of the total variance), indicating that raters marked all papers very differently. . Rater (*r*) yielded the fifth largest variance component (3.8% of the total variance), indicating that raters did differ from one another in terms of leniency of marking these papers. The variance component for task (*t*) is the sixth largest variance component (only 0.4 of the total variance). Therefore it did not much explain total score variance, suggesting that there was little difference in the writing scores that could be attributed to the task itself. Task-by-rater (*tr*) did not much explain any total score variance, indicating there was not inconsistency in terms of rating severity or leniency across tasks.

Dependability Coefficients Results for Research Question 2): What is the reliability of the holistic/analytic scores assigned to ESOL papers?

Using the person-by-rater random effects G-studies variance component results, the dependability coefficients for criterion-referenced and norm-referenced testing situations for each scenario. They were presented in Table 4.3

4.3. *Summary of Dependability Coefficients (Scenario one)*

Number of Papers	Number of Raters	Dependability Coefficients	
		Coef_G relative	Coef_G absolute
100	2	.53	.53
100	3	.63	.63
100	4	.70	.70
100	5	.74	.74
100	6	.78	.78
100	7	.80	.80

For Scenario One, as shown in Table 4.2., the dependability coefficient obtained for the holistic scoring method for the current two-rater scenario was .53 for both relative and absolute score interpretations. Further, the results show that increasing the number of raters to 7 would result in a dependability coefficient of .80 for both score interpretations again. This result indicates that increasing the number of raters could yield more reliable and dependable results.

4.4. *Summary of Dependability Coefficients (Scenario two)*

Number of Papers	Number of Tasks	Dependability Coefficients	
		Coef_G relative	Coef_G absolute
200	2	.61	.59
200	3	.69	.67
200	4	.74	.71
200	5	.77	.74
200	6	.79	.76
200	7	.81	.78

For Scenario Two, as shown in Table 4.4., the dependability coefficients obtained for the holistic scoring method for the current two-task scenario were .61 and .59 for relative and absolute score interpretations respectively.

Further, the results show that increasing the number of tasks to 7 would result in a dependability coefficient of .81 and .78 for relative and absolute score interpretations respectively again. This result indicates that increasing the number of tasks could yield more reliable and dependable results.

Conclusion

Using G-theory approach, this paper employed two different scenarios (e.g., two raters rated 100 papers holistically and two raters rated two tasks from 100 students) was to simulate the variability and reliability of ESOL students' writing in a hypothetical classroom-based English examinations.

This first research question intended to examine the score variations contributing to the holistic scores assigned to each essay. Within *G*-theory framework, for the first scenario, a person- by-rater random effect *G*study was conducted. It seemed that there was not much difference in the ESOL writing scores that could be attributed to raters. This means that raters did not differ considerably from one another in terms of leniency of marking these ESOL papers. However, due to the fairly large variance component of the residual, other unexplained systematic and unsystematic sources of error and the variability due to the interaction between raters and papers did contribute to the ESOL writing score variance. For the second scenario, the results were different. It was found that person (*p*), the object of measurement, yielded the largest variance component suggesting that the 200 EFL papers were substantially different in terms of quality. Person-by-method (*pt*) variance component indicated that these papers are relatively different in terms of qualities across tasks. There was much the residual variance component that contains the variability due to the interaction among raters, tasks and papers, and other unexplained systematic and unsystematic sources of error. Person-by-rater (*pr*) variance component indicated that raters marked all papers very differently. Rater (*r*) indicated that raters did differ from one another in terms of leniency of marking these papers. The variance component for task (*t*) variance component (only 0.4 of the total variance) did not much explain total score variance, suggesting that there was little difference in the writing scores that could be attributed to the task itself. Finally, task-by-rater (*tr*) did not much explain any total score variance, indicating there was not inconsistency in terms of rating severity or leniency across tasks.

The second research question focused on the reliability of holistic/analytic scores assigned to ESOL papers. The dependability coefficients for norm-referenced and criterion referenced testing situations and for each scenario were calculated. The results for the first scenario showed that, for the

current two-rater scenario was .53 for both relative and absolute score interpretations (e.g. norm and criterion testing situations). Further, the results show that increasing the number of raters to 7 would result in a dependability coefficient of .80 for both score interpretations again. This result indicates that increasing the number of raters could yield more reliable and dependable results.

The results for the second scenario showed that the dependability coefficients obtained for the current two-task scenario were .61 and .59 for relative and absolute score interpretations respectively. Further, the results show that increasing the number of tasks to 7 would result in a dependability coefficient of .81 and .78 for relative and absolute score interpretations respectively again. This result indicates that increasing the number of tasks could yield more reliable and dependable results. As Lee et al (2002) suggested, so as to maximize score reliability for language performance, it would perhaps be more cost-efficient to increase the number of tasks rather than the number of ratings per task.

Overall, the following reasons can be counted for these score variances in both studies: First, type of rater training (basic versus detailed) applied to the raters, second the raters' former experiences and frequency of using holistic and analytic scoring method in marking essays because lack of experience in using holistic rubric may have led to inappropriate use of the analytic rubric. Third, former rater training may cause score differences. The inexperienced raters could have tended to attend more to grammar and content and judge the overall quality of essays with both scales depending on one of these single criteria while scoring these essays (Cumming, 1990; Rinnert& Kobayashi, 2001).

Overall, the findings raise an important issue about how to improve classroom-based high-stake writing assessment practices in a writing performance assessment context. The assessment of ESL/EFL writing is considered to be problematic because there are multiple factors that affect its reliability, validity and fairness (Breland, 1983; Huang, 2007, 2008, 2009, 2011; Huang & Foote, 2010) and G-theory is a more powerful and flexible strategy in analyzing multiple sources of error variance simultaneously and estimating the reliability of test scores (Swartz, et al. 1999).

Discussion

Typically the problem in error in writing test arises from three general sources: students, raters, and topics (McColly, 1970) and G-theory has been used frequently in ESL/EFL performance assessment studies which have tried to investigate the impact of the main effects of scoring procedure

(holistic vs. analytic), rater types, writing task types, rater background, student's L1 background, and scoring context (absolute vs. relative) on the reliability and validity of ESL/EFL writing and speaking scores. This study included only two crossed designs (e.g. pxr and pxtxr) and examined the variability and reliability of ESOL writing assessment. As research has shown that different writing tasks (narrative essays, argumentative essays, etc.) and rater experience impact the scoring variability and reliability of ESL/EFL essays (Cumming, 1990; Rinnert & Kobayashi, 2001; Han, 2013; Huang, 2008; Lee & Kantor, 2005), more different designs with G-studies can be calculated. The following examples are available in the literature: first, Swartz, et al., in 1999, investigated the impact of the number of raters and decisions made (absolute versus relative decisions) on the reliability of holistic and analytic writing scores in either standardized test or classroom–based assessments. The design was a fully crossed, one-facet design with three sources of variance: (a) persons *(p)*, that is, students who wrote the stories; (b) raters *(r)*; and (c) the persons-rater interaction *(pr)*. Next, using three separate G-theory studies, Lee, Kantor and Mollaun, in 2002, investigated the impact on reliability of the number of ratings *(r)* for each piece of writing *(p)* and of the number of tasks *(t),* and to investigate the impact of the number of tasks and number of ratings for speaking (e.g. *p x t* and *p x t x r* designs), following that Barkaoui (2007) examined the effects of holistic and multiple-trait rating scales on EFL essay scores, the rating process, and raters' perceptions. In this context, EFL writing teachers rated essays on two tasks written by EFL university students, using both scales and since all the students *(S)* wrote essays on both topics *(T)* and were scored by all the raters *(R)*, the G-study design was $S \times T \times R$ (i.e., completely crossed). Also, the impact of various rating designs and of the number of tasks and raters on the reliability of writing scores based on integrated and independent tasks can be examined. Different rater may rate different tasks by the same student [$p \times (R:T), R:(p \times T)$] (Lee & Kantor, 2007). Finally, data can be collected to examine the impact of scoring method in such a context raters *(r)* can rate ESOL paper *(p)* using different type of scoring methods *(m)* (e.g. a fully crossed design *p x m x r*) (e.g. Han, 2013; Huang & Han, 2013).

As mentioned before G-theory has several advantages over CTT. For example, by conducting Decision (D) studies, decisions can be made effectively about "optimal number of raters, number of different topics (parallel forms), duration of training time for raters, and so forth, all of which potentially affect Professional time, student outcomes, and budgets" (Swartz, et. al., 1999: 493) .This study simulated the investigation of the variability and reliability of ESOL writing assessments. The results have implications for ESOL writing assessment professionals in the institutional assessment

context as well as the EFL writing course teachers in the classroom assessment context in terms of designing more reliable and fair assessment policy. As Kunnan (2000) argues that "fairness is a critical central component not just connecting traditional components like validity and reliability… if a test is not fair there is little or no value in it being valid and reliable or even authentic and interactive" (p.10).

As a conclusion, using G-theory as a more sophisticated approach, this study raised important issues for classroom-based high stake assessment contexts, which can be summarized in the following three questions:

1) How should classroom-based writing assessment be improved?
2) How to obtain more reliable ratings in different writing assessment contexts in a cost effective way?
3) Finally, how should future research could include both norm-referenced and criterion-referenced testing programs and use G-theory model to help us further understand ESOL writing assessment issues thoroughly?

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