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CONTENTS

An Overview of Students' Errors in Identifying and Analysing Verb Complementation Types

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Abstract:
Teaching verbal groups in terms of their complementation types can be a fairly difficult process since they often trigger confusion among students. Therefore, teachers need to be aware of the most common errors that their students make in order to find the right strategies that help them understand those aspects better. After providing 60 students in a group with all significant information on verb complementation types, we organised an online progress test held via Google Classroom and Google Meet. The assignment covered 12 simple sentences which had to be analysed syntactically by identifying types of verbal groups and functions of their obligatory and/or optional adjuncts. The students had one hour to complete the task and turn in their papers. Following the correction of the papers, we drew up a list of the most frequent errors and processed the data statistically. The students' results in the test paper revealed that most of them found it hard to identify intensive, complex transitive, and prepositional verbal groups and, implicitly, to analyse their complements by pointing out the right syntactic functions. We consider that the findings offered us a valuable insight into the aspects that most students find difficult and made us think of improving our teaching strategies so that students can be provided with a clearer approach in order to achieve better results.
Keywords: verb complementation, verbal group, simple sentences, errors of competence, teaching-learning process

Introduction

It is well-known that grammar is one of the essential components of the process of teaching and learning a foreign language.

The term 'grammar' refers to a systematic analysis of the structure of a language, a set of rules and examples dealing with the syntax and

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> morphology of a standard language, usually intended as an aid to the learning and teaching of that language.
>
> (Murar and Trantescu 2016: 61-62)

Thornbury (2008) presents seven arguments in favour of "putting grammar in the foreground in second language teaching" (15-17). The first one is called the "sentence-machine argument", and it refers to the fact that, by learning grammar patterns and rules, we are provided with the means of generating an endless number of sentences. The second one, "the fine-tuning argument", mostly involves written language which must be appropriate, explicit, and avoid errors that can trigger ambiguity and confusion. "The fossilisation argument" draws attention to the learner's linguistic competence which tends to fossilise sooner in the absence of instruction. "The advance-organiser arguments" refer to the fact that the learner's knowledge of grammar enables him/her to notice new grammatical items in spoken interactions and, consequently, learn them easily. The fifth one, "the discrete item argument", advances the theory that language can be organised into categories ("discrete items" or units of the grammar system), such as *the definite article* or *the verb*, which helps to minimise the vastness of the language learning task. "The rule-of-law argument" considers the situation in which grammar provides the teacher with a structured system involving methodical steps which is more useful than the communicative approach when dealing with classes of rebellious students. Lastly, "the learner expectations argument" is concerned with the students' wish to take part in efficient and systematic grammar-focused classes as they may have been disappointed with their previous experience of learning the language outside classroom settings.

Furthermore, mastering grammar also involves mastering syntax. The syntax of simple sentences is one of the main subjects that second-year students study throughout the first semester of the academic year. Many a time have we been faced with our students' disappointing results in the term-end examination, so we have come to the conclusion that it is highly important to constantly monitor their level of understanding of the topics being taught, by means of periodic evaluation of their knowledge, so that we can adapt our teaching methods in order to remedy the problems found. Such evaluation is actually what is called "formative assessment", which

involves the feedback that teachers give to their students throughout a course and which can contribute to the improvement of their performance (Harmer 2007: 379). Progress tests are part of formative assessment being "designed to measure learners' language and skill progress in relation to the syllabus they have been following" (Ibid. 380). Therefore, the key lies in identifying and analysing the errors or mistakes which students make in progress tests.

> It is on the basis of the information the teacher gets from errors that he varies his teaching procedures and materials, the pace of the progress, and the amount of practice which he plans at any moment. (…) The diagnosis and treatment of errors is one of the fundamental skills of the teacher. (Corder 1981: 35)

Likewise, finding out the cause of a particular error or mistake is crucial when attempting to find proper strategies to correct it: "only when we know why an error has been produced can we set about correcting it in a systematic way" (Ibid. 52).

Our assessment test paper was focused on verb complementation patterns. We believe that it is necessary to briefly present the theoretical framework that we considered in order to teach these key syntactic constructions and assess our students' level of comprehension.

Firstly, we should cast some light on the concepts of *verb phrase* and *verbal group,* which can be easily mixed up. It is important to remember that the latter is part of the former. Thus, the structure of the *finite verb phrase* consists of a *verbal group* accompanied by *obligatory adjuncts* (*complements*) and/or *optional adjuncts* (*modifiers*). The finite verbal group can be either simple or complex depending on whether the lexical/ main verb, which is the head of the group, is preceded or not by auxiliaries (primary auxiliaries: *be, do* and *have*; modal auxiliaries: *can/could, may/might, will/would, shall/should, must* and *need*).

Secondly, in terms of the complementation criterion, verbal groups can be classified into intransitive, monotransitive, ditransitive, complex transitive, prepositional, and intensive verbal groups (Cerban 2009: 56). *Intransitive* verbal groups do not trigger any complement; however, some basic intransitive verbs can become transitive when followed by a cognate

object (e.g. “live a beautiful life”, “dream a peaceful dream”, “dance a romantic dance”, etc.). It is also important to note that some verbs can be used both transitively and intransitively (e.g. She was eating while watching TV/ She was eating *an apple* while watching TV). *Monotransitive* verbal groups require only one complement functioning as Direct Object (DO), whereas *ditransitive* ones are followed by two complements, namely a Direct Object (DO) and an Indirect Object (IO). Moreover, *complex transitive* verbal groups also determine the use of two complements: one functioning as Direct Object (DO) and the other one as Object Predicative (OP). As suggested by their name, *prepositional* verbal groups are followed by a prepositional complement functioning as Prepositional Object (PO). Last but not least, *intensive* verbal groups comprise a link verb, either the copula verb *to be* or other copula-like verbs (e.g. *seem, appear, look, feel*) which further requires a complement functioning as Subject Predicative.

1. Literature Review

1.1. On Error Analysis

Corder (1981: 5-6) talks about two schools of thought as regards learners’ errors. One of them stipulates that errors would never occur if teachers used perfect teaching methods, whereas the other one suggests that errors will always come about regardless of our efforts and we should focus on finding suitable techniques to manage errors that have already occurred.

Unlike in the case of a child learning his/her mother tongue, the input that the second language learner has received is known to a certain extent since it is mainly believed that the teacher is in control of the input. However, taking into account that the input is “‘what goes in’ not what is *available* for going in” (Ibid. 9), then the one who controls the input, more precisely the intake, is actually the learner. Thus, when planning syllabuses, the focus should be on the learner’s needs, for example, by making the learner deal with a problem-solving situation for the solving of which s/he must use a dictionary or appeal to the teacher (Ferguson 1966 cited in Corder 1981: 9-10).

Errors can be *systematic* (*errors of competence*), since the learner makes use of a definite system of language, and *non-systematic* (*errors of performance*) which are caused by memory lapses, tiredness or strong

emotions. The learner of a second language can make both errors of performance, being triggered by chance circumstances, and errors of competence revealing his/her current knowledge of the language. Consequently, Corder (1981) considers that errors of performance should be called *mistakes*, while the term *errors* should be used to refer to errors of competence "from which we are able to reconstruct his knowledge of the language to date, i.e. *his transitional competence*" (10). The errors that a learner performs indicate the system of the language that s/he has acquired and is currently using. Firstly, such errors can help the teacher to understand how much progress the learner has made and what else s/he needs to learn. Secondly, they show the researcher how language is acquired and what learning strategies are used by the learner. Thirdly, errors are important to the learner since they represent "a device the learner uses in order to learn". Furthermore, the second language learner needs to test hypotheses regarding the similarities and differences between the systems of the new language and those of his/her mother tongue, taking into account the fact that many errors of the second language learner are associated with the systems of his/her mother tongue. However, it is important to consider that "the learner's possession of his native language is facilitative" and that errors are "evidence of his strategies of learning" (Ibid. 11-12).

1.2. On Teaching Syntax

Generally speaking, both the deductive and the inductive approach offer several benefits that each teacher should consider. Among the advantages of the deductive (rule-driven) approach, Thornbury (2008: 30) mentions the following: it can be more efficient as it takes less time to explain rules than elicit them from examples; it is suitable for adult students, relying on the importance of cognitive processes in language learning; it meets the expectations of students having an analytical learning style; teachers do not need to prepare for certain language points beforehand. As to the inductive (rule-discovery) approach, the advantages seem to be more numerous: students tend to remember better the rules they discover on their own than the ones they have been taught; it involves "a greater degree of cognitive depth" which increases the students' capacity of memorising the rules; students are more focused when they actively take part in the learning

process; students' pattern recognition and problem-solving abilities are encouraged; as to the problem-solving tasks, students also have the chance to practice speaking when they work in groups and use the target language; it provides the students with greater self-reliance, thus leading to learner autonomy (Ibid. 54).

In terms of the methods used by teachers to familiarize their students with syntactic functions, Vasuki (2022: 282) emphasises the advantages of using differentiated instruction by considering four types of learners: visual, kinaesthetic, auditory and tactile.

In her paper, Mardijono (2004) focuses on the holistic approach and the techniques that can be used for teaching syntax to undergraduate students. Drawing on Harmer (2003: 52), she points out that the students' intrinsic motivation to learn syntax must be enhanced. This can be done by their teacher who should help them "to see the benefit of learning Syntax, to arouse their curiosity to learn it and to put into practice what they have learned" (Mardijono 2004: 48). Likewise, the teacher's positive attitude towards the subject being taught and a favourable and engaging learning environment attend to the students' psychological and emotional needs. Based on her personal experience, the author suggests that, on the first syntax class, teachers need to make students "feel welcomed and accepted in the class and have the assurance that they will get the proper assistance in the learning process" (ibid. 50). Thus, teachers should get acquainted with their students' previous experience with linguistics classes, should present the course content, objectives, evaluation process and expectations, should make students aware of the benefits of acquiring knowledge of syntax, and should also encourage them to express their own expectations for the syntax course.

For the beginning, the author considers it appropriate to make use of the inductive or "rule-discovery path" (Thornbury 2003: 49) so that students can learn the new concepts by means of what they already know while playing an active role in the learning process. Then she gives some useful examples of how to integrate alternative activities (reading, brainstorming, collaborative work, group discussion, presentation, problem solving, and group project) in the teaching process. They do not only complement the lectures but also help fight monotony. Furthermore, an effective strategy is

to ask students to write an evaluation essay containing various information about the way the teaching-learning process has been carried out, and also to grade themselves considering the knowledge they have managed to acquire (Mardijono 2004: 54).

Based on his personal experiences, Lasnik (2013) makes some observations and suggestions that he believes might be useful to those interested in teaching syntax, more precisely introductory graduate syntax. He insists on two aspects: "(i) the importance of developing good homework problems and of timely and thoughtful responses to assignments, and (ii) the necessity of stimulating active participation in class discussion" (e11). The author considers that practice plays an essential role in students' learning of syntax, so he gives them frequent homework and takes the time to correct it and provide suggestions in due time while everything is still fresh in the students' mind. He also devotes sessions to going through the assignments in order to deal with common mistakes and share various correct answers. In addition, students are given the opportunity of redoing their homework and turning in the original and the revised version, as well as some explanations about the changes they have made and the aspects they have now understood better. It appears that this approach is "a good learning tool." (Ibid. e13-e14)

Furthermore, the author mentions several ways of encouraging students to participate actively in class discussions such as the following: considering class participation for the students' grades, treating their ideas with respect and trying to cope with wrong answers in a tactful way so as not to dampen their enthusiasm, encouraging the students to ask questions and reacting positively to them, referring back to comments, suggestions or question from the students, offering hints when they do not come up with an immediate answer, and re-explaining in a different way what the students seem not to have understood properly.

2. Research Methodology

Taking into account that students are often reluctant to tell their teacher what they do not understand, the best solution is to give them a progress test with a view to having a record of the most common errors that account for their level of understanding at the time.

After providing our 60 second-year students minoring in English with the necessary theoretical background, we considered that it was time we checked their comprehension of verb complementation types. As all our courses were still held online in the first semester of the academic year 2021-2022, due to the COVID-19 pandemic, the students also took the test online. We organised it as follows: we used Google Meet to give them all the indications and we created a Google Classroom assignment containing 12 simple sentences that they had to analyse syntactically, pointing out the type of each verbal group and the functions of their obligatory and/or optional adjuncts. Students had one hour to complete the task and turn in their papers. We then corrected the papers, drew up a list of the most frequently encountered errors and, finally, we processed the data statistically.

3. Results and Interpretation

In what follows, we will discuss the most common errors that our students made in the online progress test. Drawing on the classification of errors provided by Corder (1981), we consider that most of the students' errors were errors of competence, which reveal that their knowledge of the topic was not sound enough at the time.

Table 1. *monotransitive vs. intensive verbal groups*

Nr.	*Example*	*Function*
1.	Mary *will make* ***a good cake***.	DO
2.	Mary *will make* ***a good wife***.	Subject Predicative

The first pair of examples (Table 1) was perhaps one the trickiest mainly because of the second sentence. Thus, most students did not manage to make the difference between a monotransitive verbal group and an intensive one when headed by the same lexical verb. Indeed, the verb "make" can be misleading, as it can be used both as a transitive verb followed by a noun phrase functioning as Direct Object ("a good cake") and a copula-like verb that is synonymous with "be" or "become" and requires a Subject Predicative which is also expressed by a noun phrase ("a good wife").

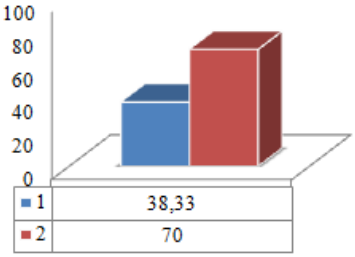

Figure 1. Percentage of students failing to
correctly analyse sentences 1 and 2

In terms of statistics (Figure 1), since the first sentence was very easy to analyse, only 23 students, corresponding to 38.33%, failed to identify it correctly. In most cases, the errors consisted in the fact that the students did not write down any type of verbal phrase and/or any syntactic function of its complement. In regard to the second sentence, 42 students, accounting for 70%, mistook the intensive verbal group for a monotransitive one and, consequently, the Subject Predicative for a Direct Object.

Table 2. *intensive vs. intransitive verbal groups*

Nr.	*Example*	*Function*
3.	The sun *is shining* ***bright***.	Subject Predicative
4.	The sun *is shining* ***brightly***.	Adv. Mod. of Manner

As to the second pair (Table 2) containing the other two confounding sentences, the students found it hard to identify the difference between an intensive verbal group and an intransitive one. The verb "shine" can be a copula-like verb that requires an obligatory adjunct, namely an adjective phrase functioning as Subject Predicative ("bright"), or it can be just a mere intransitive verb followed by an optional adjunct, that is an Adverbial Modifier of Manner expressed by an adverbial phrase ("brightly").

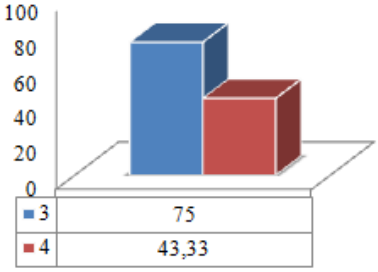

Figure 2. Percentage of students failing to

correctly analyse sentences 3 and 4

From a statistical point of view (Figure 2), a fair lot of students, namely 45, accounting for 75%, analysed the intensive verbal group as an intransitive one followed by an Adverbial Modifier of Manner instead of a Subject Predicative in the third sentence. As to the fourth one, far fewer students, that is 26, accounting for 43.33%, did not analyse it properly, most of them leaving blank spaces.

Table 3. *complex transitive vs. intensive verbal groups*

Nr.	*Example*	*Function*
5.	They *appointed* ***him manager***.	DO and Object Predicative
6.	He *was* ***a manager***.	Subject Predicative

As to the third pair (Table 3), the students taking the test identified a complex transitive verbal group instead of an intensive one, the other way around or they even mistook these two types of verbal groups with a monotransitive one. In the fifth sentence, the verb "appoint" triggers the use of two complements: a Direct Object ("him") and an Object Predicative ("manager"), each rendered by a noun phrase. In the sixth sentence, the copula verb "be" precedes a noun phrase functioning as Subject Predicative ("a manager"), together forming a Nominal Predicate.

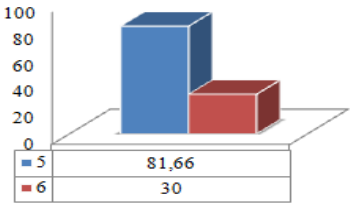

Figure 3. Percentage of students failing to correctly analyse sentences 5 and 6

Statistically speaking (Figure 3), 49 students, which represent 81.66%, pointed out that there were two Direct Objects following a ditransitive verbal group in the fifth sentence, whereas 18 students, that is 30% of them, did not manage to perform a correct analysis of the sixth sentence, considering that there was a monotransitive verbal group requiring a Direct Object.

Table 4. *intransitive vs. monotransitive (cognate object) verbal groups*

Nr.	*Example*	*Function*
7.	She *was dreaming* all night long.	no object
8.	She *was dreaming* ***a strange dream***.	DO

For the fourth pair (Table 4), there were students who did not notice the special case in which an intransitive verbal group becomes transitive when followed by a cognate object. The verb "dream" is usually an intransitive verb, but it can be used transitively whenever a noun phrase containing the head noun "dream" is placed after it.

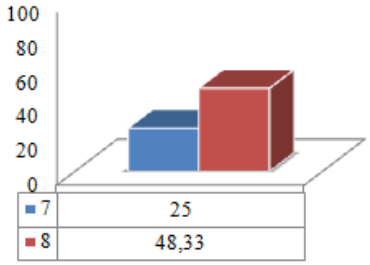

Figure 4. Percentage of students failing to correctly analyse sentences 7 and 8

In regard to the statistical analysis (Figure 4), 15 students, namely 25%, pointed out a wrong type of verbal group in the seventh sentence: a monotransitive verbal group instead of an intransitive one because they wrongly identified the noun phrase "all night long", which functions as Adverbial Modifier of Time, as having the function of Direct Object. Surprisingly, 29 students, accounting for 48.33%, considered that the verb "dream" is always intransitive; thus, they performed a wrong analysis of the eighth sentence. Consequently, some of them did not write down the syntactic function of the noun phrase "a strange dream", whereas others thought it functioned as Adverbial Modifier of Manner.

Table 5. *ditransitive vs. prepositional verbal groups*

Nr.	*Example*	*Function*
9.	He *bought* ***flowers for Mary***.	DO + IO
10.	He *was looking* ***for Mary***.	PO

In terms of the fifth pair (Table 5), the problem lies in making the difference between a ditransitive verbal group and a prepositional one when the preposition "for" is involved.

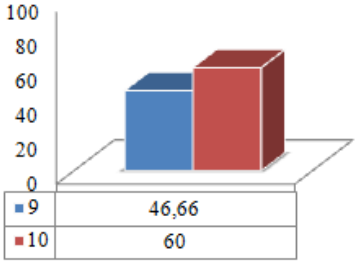

Figure 5. Percentage of students failing to correctly analyse sentences 9 and 10

As shown in Figure 5, for the ninth sentence, 28 students representing 46.66% did not manage to identify the right type of the verbal group. Most of them considered that it was a prepositional verbal group followed by a noun phrase functioning as Direct Object ("flowers") and a prepositional noun phrase having the function of Prepositional Object instead of Indirect Object ("for Mary"). As far as the tenth sentence is concerned, 36 students, namely 60%, failed to perform the correct syntactic analysis, writing down that the verbal group was transitive and it required an Indirect Object or, sometimes, even a Direct Object.

Table 6. *ditransitive vs. monotransitive verbal groups*

Nr.	*Example*	*Function*
11.	Sam *has left* ***a letter for you***.	DO + IO
12.	Sam *has saved* ***money for a new camera***.	DO and Adv. Mod. of Purpose

Finally, as to the last pair (Table 6), students taking the test did not manage to differentiate between a ditransitive verbal group and a monotransitive one. It seems that the preposition "for" was once again the source of confusion. In the given sentences, the verb "leave" is ditransitive requiring both a Direct Object ("a letter"), which receives the action of the verb, and an Indirect Object ("for you") which shows the beneficiary of the action. The verb "save" is monotransitive, as it triggers only a Direct Object ("money"). It is also followed by an optional adjunct expressed by a

prepositional noun phrase – an Adverbial Modifier which indicates the purpose of the action ("for a new camera").

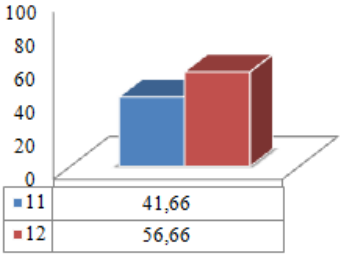

Figure 6. Percentage of students failing to correctly analyse sentences 11 and 12

In statistical terms (Figure 6), 25 students, representing 41.66%, failed to correctly identify the verbal group and the syntactic functions of its complements. The mistakes were similar to those made for the ninth sentence. Moreover, 34 students, that is 56.66%, were wrong about the type of the verbal group – most of them pointed out that it was a ditransitive one, whereas some considered that it was a prepositional one. They managed to correctly identify the Direct Object "money", but the prepositional noun phrase "for a new camera" functioning as Adverbial Modifier of Purpose confused them as they analysed it either as Indirect Object or Prepositional Object.

Conclusions

Pursuant to analysing the errors made by the students who took the test, we came to the conclusion that most of them were errors of competence, revealing their current knowledge of verb complementation types and offered us valuable feedback on the aspects that needed further attention. On the whole, the test paper showed that most students had difficulties when dealing with examples containing intensive, complex transitive and prepositional verbal groups. However, taking into account that it was an online test lacking the teacher's control, it is important to note that we have some reservations about the accuracy of the results since some students might have collaborated and exchanged answers. Thus, for future tests carried out online, a possible solution would be to create multiple versions by randomising the sentences.

In order to help our students understand syntax-related aspects better, we will take into account several teaching methods that we hope will improve the teaching-learning process. We consider that cooperative learning can contribute not only to consolidate their knowledge, but also to develop their communication skills and manage their time. Thus, frequent assignments and collaborative activities during seminar classes must not be overlooked. Students can work in groups while identifying, analysing, and building various types of syntactic structures in order to improve their focus and absorb information more effectively. Likewise, brainstorming and debate might also be useful by taking students out of their comfort zone. We as teachers can provide them with several tricky examples that could be analysed differently, so that students can be engaged in a stimulating thinking process. Consequently, they need to make connections and use their knowledge acquired by that time in order to come up with various solutions. In addition, it would be extremely useful to set aside more time for Q&A sessions at the end of each course. This encourages students to ask for further clarifications and makes us aware of the aspects that need more practice.

Therefore, besides the valuable teacher-centred approach, in which students are provided with knowledge through lectures, it is advisable that we should also give more attention to the student-centred approach by encouraging their participation in class activities. It is a well-known fact that theoretical input is extremely important, but sometimes just letting students find clues and discover patterns can help them cast some light on various cases that they might find confusing.

In view of the above, our future research will also cover a teaching experiment in which two classes of students will be taught verb complementation types or other key topics in syntax by means of two different teaching methods in order to identify which one is more effective, yielding better results.

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Translation, Interpretation, and Language Use

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Abstract:
Translation, interpreting, and language studies are essential fields for the exchange of ideas and communication across languages and cultures. These disciplines have become increasingly important in our globalized world, where cross-cultural interactions are becoming more frequent and necessary. Translation involves the transfer of written content from one language to the next, to preserve the original meaning and style. Translators must have a strong comprehension of both sources and target languages, as well as an awareness of the cultural contexts in which the texts were written. They must also possess excellent writing skills in the intended language to ensure that the translated text reads naturally. Interpreting, on the other hand, involves the transfer of spoken language, either simultaneously or consecutively, between two or more parties. Interpreters must be able to think quickly and accurately, understand the nuances of the culture and language as well as be familiar with a wide range of subject matter. There are different modes of interpreting, such as consecutive, simultaneous, and whispered interpreting, each with its own unique set of challenges. Language use involves the study of languages themselves, including their structure, grammar, and usage. This field encompasses a wide range of areas, including linguistics, philology, and sociolinguistics, among others. Language studies can help us better understand how languages function, how they evolve, and how they shape and are shaped by culture.
In conclusion, translation, interpreting, and language studies play a vital role in promoting cross-cultural communication and understanding. As the world becomes more interconnected, the demand for professionals in these fields is likely to continue to grow, and their contributions will be increasingly important for promoting mutual respect and cooperation between people of different cultures and languages.

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Keywords: translation, interpreting, language use, cross-cultural, communication

1. Introduction

Following decades of belief in monolingual teaching and the adoption of the Direct Method and later, the Communicative Approach, which effectively banned translation from FL pedagogy, recent years have seen the return of translation into the foreign language (FL) classroom. Perhaps it would be more correct to call it the admission of translation into FL teaching theory, as the translation was never really removed from the classroom. Third-level language programs, as well as Translation & Interpreter courses, have long depended on translation activities to help their students learn a foreign language. Furthermore, in many countries, secondary school instructors resisted monolingual orthodoxy and continued to employ translation in the FL classroom, albeit quietly (Pym, 2015; Kelly & Bruen, 2014). Surprisingly, many popular self-study language courses rely heavily on translation and explanations in the L1. However, these may not be perceived as falling within the purview of FL theory and were thus easily overlooked by the FL teaching community. Translation is the process of rendering a source text into another language, while interpretation involves conveying a spoken or signed message from one language to another in real time. Language use refers to how people communicate with each other using language. Research on these topics has explored various aspects, including the role of culture, context, and linguistic knowledge in translation and interpretation, the use of technology in language translation, and the impact of language use on social and political power dynamics. Studies have also examined the effectiveness of different interpretation and translation methods in specific contexts, such as legal or medical settings.

One example of a study in this field is "*The Role of Context in Translation and Interpreting*" by Mona Baker, which examines the significance of context in translation and interpretation and how it affects the translation process (Baker, 1996). Another example is "Computer-Assisted Translation: Translation Memories and Machine Translation" by Sharon O'Brien, which discusses the use of technology in translation and its implications impact on the quality and efficiency of the translation process (O'Brien, 2011). The purpose of this study is to characterize and integrate

the domains of intercultural communication, interpretation and translation, and language usage.

2. Translation skills' linguistic and cognitive aspects

In general, the first part of translation is to 'understand' a 'text' and then, in the second phase, to express this 'text' in another language. Of course, each one of these complex phases must be studied separately: before understanding is achieved, both linguistic and extra-linguistic knowledge must be input; the standard of the expression is dependent on the translator's writing skills and understanding of the target language; and much depends on the translator's understanding of the subject. However, the third-word text must be studied first since the value assigned to the text defines both its 'understanding' and expression. Foreign language instruction courses at the university level frequently assume that the material is written in the language in which it is written. (Hyland, 2019)

Moreover, translation is heavily studied in sociology, psychology, computer science, information technology, and linguistics, where it originated. Studies reveal that translation is not a sterile language activity in the twenty-first century, but rather a reflection of a set of talents and competencies of the translator/interpreter (T/I). In this case, the development of translation competence and associated activities necessitates a full understanding of global affairs reflecting value systems that a language has and is structured by sociocultural practices. The attainment of the nature of both source and target languages now enables for the development of effective linguistic abilities. In turn, such sociolinguistic, communicative, strategic, pragmatic, and semiotic competencies allow the T/I to consider the translation/interpretation task from several perspectives, each of which may appear independent of each other at first but are inherently correlated in nature. (Kirby, 2013)

Translation/interpreting is the consequence of cognitive processing performed by translators/interpreters in addition to being a communicative act and a textual activity. As a result, one must analyze the mental processes involved in the course of a translation assignment, in addition to the skills required by translators/interpreters to accomplish it properly (translation competence). These concerns have been researched in cognitive methods of

translation, which have acquired fresh traction in recent years, prompting Muoz et al. (2007) to argue for cognitive translation studies (traductologa cognitiva) by current discoveries in the field of cognitive science. The translation is a complex task that involves both linguistic and cognitive aspects. The linguistic aspect involves understanding of the source and target languages, including grammar, syntax, vocabulary, and style. The cognitive aspect involves the ability to understand and analyze the source text, make decisions about how to translate it, and produce a target text that accurately reflects the significance and style of the source text. One important linguistic aspect of interpretation is the ability to recognize and use collocations, which are groups of words that commonly appear together in a language. According to Ahmadi and Jafarigohar (2019), successful translators have a thorough knowledge of the collocations in both the source and target languages and can choose appropriate collocations when translating. Another linguistic aspect is the use of idiomatic expressions, which can be difficult to translate because they do not have a literal meaning. According to Liu (2021), translators must be able to identify idiomatic expressions in the source text, understand their meaning and cultural context, and find an appropriate equivalent in the intended language.

The cognitive aspect of translation involves a range of skills, including attention, memory, problem-solving, and decision-making. According to Liu (2021), successful translators can maintain focus and attention while reading and translating a text and can use their working memory to hold information about the source text while they produce the target text. They are also able to identify and solve problems that arise during the translation process, such as finding a suitable equivalent for a difficult word or phrase. Finally, they can make decisions about how to translate a text based on their understanding of the source and target languages and the purpose of the translation. Translation involves a complex interplay of linguistic and cognitive skills. Successful translators must have a thorough comprehension of the source and target languages, including collocations and idiomatic expressions, and must also possess a range of cognitive skills, including attention, memory, problem-solving, and decision-making. This knowledge and these skills are essential for

producing high-quality translations that accurately reflect the significance and style of the source text.

3. The Challenges and Opportunities of Translation and Interpretation in a Multilingual World

In today's globalized world, interpretation and translation have become essential for communication across cultures and languages. The challenges and opportunities in terms of translating and interpreting in a multilingual world are significant, as they involve bridging linguistic and cultural divides and ensuring accurate and effective communication. One significant challenge of translation and interpretation in a multilingual world is the complexity of language itself. According to Katan (2019), language is not only a means of communication but also a cultural product that reflects the values, beliefs, and history of a community. Interpreters and translators must therefore be aware of the cultural nuances and contextual factors that influence language use and meaning. They must also be able to navigate the differences between languages, including syntax, grammar, and vocabulary, to accurately convey the intended message.

Another challenge is the need for specialized knowledge and expertise in specific fields or subject areas. As Bhatia and Bhatia (2020) note, interpretation and translation in fields such as medicine, law, or finance require not only language proficiency but also an understanding of the relevant terminology and concepts. Interpreters and translators must be able to understand complex technical language and convey it accurately in the intended language. However, the challenges of translation and interpretation also present opportunities for innovation and growth. One opportunity is the development of new technologies that facilitate translation and interpretation, such as machine translation and remote interpreting. As Díaz-Cintas and Neves (2019) note, these technologies have the potential to increase efficiency and accessibility in interpretation and translation, while also providing new opportunities for professional development and specialization.

Another opportunity is the increasing demand for interpretation and translation services in a globalized economy. According to the Common-Sense Advisory (2025), the global market for language services is growing

rapidly, with a projected value of $56 billion by 2025 This demand creates opportunities for interpreters and translators to work in a variety of settings, from multinational corporations to non-profit organizations. Translators and interpreters must navigate the complexities of culture and language, while also developing specialized knowledge and expertise in specific fields. However, these challenges also present opportunities for innovation and growth in the field, through the development of new technologies and the increasing demand for translation and interpretation services in a globalized economy.

4. Translation, interpretation, and emerging technologies

Traditionally, written language translation, spoken language translation, and interpreting have been separate fields of education and expertise, and the technologies that emulate and/or support those human activities have been developed and researched using different methodologies and by different groups of researchers. A recent surge in synergistic effects between these well-established sectors has started to blur the lines. There is a wide variety of MT systems depending on different computers and philosophies algorithms, with many benefits and drawbacks. They all have one thing in common: they are often employed as completely automated devices, translating a source text into a target language without the need for human participation. Other than contact with a word processor and maybe the usage of electronic dictionaries, there is no connection between humans and machines. There is a narrow line between CAT and human-assisted machine translation (HAMT). Because of the precision and speed. As the number of computational devices grows, so do emerging types of human-machine interaction in translation, such as interactive translation help, the use of various modalities, the integration of written and spoken language, and gesture recognition and handwriting recognition, Speech synthesis, optical character recognition (OCR), and so forth. Rather, they collect near matches of a source-language string from a bilingual database (a so-called translation memory) and present the translation(s) associated with the recovered segments to a translator for adjustment (Stanovsky, Smith & Zettlemoyer, 2019). The assumption is that comparable source phrases have similar translations, allowing the translator to choose and choose a

translation of a similar source segment. The usage of completely automated translation is increasing as the quality of MT system output improves. However, depending on the expected quality of the translated product, post-editing of MT output (PEMT) is frequently required to align the raw MT output with the intended purpose of the translation and to remove major translation errors and flaws that would hinder or inhibit comprehension of the translated text. Post-editors usually receive a translation brief outlining the intended audience and the desired quality of the finished translation work. Given the vast array of resources used in an MT system, such as bilingual dictionaries, phrase translations, and their source-target alignments, etc., integrated MT post-editing platforms that support post-editors in selecting from alternative partial translations, tracing partial translations, visualizing confidence scores, and so on are being developed (Bertoldi et al., 2017). The market for MT and SST systems, known as the 'gisting' market, is represented at the bottom of the pyramid. This market segment has developed enormously since the introduction of Google's translation service, and it is currently the largest component of the translation business. Google uses online MT systems as the translation engine to translate web pages, tweets, blogs, or conversations via email or chat services. In the commercial conference market, videoconference interpreting (interpreting for distant speakers during a conference) is more common than remote interpreting, although, in most parts of the world, both categories are outpaced by the developing approach of webcast interpreting (Corsi & Di Berardino, 2014). MT systems can produce high-quality translations for restricted domains and/or regulated languages, or when the MT system is tuned to the sort of text to be translated. Fully Automatic High-Quality Translation (FAHQT) can thus be achieved for limited domains and by training MT systems to produce a specific type of text, but it remains "a dream which will not come true in the foreseeable future" (Bar-Hillel, 1960), just as it did in 1960. The requirement for reliable high-quality translation of less restricted languages can often only be met through from-scratch translation, usage of CAT tools, or MT post-editing. However, as discussed above, the market for translation aids and computer-assisted translation is changing and developing at a quick pace, and many new and innovative products are emerging. In contrast to fully automated translation,

the post-editor is the integral figure involved in every part of the computer-assisted translation process, accepting or rejecting translation suggestions, or inserting translation proposals into the target document wherever deemed appropriate. Some conflicts occur as a result of the increasing client demand for ICT-supported interpreting services, particularly remote interpreting, but it is presently unclear if these techniques of interpreting can be associated with the same levels of accuracy and precision as onsite interpreting. (Braun et al., 2013, Roziner & Shlesinger, 2010)

The fields of translation and interpreting have evolved long been essential for communication across cultures and languages. However, new technologies have started to transform the field, offering new opportunities for efficiency and accessibility. Significant growth of machine translation is a development. As Gaspari and Toral (2020) note, machine translation has advanced significantly in recent years, with deep learning algorithms and neural networks producing more accurate and natural-sounding translations. This technology has the potential to increase efficiency and accessibility in translation, by providing instant translations for individuals or organizations that need to communicate across languages. Furthermore, technology that is transforming interpreting is remote interpreting. As Wang and Fan (2021) note, remote interpreting allows interpreters to work from a remote location, using video conferencing or other communication technologies. This technology is particularly useful for situations where in-person interpreting is not a possibility, such as throughout the COVID-19 epidemic. However, these new technologies also present challenges for the field. For example, machine translation still struggles with nuances in language and context, and may produce inaccurate or inappropriate translations. Similarly, remote interpreting requires interpreters to adapt to new technologies and work in a different environment, which may affect their performance.

Conclusions

One key conclusion is that effective translation and interpretation require not only fluency in the source and target languages but also a thorough knowledge of the cultural contexts and nuances of the languages being used. Additionally, technology has played an increasing role in these fields, with advances in computer translation and computer-assisted

interpretation tools helping to facilitate communication across language barriers.

Another important conclusion is that language use is a complex and dynamic process that is influenced by a wide range of social, cultural, and psychological factors. Research has shown that language use can be affected by variables such as age, gender, social status, and individual identity and that these factors can have significant impacts on language acquisition, language maintenance, and language change. The significance of translating, interpretation, and language use cannot be overstated in our increasingly interconnected and globalized world. The demand for skilled professionals in these fields is likely to continue to grow, and their contributions will be critical for promoting mutual understanding and cooperation between people of different languages and cultures. Overall, the study of translation, interpretation, and language use is crucial for promoting intercultural communication and understanding, and for facilitating the exchange of ideas, information, and knowledge across linguistic and cultural boundaries

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Learner Training and Motivated Learning

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Abstract:
Learner training is a means of providing students with alternatives to making choices about what they learn by researching their motivation. An aware teacher can permanently develop strategies to sustain a motivational dynamic. One can identify aspects of motivation under which individualistic factors can be subsumed. While approaching a learner-training project, teachers can train the learners efficiently. Teachers are to review their general English syllabuses by using a new approach designed to provide them with a helpful framework for each course, including a core syllabus. By doing informed action research, the teacher can initiate changes in the learning environment.
Keywords: learner training, motivation, student perceptions, core syllabus and strategies, approach, interaction, action logging

There are recent developments in language teaching that have emphasized a learner-centered approach with awareness of the learner as an individual and focusing on the learner's autonomy, which has led to the development of the notion of learner training. Learner training helps learners consider the factors which may affect their learning and discover the strategies that suit them best so that they may become effective learners and responsible for their own learning.

It is often assumed that EFL learner motivation is actually in a constant state of flux brought about by a concatenation of developmental, personality, and attitudinal factors. This point means that the area is one of limitless richness and complexity. Although motivation is an inner impulse, we find it possible to identify aspects of motivation under which individualistic factors can be subsumed. This enables us to discuss a clearly subjective topic and so identify ways in which pedagogic planning and training can take facets of learner motivation into account.

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Learner training aims to provide learners with alternatives from which to make informed choices about what, why, when, and where they learn, which certainly means researching students' attitudes, expectations, and motivation.

Action logging can be seen as a type of action research that is easy for any teacher to do. It is a teacher's ongoing attempt to be more informed and efficient through initiating changes in the learning environment and evaluating the impact of these changes.

1. Learner Training and Motivation: A Cognitive Dimension

Motivational aspects of the foreign language learning process are immutable phenomena – either conferred benefits, or troublesome constraints for the teacher. The general belief seems to be that students either enter the learning process motivated to learn or they do not, and that the consequences of this situation have to be accepted and accommodated.

No matter how poorly motivated a learner may appear to be, the aware and sensitive teacher can permanently develop strategies to generate and sustain a motivational dynamic. We could approach a five-point plan which should provide a practical framework for the enhancement of motivation in the foreign language learning classroom.

1.1. Security and Progress

There is a need for the teacher to create a low-anxiety atmosphere in the classroom so as to provide learners with a sense of making progress within the learning program. This is of particular importance for students with potentially inhibiting sociocultural backgrounds or personality types. An ideal background of a foreign-language learner is worth presenting, some features of which are: secure but nonrestrictive atmosphere, no binding identification with a particular socioeconomic class, and no confining membership of an exclusive regional grouping. The good language learner, then, becomes open-minded and accepts linguistic variation.

Extroverted learners, because of their lack of inhibition, are more likely to communicate more effectively in the early stages of the foreign-language program than their self-repressing introverted classmates. We have

to emphasize the need to allow for a relatively receptive, silent period early in the foreign-language acquisition process. The reason for this is to lower the affective barrier erected by many learners when presented with a form of learning that threatens their individual identity. Allowing for an appropriate lag between reception and production of language has become one of the main principles of communicative approaches to language teaching (Deller 2017) and, in the sense that this has reduced the use of audio-lingual techniques demanding immediate oral responses, has proved to be reasonably successful in dismantling affective barriers. Regardless, comprehensible input from the teacher and reception-based work for the student does not provide enough impetus to keep the learner optimally motivated. Output, and proper feedback, are the means by which a learner becomes acquainted with his/her level of success. It is in this way that the individual's determination to progress is strengthened.

1.2. Involving the Learner in the Teaching Programme

The student needs to be able to perceive that there are real purposes and benefits to be derived from learning a foreign language and that the learning program is appropriately focused and internally dynamic. In order to promote participative learning, the teacher could interview, possibly in the mother tongue, at least a representative cross-section of students before the start of the learning program to estimate the nature and range of the learners' interests. Then, these interests could be fed into the programme as projects, topics, or themes. This kind of activity on the part of the teacher must have beneficial effects in generating and sustaining learner motivation. It also implies a move towards more learner-centred approaches to teaching. Keeping the learner informed so as to keep him motivated does not stop at this point. It needs to be seen as a continuous process. For instance, a student version of both medium- and longer-term teaching plans could be produced and referred to at regular intervals to let students see clearly just where they are, what is to be approached next, and why.

The teacher might also consider spending a few minutes at the beginning of each lesson by sketching a very brief overview of the lesson or lessons on the board. Time elements may be included if this is felt to be useful. This would allow students to see the direction of their learning and

may enhance motivation to achieve clear-cut ends within a certain time period. Involving the learner in the global teaching and learning process is of the greatest possible importance, since language, as a subject, is rarely enough to motivate learners to any significant extent.

1.3. Cognitive Engagement and Motivation

There is no learner completely uninterested in the aspects of learning a foreign language. An interest will exist, as a natural consequence of exposure to the language and characteristics of its culture. The teacher's task is to bring this level of interest to a maximum pitch. The interest, in the sense of psychological arousal, will not be maximally affected, for example, by the provision of a brief motivation section, in which pictures or worksheets might be used to stimulate learners' interest in the whole lesson. Motivation is regarded here as operating over the span of the single lesson as a necessary condition for the achievement of behavioural objectives. Such procedures keep the content of the learning process distant from the learner and do not allow him to participate in the process.

Cognitive engagement in the learning process should be seen as inextricably linked to motivation. One of the most outstanding ways of arousing motivation to learn is to focus on the cognitive rather than the motivational aspects of learning, relying on the motivation that is developed from successful educational achievement. Learner curiosity is perhaps best aroused by using the appeal of those aspects of the target language that meet the developmental interests of learners. Obviously, the use of tasks and activities based on the principles of exercise-solving are likely to be most effective in engaging the student's machinery.

Exposure to the target language, its people and culture is, of course, important in maximising the cognitive engagement of the learner and in maintaining the beneficial unsteadiness required to keep the student wanting to learn more. Authentic print and video materials offer the best channels of exposure, since they embody aspects of the target-language culture. Consequently, learners are made much more conscious of their own culture by learning about foreign ones.

1.4. Incentives to Sustain the Learning Process

The long-term and comparatively urgency-free nature of many language courses represents a major barrier to the maintenance of genuine momentum in the classroom. Therefore, the teacher should build into teaching plans and schemes of work a set of learning targets in order to connect and relate particular lesson objectives. The behavioural objectives of a single lesson are aimed at mastery of certain items of language within a set time frame. While a sense of having mastered particular items of language is of some importance, the learner can claim linguistic payoffs at regular intervals. This is not as important as encouraging the learner to regard mastered objectives as simply part of a larger set of targets that is always proximal and in view, but which is never completely achieved.

Thus, one of the major outcomes of all educational initiatives might be achieved: the development of the efficient, self-directed learner competent in organising his own learning long after programs of formal instruction have ceased. Learning targets harness learner disequilibrium in a positive way by sustaining the desire to learn more, even when set objectives appear to have been achieved.

1.5. Language Unity Perception

Today, unity relates to the need for learners to grasp that each language item studied, each area of language use covered, is a successful step towards achieving higher and even more enriching ends. The clear implication for the teacher is not only to teach, practise, and test language items, but to constantly recycle them. Learning, thus, becomes a spiral rather than a linear process. The integration of language parts and of language and its uses is best fostered by a holistic syllabus and its derived methodology, rather than a synthetic approach in which language items are taught discretely, requiring the learner to reintegrate these items as a prior condition to their communicative use.

The teaching and learning programme, which is centred on problem-solving and task-based approaches to using language, is the best way to engage the learner's cognitive machinery in an active, participatory way. Pedagogic lesson objectives may be thought out and phrased in a variety of ways – lexical, structural, functional, notional, or a combination of these.

But real-world application and use is what most learners are interested in, and this needs to be taken into account by the teacher. The problem is that many learners often cannot foresee such real-world applications. Product-focused objectives will then become less important than the process-oriented ones that are based rather more on classroom tasks than on learning outcomes.

2. A Learner-Training Project

Our purposes in approaching such a project could be: to find out more about our learners' perceptions and attitudes, to train our learners efficiently and to inform them on the proper decisions.

Spending a significant amount of class time on learner-training activities might not easily be justified to some of our students. Many of them see language learning as a passive experience involving the "chalk and talk" method and learning of vocabulary lists and formal rules. We may, therefore, choose to start by experimenting with the use of learner diaries, which would enable most of the work to be done as additional homework tasks.

Initially, we should target more advanced students, who are successful learners and, therefore, in less need of training than others, as lower-level learners would not give us the flexibility in terms of choosing tasks that we would like in the early stages of the project.

First, the students are to be given "What sort of language learner are you?" questionnaire as a homework exercise, with the results to be compared in the classroom. The second step is to have the students complete individual needs analyses, by using a locally based example as a model. This is also to be done as a homework exercise and is followed by a classroom 'pyramid' discussion (i.e., in ever larger groups) to identify class aims and objectives. The agreed aims and objectives are edited by the teacher, copied and distributed to students.

These discussions and analyses are not only valuable in identifying aims, but also in providing highly motivating communicative activities that can generate a great deal of interaction among learners, who have to negotiate with their mates on the formulation of aims.

The final step is to introduce the diaries. This is to be done via the learner-diary handout, which is worked through as a class exercise at the end of the next lesson, the teacher eliciting responses from the students. For the following lesson, students are given an exercise book and a sheet of paper. They are asked to write up their diaries as soon as possible after the lesson and to give the paper to the teacher at the beginning of the following lesson. The teacher is to compare student's perceptions with his/her own: Do students think they are learning what the teacher thinks he/she is teaching? Thus, teachers are encouraged to discuss with students any points of interest, particularly where student and teacher perceptions diverged.

At the beginning, the students' response to the diaries can be enthusiastic. They seem to take the exercise seriously and to appreciate the consideration that is given to their comments. They can become very perceptive about classroom activities and soon write, for instance, that a listening-skills lesson helps them improve not only listening, but also vocabulary, speaking, and grammar.

Initially, they can be less perceptive about activities helping them with the way they learn and those designed to build confidence, but they may quickly begin to recognize the purpose of these activities, once examples been discussed with the teacher.

The students can be less forthcoming about their out-of-class learning activities. This would seem to point to a need for more specific training aimed at exploiting resources available for learning both in the community and in the resource centers, which contains self-access materials, library, listening centers, and computers.

After two or three weeks of diary-keeping, enthusiasm may wane for both teachers and students. The reason is easy to see as the task is becoming repetitive and the basic point has already been made.

As a closure to the project, we are to conduct class feedback sessions in which students are invited to reflect on and discuss what they have done during the course, how far they have gone towards meeting their aims, and what they still need to do. We consider this very valuable, like the earlier "pyramid" discussion, as a communicative activity, as a way for the students to evaluate their own progress, and as a means of encouraging students to re-register for the next session.

3. Learner Training and the Curriculum

The learner-training project suggests that EFL students can be perceptive and articulate about their needs, aims, and achievements, especially if they are given a framework that helps them to express themselves. We could harness these perceptions and views in the creation of our language syllabuses. Consequently, we are to review our general English syllabuses with a view to improve our current approach. Our new approach is designed to provide the teacher with a helpful framework for each course that includes a core syllabus and strategies that are adequate to the needs and preferences of the learners.

The core consists of language-systems syllabus (grammar and vocabulary) that are largely determined by the course book. This core is considered to be less negotiable on the grounds that all students need to know the form and meaning of the present perfect, for instance, whether they intend to use English for future study overseas or only for "getting by" on holiday. In practice, there is some deviation from what is laid down in this 'external syllabus, as the teacher, and the students themselves, diagnose strengths and weaknesses during the course.

The core may be fleshed out with the language-skills syllabus (reading, writing, listening, and speaking), which is considered to be more negotiable as it should reflect the students' needs, interests, and preferences, in terms of both content and methodology (Ellis and Sinclair 1998). The skills syllabus is arrived at through the use of learner-training activities, and facilitated through the provision of a variety of supplementary materials.

The students whose main aims are to improve English for social communication, for example, will require a skills syllabus that is rather different in content, and in methodology, from a class whose main aims are to improve study skills for academic purposes.

There is a proportional relationship between the language-skills and language-systems syllabuses. Most of the course consists of work on language systems, on the grounds that a certain degree of control over language systems is necessary before the development of language skills can form an important part of the course, and that learners at lower levels of language proficiency are less able to articulate their needs and preferences.

4. Language Learning – an Interaction Hypothesis

Students have their own perceptions of what goes on in a classroom, and, when asked after class what went on, most students usually give different versions. Teachers tend to do day-to-day guessing as to where students are and what they need. To find out if they have learnt, we test them. This guesswork and testing them often result in a frustrating inefficiency in classes (Larsen-Freeman 2008) that just do not work. It would be fairer, as well as more diversified and even entertaining, if teachers took into account students' perceptions, to the extent that students can give them and teachers can actually understand and respond to them. The simplest way to do this is to ask them.

If students do not learn what teachers teach, let us do the next best thing: learn what learners are learning. One powerful way to do this may be through action research/logging. So, we have to ask students, as homework after every class, to write down briefly in a notebook what they think they did in class and how they liked it, with a date for each entry. Then, we have to collect and read them every few weeks, writing comments where appropriate. Thus, they are sharing their valuable perceptions of their learning and of what is happening in class, and we can be pleasantly surprised with what we discover in their logs:

4.1. *Advantages for the learners:*

- Having to write an account of what happens in class and a reaction to it makes students more attentive to what is going on in class;
- When they write their reaction, they are reviewing what was covered and what they think was learned, thus deepening the learning process;
- With action logging, students consciously evaluate whether or not a certain activity is useful for them, thus increasing their awareness of the learning process;
- By contributing their feedback, students will have an impact upon instruction that gives them an opportunity to feel involved in the running of the class;
- When students read one another's logs, they read about something they all have in common – the class – and they can gain new perceptions of class activities. When they disagree and have quite different perceptions, there is the possibility of a socio-cognitive

conflict, which refers to destabilizing accepted beliefs and perceptions and creating the opportunity of trying on someone else's way of thinking for a moment;

- Instead of continuously giving our students information, teachers go through the process of eliciting information from the students. What is already inside our students is the principal content for the input in the language course. Asking them to provide their own perceptions of what is happening in the classroom is further giving value to their perceptions. If we use these perceptions as the basis for making tests, we strengthen the amount of learning immensely.

4.2. ***Advantages for the teacher:***

- Teachers can become aware of what works and what does not, what students find more or less useful, unrealistic, difficult, pleasant, etc.;
- Teachers can become aware of those points and activities that they deem important, but that are not perceived or mentioned in the feedback. These can be clarified or changed;
- Individual students with particular desires, questions and interests can sometimes express themselves more easily in writing than in speaking. Teachers become aware of these different perspectives and can then individualize the feedback and also attend to the emotional ups and downs in students' learning;
- With less guessing, teachers can feel more confident that what they are doing fits their students. From action logs, teachers can more or less know how things are working, and adjust appropriately. Through the logs, a rapport can be established that allows for less stress, in a relaxed and exciting learning environment;
- Because the log entries are short and only about the class and the assignments the teacher gives, they make for interesting reading for the teacher. They are about shared experiences but with unique perspectives.

Action logging itself is an experiment at changing the dynamics involved in pedagogical decision-making and in student involvement. If we realize that the impact of change through feedback is essential, we are to continually improve and rapidly adjust to different groups of students.

Conclusion

Our purpose in this paper is to emphasize that findings based on this research can feed into a sustained search for the approach to foreign language teaching best suited to different situations.

No matter how comprehensive and successful the teacher's motivation-enhancement plans are, certain students will travel further along the learning continuity than others. The degree of success should, to some extent, be determined by considering uncontrollable individualistic, cultural, and socioeconomic factors.

We can create a small bank of learner-training activities, available to all teachers. Thus, we actively encourage the use of the project with all groups of students from intermediate level upwards. It may now be considered an integral part of our English courses.

According to this new approach, including a core syllabus and strategies that are adequate to the preferences of the learners, teachers may have a basic course structure to start with, and enough flexibility to respond to the requirements of their students. Thus, the learners can see that there is a solid core to their course and appreciate the fact that the course is also made relevant to their expressed needs.

As concerns the action logging, from the students' feedback, both positive and negative, we could better judge what is working and what is not, and then make more informed decisions. Teachers can also put forth arguments in support of learning directions and methods, in an attempt to convince students of what the teacher considers as valuable for them.

Action research/logging allows students to take their learning beyond the classroom and influence their learning out of class. And, finally, and most importantly, action logging enriches the learner-teacher relationship, which is so vital to motivated learning.

In order to conclude, the teacher can help to provide the impetus for the learner to achieve everything he or she is capable of achieving in this field of intellectual attempt.

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The Expressiveness and Emotionality Aspects of Phraseological Units in English and Albanian – A Comparative Study

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Abstract:
The notion of expressiveness and emotionality is commonly related to the general and typical characteristics of phraseological units. The most important linguistic feature of phraseological units is the extent of the units' motivation, which is undoubtedly related to the notion and degree of emotiveness. As part of the linguistic system of a language, phraseological units are represented in language as units with a clearly expressed function of enriching the communication process with an emotional focus.
The article aims to represent the most salient features of the figurative units the meaning of which could not be captured without addressing cultural knowledge. Through the comparative and descriptive analyses of a corpus of 147 phraseological units, the paper tends to investigate the degree of motivation of idioms in the English and Albanian languages and analyze the semantic structure and transformation of idioms in exploring the emotionality and salient features related to idiomaticity, stability, and word-equivalency expressed in different degrees in different phraseological units.
The extent of their emotional color and the possibility of revealing the psychological condition of the speaker through the use of phraseological units will be widely discussed in this paper.
Keywords: expressiveness, emotionality, phraseological units, comparative analysis, motivation

1. Introduction

Phraseological units are part of each language, and as one could notice, the vocabulary of a language grows and enriches every day with new

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developments in knowledge. The language of every person has figures of speech and word expressions that reflect the national spirit of the language. The majority of phraseological units possess the property of expressing emotivity. The language used by a person both captures the world and interprets it. In this process of interpretation, a person faces the emotional component. In the range of verbalizations of idioms, a special place belongs to phraseological units. The emotional aspect of the phraseological units expresses the attitude of the subject toward the object and transmits various emotions. The society assesses the behavior of its members based on their definite features or behaviors manifested in their everyday life. This is particularly evident in human emotions.

Emotions form an important component of a person's speech. The study of a person's emotional sphere is the object of psychologists, philosophers, and linguists' research. The linguistic and stylistic aspects of expressing emotions have been the objective of studies by many linguists. Their work is aimed at the study of the expressiveness of phraseological units in English and Albanian language.

2. Methodology

The research paper included a complex of methods, which allowed us to get the major results. Utilizing the descriptive method, the analysis of the scientific-theoretical and practical material was carried out. The method of component analysis was used for the differential study of the levels of the semantics of words. The comparative method was used to analyze the corpus of 147 phraseological units. Data were collected from two dictionaries: "The Albanian Language Phraseological Dictionary" by Jani Thomai (2010) and "Dictionary of Borrowed Words in the Albanian Language" by Ali Jashari (2007). To identify the features of mentality in both languages, a particular lexical unit synthesis of semantic classification and detailed analyses of the degree of motivation were presented.

3. Phraseological unit characteristics

The study of phraseological units has attracted the interest of many linguists for a long time. Attempts have been made to approach the problem of phraseology in different ways. Until now, there is a certain divergence of

opinion as to the essential feature of phraseological units as distinguished from other word-groups and the nature of phrases that can be properly termed phraseological units (Stefanllari 2011). Depending on the style, origin, usage, and other peculiar features, many English and American linguists confine themselves to collecting various words, word-groups, and sentences habitually described as idioms (Stefanllari 2011). The border-line between free or variable word-groups and phraseological units is not clearly defined. Free word-groups are free as collocability of the constituent words is fundamentally delimited by their lexical and grammatical valency which is close to set-phrases. Phraseological units are comparatively stable and semantically inseparable. On the other hand, there are innumerable border-line cases between the extremes of complete motivation and variability of member-words and the lack of motivation combined with complete stability of the lexical components and grammatical structure (Stefanllari 2011). The existence of terms such as set-phrases, idioms and word-equivalents reflects to a certain extent the main debatable issues of phraseology with a center on divergent views concerning the nature and essential features of phraseological units (Stefanllari 2011).

Many linguists have thrived on defining phraseological units. Various definitions of the term reflect certain differences in the main criteria used by different authors. According to Thesaurus, an idiom is a speech form or an expression of a given language that is peculiar to itself grammatically or cannot be understood from the individual meanings of its elements. According to Seidl and W. McMordie (1978), an idiom is some quantity of words that, under the condition of their joint consideration, mean something absolutely different in comparison with the individual word meanings, forming an idiom. The Cambridge Dictionary defines an idiom as a group of words in a fixed order that have a particular meaning that is different from the meanings of each word, understood on its own. As it can be easily recognized in their definition of phraseological units, linguists underline some features such as the concept of ready-made units, the criterion of idiomaticity, and stability, which, according to critics, have been subject to criticism for being rather vague or the criteria being found inadequate or not reliable. Uriel Weinreich (1972) assumed that an idiom is

a complex expression, the meaning of which cannot be derived from the meanings of its elements.

However, he developed a more truthful terminology, claiming that an idiom is a subset of a phraseological unit. Strässler (1982), Makkai (1972), and Čermák (1988) have dealt with what Weinreich left unsolved. Besides the issue of ambiguity, the idiomatic meaning is already one of the polysemous subsenses that we can elect. Besides criticism, it is worth mentioning that Weinreich's contribution to idiomaticity within the current grammatical framework is very significant: 1) idiomaticity in terms of unproductive and semiproductive (syntactic) constructions, and 2) the aspect of familiarity of use (of idioms). Fraser (1970), McCawley (1973), Newmeyer (1974), Wallace L. Chafe (1968), Jackendoff (1977), and Charles Fillmore (1988) have been other important contributors to the field of phraseology, each one of them dealing with the general characteristic of idioms as Chafe listed four features that make them anomalies in the traditional TG paradigm: non-compositionality, transformational defectiveness, ungrammaticality, and frequency asymmetry.

4. The criteria of phraseological units: stability, idiomaticity, and word-equivalency

Differences in terminology reflect certain differences in the criteria used to distinguish between free-word groups and a specific linguistic unit known as phraseological units. Phraseological units are characterized by structural separateness because of being composed of two lexemes. The constituent words can acquire grammatical forms of their own unlike compound words, e.g. *hard nut to crack - They are hard nuts to crack. It is a harder nut to crack, the toughest nut to crack*. (Stefanllari, 2011: 143). Kunin (1970) in his research describes some criteria typical of pharaseological units. He distinguishes several aspects of stability.

Firstly, stability of use which means that they are introduced as ready-made units, they first enter as individual creations and later become common property.

Secondly, lexical-semantic stability where the lexemes of the phraseological unit can either be irreplaceable e.g. *kick the bucket*, (in

Albanian: *si e ëma e Zeqos në majë të thanës, si Kofini pas të vjelash,* etc), or partly replaced in some cases.

The meaning of the phraseological unit is preserved throughout its variability even though there might be some light occasional changes of meaning e.g. *shed/throw/turn light on/upon, a skeleton in the cupboard/closet, to tread/walk on air, etc.* In Albanian *theu/këputi qafën, preu/la bukën (idioms related to death or nearly to death).* The stability of lexical components does not presuppose a lack of motivation.

Thirdly, morphological stability, presupposes that the components of the phraseological units are restricted to the usage of morphological forms. The noun constituent of the phrase can change, for example: *to be in deep water(s) "*to be in trouble, difficulties*", as happy as a king(s) "*extremely happy", etc. In the Albanian language *ia shkuli veshin (ët)* "attract attention", *më ra në dorë(uar)* "find something by chance, accidentally", etc. There is another lexical word-formation variant of phraseological units in Albanian. There is a change of phonetic vowels in the noun constituent; according to Jashari (2000) these phraseological units should not be considered as forms of one phraseological unit but as synonymic phraseological units, e.g. *ngul këmbë – ngul kambë "*insist*", e priti me krahë hapur- e priti me krahë hapët* "to be happy for the arrival of somebody", *më doli nga hundët – më doli prej hundëve – më doli hundëshit* "a very happy moment immediately turns into a sad one", etc.

Fourthly, there is syntactic stability which is the stability of the order of components of a phraseological unit. Changing the order of phraseological components results in the destruction of the meaning of the phrase in phrases with greater stability of the constituent parts, for example: *play the fiddle (fiddle the play), cakes and ale, bread and butter,* etc. In the Albanian language, *i nxjerr syrin (i thyen brinjën),* "harm somebody", *të punon qindin* "can do many things behind your back", *i hurit dhe i litarit* "can do a lot of good and bad things", *ia nxjerr nëpër hundë* "cause smb to feel uncomfortable and in trouble after a happy time", *i kuq si molla* "healthy", *punon si gomari* "work too much without being valued", etc. The criteria of stability vary in phraseological units from units with a higher degree of stability to idioms with medium and lower degrees of stability which allow slight changes in the structure of the phrase.

Idiomaticity or lack of motivation is the other criterion of phraseological units. Both languages have phrases that are highly motivated, partially motivated, or non-motivated. In partially motivated idioms the meaning of the phrase can be understood through metaphoric transference of the meanings of the component lexemes e.g. *a dog in the manger* "a person who selfishly prevents others from using or enjoying sth., which he keeps for himself though he cannot use or enjoy it". In Albanian "*në gojë të ujkut*" means in danger. Ujku (the wolf) is a dangerous animal so being in its mouth means somebody is in danger.

Word-equivalency is another criterion of phraseological units. Like words, they are introduced in speech as ready-made units and function in speech as single words. They have identical syntactic functions with words and are interchangeable in certain contexts. *The eye of the day* "the sun", *throw one's hat in the air* "rejoice" (Stefanllari, 2011:145). Phraseological units like words have synonyms and antonyms. E.g. *be as poor as a church mouse, be hard up, be in low waters, be on rocks*. All these expressions mean "to have not enough money". In Albanian idioms that relate to death are: *ktheu patkonjtë nga dielli, na la shëndenë, iku me të shumtët, iu fik drita,* etc. Phraseological units have antonyms (like words): *be a good mixer - be a bad mixer, bad (foul) language*. They are also characterized by polysemy and homonymy, e.g. *under somebody's skin* – 1) to annoy, *to get on somebody's nerves*, 2) to produce a great impression on somebody.

Phraseological units occupy an intermediate position between free-word groups and words. Unlike words that have structural integrity, phraseological units are characterized by structural separateness. However, salient features of phraseological units are expressed in different phraseological units in different degrees. (Stefanllari, 2011:146).

5. Ways of forming phraseological units in English

In his research, A. V. Kunin (1970) pointed out several ways of forming phraseological units. He distinguishes *primary* and *secondary* sources.

Primary ways of forming phraseological units are those when a unit is formed based on a free word-group, while secondary phrases are when a

phraseological unit is formed based on another phraseological unit. As primary ways of forming phraseological units, Kunin[3] distinguishes:

1. The formation of phraseological units formed by means of transferring the meaning of terminological word-groups e.g. *pull the strings/wires*.
2. A large group was formed from free word groups by transforming their meaning, e.g. *Trojan horse, granny farm*.
3. They can be formed by means of alliteration, e.g. *a sad sack,* by means of rhyme, e.g. *fudge and nudge.*
4. Phraseological units can be formed by means of expressiveness. This is a characteristic of forming interjections, e.g. *My aunt! Hear, hear!*
5. They can be formed by means of distorting a word group, e.g. *odds and ends* was formed from *odd ends*.
6. They can be formed by using archaisms, e.g. *in brown study* "in gloomy meditation". Both components preserve their archaic meanings.
7. Phraseological units that can be formed by using a sentence in a different sphere of life, e.g. *that cock won't fight*. This can be used as a free word-group when used in sports (cock fighting), but due to the metaphoric meaning it becomes a phraseological unit in everyday use.
8. Phraseological units formed when we use some unreal image, e.g. *to have butterflies in the stomach, to have green fingers*,
9. They can be formed by using expressions of writers or politicians in everyday life, e.g. *corridors of power* (Snow), *American dream* (Alby), *locust years* (Churchill), *the winds of change* (Mc. Milan), etc.

Secondary ways of forming phraseological units are as follows:

1. Conversion, e.g. *to vote with one's feet* converted into *the vote with one's feet*.
2. Changing the grammar form, e.g. *May hay while the sun shines* is transferred into a verbal phrase – *to make hay while the sun shines*.
3. Analogy, e.g. *Curiosity killed the cat* was transformed into *Care killed the cat*.

[3] Cit. in I. Stefanllari (2011). *A Course in English Lexicology*, p. 148-149.

4. Contrast, e.g. *cold surgery* formed by contrasting it with *acute surgery*, *a thin cat* means "a poor person" was formed by contrasting it with *a fat cat.*
5. Shortening of proverbs or sayings e.g. from the proverb *You can't make a silk purse out of a sow's ear,* becomes frequently used in everyday speech as *to make a sow's ear*.
6. Borrowing phraseological units from other languages e.g. *to take the bull by the horns* (Latin origin), *living space* (German). Phonetic borrowings *meche blanche* (French), *corpse d'elite* (French), *sotto voce* (Italian), *corpus luteum* (Latin), etc. These phrases are typical of literary works and not very commonly used in everyday speech.

The source of borrowing phraseological units is great even in the Albanian language. An immense contribution to Albanian phraseology has been made by Jani Thomai, Ali Jashari, and other researchers. The Dictionary with borrowed phrases in the Albanian Language of Ali Jashari (2007) is a great and undisputable resource in Albanian phraseology. He displays more than 3000 calques, phraseological units collected from 430 literary works of 310 different authors. The author gives the phraseological phrase in Albanian and then the corresponding unit in English, Italian, Russian, and French, e.g. "*dele e zezë*"- English "*the black sheep*", French "*brébis noire*", Italian "*la pecora nera*" meaning a family member or group who is regarded as a disgrace to the family; "*lexoj midis rreshtave*" – English "*read between the lines*", French "*lire entres les linges*", Italian: "*leggere fra le righe*" meaning look for the meaning that is implied rather than explicitly stated; "*i bie violinës kur Roma po digjet*", in English "*fiddle while Rome is burning*", French: *jouer de violin quand Rome brŭle*", meaning be concerned with relatively trivial matters while ignoring the serious of disastrous events going on around, etc. Some phrases do not have equivalents in the four languages but have only two or three of them.

6. Expressiveness in phraseological units

The notion of the expressiveness of phraseological units in English is related to the extent of their emotional coloring and the possibility of revealing the psychological condition of the speaker. Phraseological units

are defined as means of expressive nomination due to their expressive character and the ability to show attitude, and esteem (Nicheva 1985: 107, Boyadzhiev 1999: 210, Kaldieva-Zaharieva 2005: 34)[4].

The problem of expressiveness is connected to the extent of the unit's motivation. Their motivation depends on the transparency of meaning. Highly-motivated phraseological units express the slightest degree of emotiveness due to the transparency of meaning, the commonness of the image, and the high frequency of use. The unmotivated phraseological units express the highest degree of emotiveness and have experienced a complete semantic transformation.

The expressiveness of completely motivated phraseological units is related to the type of their semantic transformation. In general, one of the components undergoes semantic transformation, which is influenced by another component of the phraseological unit.

Phraseological units related to similes in most cases are comprised of two constituent elements e.g. *work like a horse* (punoj si gomari), *drink like a fish* (pi si derr), *as black as a crow's wing* (korb i zi, i zi sterë), *as plain as a pikestaff* "very obvious" (si buka që haet), *as dead as a doornail* "absolutely dead" (i vdekur), *as drunk as a skunk* "very drunk" (i pirë tapë), *to eat like a horse* "to eat very much" (të çahesh së ngrëni, të hash si lopë). In Albanian we have phrases: *i ka sytë prush, (shkojnë) si macja me miun (*quarrel a lot with one another*), si maçoku në thekër "*comfortable enough*",* *si gjeli majë plehut* (boast oneself*).*

As seen from the above examples, in completely motivated phraseological units, the second component strengthens the meaning of the first, as realized by the high semantic intensity of the leading first component. *Working like a horse*, in Albanian *work like a donkey*, a different animal constituent element comes due to differences in culture and mindset of people in Albanian "*gomar*"- donkey, in the English phraseological phrase "*horse*". What brings them together is the semantic and structural characteristics of both phrases; they both have the comparative element *like* (in English) and *si* (in Albanian) and are

[4] Cit. in Holandi, Rayna "The expressiveness of the phraseological unit in English", the Central and Eastern European Online Library, https://www.ceeol.com/search/article-detail?id=258308.

comprised of two components. These phraseological units are characterized by alliteration, rhyme, or rhythm and are often used jokingly. The motivation for these phraseological units is completely transparent. The comparison is realized through the use of an image that expresses the highest possible degree of feature intensity. This image is quite non-arbitrary. Cultural knowledge pertains to this point. Contrary to metaphors and metonymies, no basic cognitive operations but only cultural knowledge is needed to understand symbols" (Burger 2007:98). The expressive character of completely motivated phraseological units might be literal or semantically transformed. The simultaneous perception of the concrete image and the meaning of the whole unit gives the expressive character of the simile (*as black as a crow's wing*). Each paraphrase, according to Burger (2007:94), varies from one person to another. The literal meaning arises "on its own" – out of the regular interpretation of the word combination as it would work as a free word combination – whereas the phraseological meaning must be paraphrased.

In partly motivated phraseological units one of the components is semantically independent, and the meaning of the phrase can be partly deduced from the meaning of its constituent parts. Phraseological units are more expressive and they have new additional meanings. For example: *strut like a turkey-cock* "a strutting, pompous person", *gibber like an ape* "speak quickly in a way that cannot be understood", *a lost sheep* "a disadvantaged or marginalized person", *a willing horse "*one that performs hard work", *a black beast "*something or someone that causes fear without reason", etc.

The presence of syntactical parallelism, component repetition, phonetic peculiarities, the use of synonyms, antonyms, and alliteration in phraseological units is related to the unit's form, e.g. *as busy as a bee "*having a lot to do", *as stare like a stuck pig* "to stare at fixedly", *as busy as a beehive* "very busy", *as plump as a partridge* "fat as a piggery, overweight", *as blind as a bat* "having bad eyesight", *as dead as a (the) dodo* "completely dead, or extinct, etc. In the Albanian language phrases with syntactic parallelism are: *i bie fyellit në një vrimë – i bie zurnasë në një vrimë* meaning "repeats the same thing every time", *vë stapinj në rrota – vë gurë në rrota* meaning "someone that tries to impede the work of another". Phraseological units with component repetition *lart e më lart* "wishing other

successes to somebody", *dhëmb për dhëmb* "argue harshly", *portë më portë/ shtëpi më shtëpi/ prag më prag/ vatër më vatër* meaning "in each house". Phraseological units with synonymic constituents *është hapur si vaji në lakra* – "take responsibility to do many things", *si Kofini pas të vjelash* – "recalls to do something when it is too late", *si dhentë në vathë* "stay/gather together", *si dhentë pa bari* "without a leader", *u bë cironkë, u bë kockë e lëkurë* meaning "to lose a lot of weight", etc.

Nicheva (1985:107) defines this type of expressiveness as formal.

In non-motivated phraseological units the constituent parts of the phraseological units are completely dessemanticized and frozen. The unit as a whole has undergone full semantic transformation and the phrase has acquired a new meaning. To understand the meaning of the phrase one has to analyze the etymology or the diachronic meaning of the phrase. For example: *spill the beans "*reveal a secret*", Hold your horses! "*Calm down*!", Kick the bucket "*die*", to knock into a cocked hat "*to turn into a complete victory*".* In Albanian*, si kofini pas të vjelash "*recall doing something when it is too late*", si e ema e Zeqos në majë të thanës "*talk without thinking*", i bëhet ferra Brahim "*scared to death*", e zunë ethet e gushtit "*be afraid of*", e ku di dhia ç'është tagjia "*do not estimate/ value what is good", etc.

Non-motivated idioms fall under the formula: strong idiom = non-informative + non-motivated.

Everything in natural languages is idiomatic - based on encoding and decoding, from phonology through word formation to syntax and semantics, including sayings, proverbs, literature, and culture. Since human emotions are reflected in language, phraseological units by their linguistic and extralinguistic characteristics serve to express various emotional states. The use of synonymic phraseological units inside an utterance intensifies or soothes the meaning and the emotional coloring of the phrase e.g. *Mirë problemi u zgjidh, po a u hyri gjemb në këmbë shkaktarëve. Atyre duhet t'u hyjë "gozhdë" e jo gjemb në këmbë".* The meaning of the phraseological unit "*hyn gjemb në këmbë*" is intensified by another phrase "*hyn gozhdë në këmbë*".

Based on the results of the study of 147 phraseologial units, another classification is proposed in this research paper. They are divided according

to the level of expressiveness and emotion level they display into strong, not strong enough, and weak units. A strong idiom is considered as such when it arouses strong emotions in readers. For example, "*as happy as a king(s)* - be extremely happy, "*head over heels*" refers to somebody who is completely in love. The semantic meaning of the phraseological unit seems to cause great emotions in the members of the target group in the society, the same as "*head in the clouds"* refers to a person that is daydreaming and unaware of what is going on. In Albanian "*në qiell të shtatë*", "*ka kapur qiellin me dorë*" the expression evokes strong emotions, too.

Not-strong enough phraseological units are considered idioms that do not cause strong emotions in the audience. For example, *neck and neck – kokë më kokë* "extremely near one another". This idiom is not strong enough and it does not cause much emotion in the specific target group. We apply the formula not enough strong phrases = partially motivated + partially informative.

Weak phraseological units are units that do not cause emotions in most people. A typical example is *wag (one's) chin* meaning "to talk jabber". Analyzed under the above-mentioned formula, the weak phraseological units obey the formula weak units = motivated + informative. From the analyses of the idiom corpus taken for research, the majority of idioms appeared to be strong, and to a lesser extent, they did not evoke any emotion at all in the reader.

The comparative analysis of phraseological idioms showed the correlation between 1) the classification of phrases due to the degree of motivation, and 2) the semantic classification. The analysis revealed that the majority of phraseological units fall into the first category as strong idioms (about 60%), 30% fall under the second category as not strong enough phraseological units, and 10% fall under the third classification as weak phrases.

7. Concluding remarks

Motivation is understood as the possibility to interpret the underlying mental image in a way that makes sense of the use of the given idiom in relation to the meaning conventionally ascribed to it. The motivational image consists of linguistically relevant traces of the

underlying image, the parts of the image that do not immediately construct the motivating link between the literal reading and the lexicalized meaning of the phraseological unit can be activated in non-standard contexts. They can evoke certain stylistic properties. The average speaker considers the literal meaning as somewhat strange and not actually possible, as it deviates from everyday experience. The literal meaning therefore incorporates, context-free, the signal to look for a different meaningful interpretation in accordance with average knowledge. (Burger 2007:92)

The problem of expressiveness is connected to the extent of the unit's motivation. The completely motivated phraseological units express the slightest degree of emotiveness due to their transparency of meaning, the high frequency of use, and the commonness of the image. The unmotivated phraseological units express emotiveness to the highest degree. Their meaning should be sought back in the history of language and the shaping of the nation's culture should be considered.

As a result of the analysis, it is obvious that idioms form a very heterogeneous domain in terms of motivation. Different types of idioms can be pointed out, each with its characteristics. The present paper has suggested a classification of motivation types occurring in the field of phraseology.

The findings of the presented study reveal that strong idioms, otherwise called pure idioms, should fall under the formula: strong idiom = non-informative + non-motivated. This class comprises the majority of idioms at 60%, while 30% out of the 147 phraseological units taken for study resulted in not strong enough phrases and 10% in weak phraseological phrases. However, it is worth mentioning that there are different cases of deviation from this formula.

The study of phraseological unit motivation is an important linguistic issue because it influences how an idiom is used. The emotional and appraisal abundance of phraseological units varies depending on the emotional state of the speaker and his attitude toward the addressee. Culture and connotative semantics of phraseological units are closely connected to English and Albanian people's worldviews, which got shaped, enriched, changed, and transformed throughout their life experiences.

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Chromesthesia in the Early Poetry of Sylvia Plath, Anne Sexton and Petya Dubarova – Cold War Daydreaming on Both Sides of The Atlantic

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Abstract:
This paper examines the use of colours in the early works of three white suicide poets: the Americans Sylvia Plath and Anne Sexton, and the Bulgarian – Petya Dubarova. In view of the forthcoming new Cold War, by exploring the chromatisms employed in their early poetry, the paper will analyze comparatively spaces of whiteness as opposed to the synesthesia realizations of other colours and will comment on the significance of the resulting coined chromatic collocations with references to the suicidal preoccupations of said poets, as well as to recognizable agents of oppression, which has invited the chromatic usage by all three as a way of youthful daydreaming during the Cold War (1950 – 1990) laden with veiled poetical messages. The paper also aims to promote a lesser-known poet – Dubarova – to World Literature.
Key words: chromesthesia, synesthesia, autofiction, space, Cold War

The Merriam-Webster's Dictionary provides the following short definition of *chromesthesia*: "synesthesia in which colour is perceived in response to stimuli (as words or numbers) that contain no element of colour, called also chromatism, colour hearing" (*The Merriam-Webster's*). The same dictionary likewise defines *synesthesia* as a "concomitant sensation" which involves multiple senses where only one sense is being stimulated (*The Merriam-Webster's*). Dillion Browne (2018), from a medical point of view, classifies it as a "neurological condition in which information meant to stimulate one of your senses stimulates several of your senses". He also states that persons with this condition are known as *synesthetes* (Browne 2018). *Synesthesia* has a Greek origin meaning having more than one perception at the same time. Browne suggests that *synesthesia* can be inborn or further developed during childhood. He further claims that certain drugs could provoke experiencing it (Browne 2018), also confirmed in an authoritative medical encyclopedia, especially when linked to taking LSD or

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other hallucinogens (Sadock & Sadock 2014: 653) in what Jim Morrison in one of his songs called "break[ing] on through to the other side" (Morrison) in an endless pursuit of new sensations, which has characterized subcultures such as the beats and the hippies. When the senses are related to colour, they can be called "coloured senses" and "are the basis of chromesthesia" (Makhlin 2014: 2).

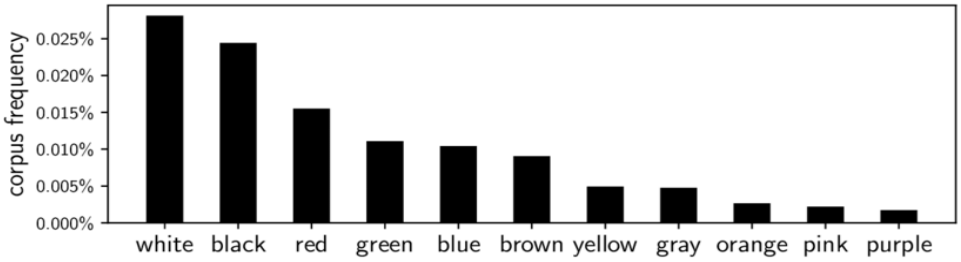
Although it may indicate a neurological condition, and in the case under scrutiny this may as well be the situation, a developmental synesthesia "is considered an individual cognitive variant in the normal population" (Safran & Sanda 2015: 36). Perhaps the fact that all three women were especially synesthetic in their early years as poets points in a nonrelational direction to a medical condition.

While it may be true that the poets may have expressed the effects of a chromesthetic experience in writing because of consuming some of the abovementioned synesthesia inducers, they might have had the condition from childbirth or could have developed it in their adolescence because it rather characterizes their early works. It should be mentioned that Dubarova did not have any later works that could be linked to adulthood, since her life was tragically curbed at the age of 17. One thing is certain though, namely that depression and trauma played an important role in both Plath's and Sexton's lives and significantly marked their literary production. Dubarova's literary works also bear the sign of her condition – there are numerous alternations of exuberance and gloom in both her prose and poetry which may presuppose bipolarity, but the lack of a single biography of the Bulgarian poet would label any such assumptions based solely on her artistic work as mere speculations, even if not without a possible grain of truth.

The coloured senses or the emotional colours inducing the unusual precepts of notable synesthetes have produced unique examples of artistic vision in the visual arts – one such example is Van Gogh and his paintings. Since we are dealing with literary texts, the usage of colours is of paramount importance for understanding the effects of Plath's, Sexton's and Dubarova's poetry and prose on a subconscious level, and this can be done by studying the salient chromesthesia in them.

There are set phrases in English which prove that certain chromatisms exist in everyday speech, but they are not so many. Some examples are the following: *white lies*, *white noise*, *brown study*, *greenhorn*, *black eye*, *yellow heart*, etc.

While the sheer predominance of the used colours matters, it will also be important to compare the chromatisms the three poets created. The natural frequency of colours in English is the following, in compliance with the frequencies of the 11 basic colour terms in English as per the graphic below (Zaslavsky et al. 2019: 8):



With the above graphic in mind, I will start analyzing how basic colours are used, namely: *white*, *black*, *blue*, *green*, and *yellow*. In *The Bell Jar* (1966) the values based on the number of times they appear for the entire work are as follows: white (156), black, (101), blue (72), green (99), yellow (27), or in rounded percentage we have: white: 34%, black: 22%, blue: 16%, green: 22%, yellow: 6%. In *The Collected Poems*, white (221), black (223), blue (146), green (164), yellow (38), respectively; in percentage – white: 28%, black: 28%, blue: 18%, green: 21%, yellow: 5%. In the *Journals*, white (657), black (484), blue (451), green (479), yellow (211); in percentage – white: 29%, black: 21%, blue: 20%, green: 21%, yellow: 9%. We can also obtain the following average values based on the prose and poetry for Plath with rounding: white: 33%, black: 24%, blue: 18%, green: 21%, and yellow: 7%.

With Sexton's *The Complete Poems* (1981) the results are as follows: white (153), black (119), blue (82), green (105), yellow (67); in percentage – white: 29%, black: 23%, blue: 15%, green: 20%, and yellow: 13%. As it can be seen, the results are almost identical, especially if we compare only the poems, both having white as the most frequently used colour and yellow as the least used, with Plath having white's frequency one

per cent lower than Sexton: 28% vs 29%. The second most frequently used colour in the poems is black with Plath: 28% vs Sexton's 23%. Again, if we consider Plath's poems we arrive at an equal ratio between white and black – 28% vs 28% with even black being slightly more frequent than white, which means that both opposing colours are equally important with her, but what does that mean exactly?

A chromatic comparison of two black novels, Ralph Ellison's *Invisible Man* (1995) and Toni Morrison's *Beloved* (2004) leads to the following results respectively: for *Invisible Man* – white (385), black (321), blue (78), green (52), and yellow (25); in percentage – white: 45%, black: 37%, blue: 9%, green: 6%, and yellow: 3%. For *Beloved* – white (186), black (67), blue (47), green (19), and yellow (22); in percentage – white: 54%, black: 20%, blue: 14%, green: 5%, and yellow: 6%. While white and black are still the dominant colours, with white having prevalence over black in both novels, the polarity of these two colours vs the rest is striking. For Ellison white 45% vs black 37% and Morrison 54% vs 20%, respectively. While the natural colour occurrence in English, as shown above, gives white a dominance with black following, the total for the two colours for Plath's prose and poetry is 57%, for Sexton – 52%, for Ellison – 82%, and for Morrison – 74%. The subliminal black/white domination in the black writers is overwhelming by comparison to their white American compatriots with a clear perception of racial antagonism even based on colour juxtaposition.

The natural occurrence of these colours in Bulgarian is not dissimilar to that in English, but with Dubarova we have a very different colour scheme. Krasimira Chakarova has provided visually clear chromatics of Dubarova's works where "an amazing crescendo" (Chakarova 2002: 64) reveals blue as the colour dominating all the rest by far. Their percentage based on her graphic is as follows: blue 47%, yellow 22%, white 20%, black 5%, and green 5%. Here the white/black total remains much lower than the blue one with only 25% vs 47%. By comparison, blue in Plath is 18% and 15% in Sexton. Clearly, Dubarova is the "bluest" girl of all three by a large margin. It is also quite remarkable to note that yellow is the second most frequently used colour in Dubarova with a whopping 22%. It only makes

sense then to examine chromatisms in the three white poets based on the colours: blue, yellow, white, and black.

Natural combinations such as "blue sea", "yellow sun", "white dress", and "black hat" will not be considered since they are not revelatory of any significant distinctions in the authors' poetics. Instead, we will be interested in the so-called "psychophysiological parameters" of the used colours suggestive of cultural and individual differences. For example, Fitzgerald's "blue gardens" (Fitzgerald 2004: 32) in his *The Great Gatsby* is a unique image in tune with his modernist romanticism, from a signature scene which, combined with the "green light", "the champagne and the stars", has an almost psychotropic effect on the reader – it takes one on a trip of daydreaming, but has also synthesized succinctly what we instantly associate with the Jazz Age. To be on the same track, we can compare some of the early poetic chromatisms in these poets with emphasis on what is called "literary whiteness" in view of Plath's overly white syllabus at Smith College, as well as references to white poets in her Journals.

In "Pursuit", from her *Collected Poetry* (1981), Plath uses expressions such as "white noon" (Plath 1981: 22) where colour complements the adjective "hot", but also renders vastness and spatiality to the noun. She can speak of "white air" (24) which is "leaf-wreathed" (24), in a Keatsean rendition of sensuous nature, but with Plath there is also a clear detachment of the lyrical speaker from such images, in contrast to Keats's delight in losing and finding himself in them. In "Dream with Clam-Diggers" we have "white fire" (44) where the colour renders very high temperature. More poetic is the "white shadow" (98) from "Moonrise", written in the early Plath's favorite rima terza and the combination refers to dying catalpa flowers casting it. The image offers, as Anne Shirley, from the TV series *Anne with an E*, might say, "more scope for the imagination". With the flowers falling, they form the white shadow on the ground which moves with the falling and piling up of more flowers and petals. This poem is an exploration of the symbolic unhealthiness of the white colour. Plath sees "white bruise[s] toward colour" (Plath 98). White, as in Eastern cultures, is associated with death: "Death may whiten in the sun or out of it/ Death whitens in the egg and out of it" (98). Plath is capable of saying the following enigmatic sentences: "I can see no colour for this whiteness./

White: it is a complexion of the mind" (98). This can read as "I can see no meaning for this whiteness." The lyrical speaker is fully conscious of the fact that being white she tends to colour everything in white, but with her this becomes the colour of destruction, annihilation and effacing contours and forms. White becomes identical with meaningless life as in Cioran's affirmation that "life has no meaning" (Cioran 1994: 169), and in her futile attempts to ascribe it some meaning: "I tire, imagining white Niagaras/ Build up from a rock root, as fountains build/ Against the weighty image of their fall" (Plath 1981: 98), life becomes identical with death. Still the imagination tries to lodge secure images with the white colour: "socketed white stars", "white flesh [paired] to the white bone" (98). The physical and mental rethinking of this "whiteness" gradates to the striking "the white stomach may ripen yet" (98). In "The Snowman on the Moor" Plath uses the colour in "corpse-white" (59). In "Mayflower" Plath inverts black and white to create a psychological effect of desolation vs effacement: "black winter" vs "white bloom" (46). Plath even has a poem on "whiteness" – "Whiteness I remember" (84) – referring to her experiences riding a horse where she tries to connect in a pleasant manner to white, but not very successfully and this is the only positive connection she can find. In "Electra on Azalea Path" whiteness again is linked to death in "a durable whiteness" (117).

Plath interestingly inverts black and white in more than one poem, but that does not give black any positive connotations, even though the lyrical speaker expresses a liking for black (the black ravens) for at least it has a colour. In "Dialogue between Ghost and Priest" November is "black" (21) and the "blue haze" that is in the air does not dispel a depressing atmosphere. In "The Glutton" the lyrical speaker declares she has "black luck" (22). In "Recantation" Plath speaks of her "black pilgrimage" (41) rendering the sensation of despondence even though her "darling ravens are flown" (42). The poem finishes on a note of contrast: "her white hands" (26), which puts the black chromatism in a tense interaction with the concrete white hands, black being more loaded with a sense of hopelessness which relates to the helplessness of the white hands. In "Spider" Plath uses "black alacrity" (49) referring to the spider cocooning its victim, which is again symbolic of forthcoming sinister death. In "Everlasting Monday"

Plath again inverses colours and we have "black frost" (62) which in the context of the poem comes across again as a symbol of hopelessness.

Apart from the usual symbols associated with these four colours, blue also typically stands for sadness. In "Dialogue between Ghost and Priest" reminiscent of the dialogue between Christopher Marlowe's Dr Faustus and Mephistopheles, the ghost exhibits "blue pallor" (38) coming out of the mist and, like the devil in the Renaissance writer's play, confirms that "Earth is my [his] haunt" (38) and solemnly declares that "there is no higher court than man's red heart" (39) referring to the seat of human feelings and emotions, strongly suggesting that men are above all endowed with and subject to feelings. In "Hardcastle Crags" Plath uses "moon-blued crooks" (62) alluding to a multiple effect of the moonshine. In "A Winter's Tale" we have "red-nosed", "blue-caped women" (87) who are begging. While blue-caped is not a true chromatism, there is more to the idea of the cape – that is, women enveloped or shrouded in blue (sorrow). Occasionally blue and black can merge into "blueblack" (108) in "The Bull of Bendylaw", referring to the colour of the stormy ocean. In "Pursuit" Plath uses "yellow gaze" (23) to describe the gaze of a panther man. In "Faun" we have "yellow eyes" referring to the eyes of owls which describes their colour, but, just as with the "yellow gaze", create a sensation of sinister tension. In "Ella Mason and Her Eleven Cats" Plath uses "yellow glare" (Plath 54) to refer to the combined effect of the eyes of cats on guard. This sense of insecurity, tension and ominousness is present in "The Manor Garden", where the heavens are "yellow" (125). In "Candles" we have "tentative yellows" referring to the colour, flames, and heat of candles.

In Sexton's early poems (1981) white does not have the sinister connotations found in Plath and is used more traditionally, a stand-out chromatism related to it from "The Truth the Dead Know" is: "whitehearted water" (Sexton 1981: 49) which should be understood as light-hearted or transparent, but also as devoid of any colour of the heart, such as red, black, or yellow. Neither in her "Snow White" does the colour white have very positive psychophysiological parameters. Although she, like Plath, identifies herself with the white colour, she also seems to despise its effacing neutrality, while the young Sylvia Plath goes much further in her negation of the positive connotations white may have, thus dissociating them from

White America and from herself. Black is also typically used by Sexton as she has "black air" (15) in "Her Kind" identifying it with "a possessed witch" (15). Black chromatisms can be metaphorical or personifying as in "The Exorcists": "black arms of thunder strapped upon us" (17) or "black-haired tree" (53) as in "The Starry Night". In "Again and Again and Again" Sexton speaks of her "black look" (195), clearly meaning "bad" as in the opposite of "good". Being blue-eyed, Sexton has a sweet spot for this colour, and she creates some interesting chromatisms with it. In "The Operation" she speaks of "blue-struck days" (56). In "The Abortion" there are "blue mountains" (61). She gets inventive with a "blueberry sky" (145). As for yellow, Sexton also has "yellow eyes" (57) in "The Operation". In this poem about a hospital experience, following the death of her mother of cancer, there is the exact same phrase as with Plath, that "death too is in the egg" (57), but here the relationship to yellow indicates sickness.

In comparison to the young Plath, the young Sexton is much less experimental with colours. With her, they usually apply to concrete, not abstract nouns, to objects which can be touched, a key word with Sexton, who favors the human touch above everything else, literally and figuratively. As a result, she writes in a deceptively simple manner, creating rhythmic poetry that everyone believes they understand – there are readers who have said that they do not read poetry, but they read Anne Sexton. In confirmation with the almost identical percentage values in Sexton and Plath, their usage of colours is very similar, with the distinction of Plath's highly inventive and imaginative chromatisms. In them, especially, she is very far from glorifying her whiteness, just the very opposite, which, to an extent, can be said about Sexton, too, a very different image from "the white goddess" aura for which Plath has been repeatedly and viciously attacked, mostly for her highly visible international profile as a white poet.

The case with the early Dubarova is special and her inverted colour scheme is very different from the preferences and colour functions of the Bulgarian symbolists (Chakarova 2002: 66-7). In her "Synesthesia in the Works of Petya Dubarova" (*Синестезията в творчеството на Петя Дубарова*), Chakarova finds that the former transformed sounds into abstract symbols, while with the latter "the tradition for the symbolist poetry words-symbols and allegories (such as sea, road, moon, etc.) is made into

colour, sound and scent" (Chakarova 2002: 66). Another difference is "in the colour opposition in Dubarova blue/ gray instead of the [Bulgarian] symbolists' white/ black" (67). Indeed, it would be enough to invoke Dubarova's trademark chromatisms of "sunny girl"[2] (*слънчево момиче*[3]) and "blue magic" (*синьо вълшебство*) to see that this is a precise observation. We should also note that the word in Dubarova's use (*синьо*) bears so many poetical connotations and nuances in Bulgarian that it becomes untranslatable into English. As for her colours of preference, blue and yellow, we can notice them in chromatic phrases related to the sea and autumn. Dubarova's chromesthesia has also been aptly analyzed by Kalina Lukova, who has researched her poetry, and by Krasimira Chakarova – her entire works. There have been earlier analysts of her work, as well; from among them we could mention Veselin Andreev – one of Bulgarian suicide poets who took his life on the same date as Plath – 11 February 1991, renouncing previously his membership of the Bulgarian communist party.

In order to complete the comparative chromesthesia analysis of the three poets, I continue with the colours in Dubarova in the order of her preference. Blue being her favorite colour, it is the expression of her beloved sea with its breaking waves, white bubbly foam and incessant movement. As chromatisms, it is loaded with positive energy and can be found in phrases such as: "the blue of my blue song"| *синьото на синята ми песен* (Dubarova 2015 (1): 114) in "The Lie" (*Лъжата*). We should mention that the blue in the song has nothing to do with what one would understand in English from this combination, if Dubarova's specifics were not explained. The discrepancy is so big, that probably "*синьо*" and "*синя*" meaning blue literally in the respective genders – neuter and feminine, should probably be translated as "azure" to render better some of Dubarova's nuances. In "Murder" (*Убийство*) the sea has "gray veins" (*сиви жили*) (72), which are strung by the effort to bear the oil spill, creating a palpable image of a rough sea with visible waves on a cloudy day. In the same poem, the people want the sea to be like "a glass of rum, foamy but blue, oh so blue" | *чаша с ром,/ разпенена, но синя, силно синя* (73),

[2] All translations from Bulgarian in the article are mine. – a. n.

[3] For the sake of simplicity and due to the more coded poetry, the original text is given only in Dubarova's poetry, not prose. – a. n.

with the perception that the magical blue of the sea can be somehow contained in a way that would make everyone happy, which, of course, is an illusion, the tragic irony in the poem with its blueness gone. In "The Birch Trees" (*Брезите*) we have "blue silence" (*синьо мълчание*) and "blue dreams" (*сини сънища*) (86), and we should decipher again these chromatisms as having a certain relation to the sea – in the first – the calm surface with almost no sound, especially viewed from a close distance can be hypnotical. With the second, those would be dreams of the blue colours of the sea – with all the emotions it brought for the poet. Blue is often the colour of daydreaming as in "Suspended from Class" (*Изгонени от час*): "Our blue desk is no boat"| *не е лодка синият ни чин* (40). An example related to a landscape may still have markers of the irradiating chronotope of the sea as in "Desire" (*Желание*) where we "the blue field" (*синя нива*) (31), but this is just an epithet, not the variegated inland presence of the sea found in the Bulgarian classic short story writer, Yordan Yovkov. The examples are numerous and can continue.

Yellow is also a positive colour in Dubarova, and it is naturally related to the Sun and the warmth it brings. In "November Days" (*Ноемврийски дни*) we have "the yellow heart of the autumn"| *жълтото сърце на есента* (83). The created image is not very dissimilar to the English understanding of the chromatism – that is "friendly", but still foreboding coldness and the end of summer. From this autumn heart "the winds creep at a cool pace/ The joy left the sea/ shuddering at the cold embrace"| *изтичат ветрове със хладна тръпка./ Избяга от морето радостта,/ по-кротка от горчива морска тръпка* (83). The sensation of November has been rendered in picture, sound, and colour. Again, there are numerous examples of yellow in her usage, almost always in the mentioned relation.

Although with low frequency in Dubarova, white and black should also be discussed since the former is again part of a chromatism known to almost everyone in Bulgaria and for a good reason – (the song sung by the estrada singer Rositsa Kirilova) while the latter is the least used colour, together with green, negative emotions being largely represented by gray. In "Goodness" (*Доброта*) we find the easily recognizable, but still semantically striking: "Sometimes I am white and good/ How seldom I

happen to be white!"| *Понякога съм бяла и добра./ Колко рядко ми се случва да съм бяла*! (176). As has been remarked by many critics, Dubarova often relates white to magnanimous unconditional goodness. It is enough to read this in English and remain flabbergasted as to how white can possibly be related to good so insistently with the people from the Caucasian race having initiated and committed the biggest crimes in humanity, but then we remember that, for a long time, history as a school subject was taught from the point of view of the white Bulgarian communist. Both the early Sexton and Plath, but especially Plath, despite the attacks from decolonizing societies against American poets' whiteness, refused to establish a definite positive connotation of this colour, Plath's usage being predominantly very negative, the only one with an equal percentage of black and white in her poetry: 28%. We should remember that Dubarova had her own colour scheme in mind, and she saw white both in the traditional sense of pure, but also as calm, tender, relaxed, serene. What is the sense, however, of her seldomly being white when she is white? One should read the proposed line of associations and, there is also the literal physical explanation – Dubarova would be heavily bronzed up in the summer and autumn, like Plath. It is enough to look at 14-year-old Dubarova in her jeans in a black and white photograph on the beach in Burgas and one would be convinced that the last thing that could be said about her would be that she is white. To top it off, with all the rationalizing of it, in plain Bulgarian, and much more so in plain English, Dubarova could come across as racist – the only good white character in literature that everyone would agree on probably being Old Shatterhand from Karl May's *Winnetou*.

As a one-off example, but quite illustrative of Dubarova's use of black in her prose, we can look at her late short story "Jealousy" (*Ревност*) from 1979 in which in the select company of the teenage boys and girls, with a boy playing the guitar and everyone singing, there appears an unknown girl whose contours are not visible in the darkness. Everyone is listening to stories about "cold Swedish beaches and blonde girls" (Dubarova 2015 (2): 37) while "nervously smoked [ing] the cigarettes" (37). The narrator (Dubarova) says: "I felt frightened by her eyes though hidden in the dark. Could they be of those – the black, wild, and passionate ones?"

(37). Here black is synonymous with passionate, but the story has a surprising plot twist which clearly testifies to old segregation practices and racist attitudes continuing to the present day. We learn that the narrator's locket has been lost, but it becomes clear that it was stolen and then found again, accidentally falling from the stolen handbag, which, to the narrator's credit, could have been stolen by a Bulgarian boy to impress the swarthy lady (39). And then the final revelation when seen in daylight: "The same white dress, the bare feet. Then she turned, and I saw, what do you think… a Gypsy girl – one of ours – black, with fleshy lips and large teeth. In the body, there was nothing missing, probably very supple, but still – a Gypsy" (39). The narrator is relieved by the discovery, fully conscious of the fact that a Bulgarian boy would not, under any circumstances, have a relationship with a Roma girl. The contempt for the coloured girl on the part of the white narrator is unmasked and comes with a condescension attitude, but the clear demonstration of racism in Dubarova must be blamed on her Bulgarian communist upbringing and education, which, as far as racial segregation is concerned, has not changed in practice to date.

It is much harder, by comparison to her prose, to find a black chromaticism in Dubarova's poetry with dark being the more frequently used adjective as "dark and white lamp-stars keep smiling" (Dubarova 2015 (1): 34). One of the very few is "black foam" (*черна пяна*) (73) from "Murder" although one could argue that this is not a chromatism proper, since with the sea pollution it is not hard to imagine the oxymoronic transformation from the naturally white foam to black, a similar use to Plath's inversion – black frost. In a later iteration of "The Sea and I" (*Аз и морето*) from 1976 the lyrical 'I' says: "The countless crying seashells/ with their blackness touch me"| *Безбройните разплакани черупки/ докосват ме със своята чернота* (77), but this is simply a reference to the presence of the black mussels dominating most Bulgarian beaches and the sad tone of the poem, in contrast to the early one with the same title, signals leave-taking of the sea. Still, Dubarova's economical use of this colour is to a tremendous effect.

The present discussion of Plath, Sexton and Dubarova has shown many similarities in their common sensibility, poetic expression, romantic outlook on life, and in their death. The three white suicide poets share a

childhood spent near the sea – with Dubarova and Sexton throughout their lives. Despite the strong presence of the ocean in her childhood-related works, Plath is somehow more reserved to it than the other two. What all three, Plath, Sexton and Dubarova, also share is writing about extreme events and experiences, reflected in their poetical transformations; in her last year Dubarova became more mainstream as far as her prose is concerned and more indirectly confessional in her poetry. The American poets were part of the American confessional movement, while Dubarova differed from the other Bulgarian fellow writers of lived experience who preferred everyday incidents which were usually not extreme, and which aligns them with modern confessionalists such as Sharon Olds. The main similarities between Plath and Dubarova concern the modes they employed to write about personal experiences: journals, letters, poetry, and short stories. This only confirms the correctness of Plath's perceptions of poetry as gendered rather than national (Ellis 14). The young Plath and Dubarova share a fascination with poetic synesthesia, also choosing common subjects including their parents, and disliking Chemistry. Both Plath and Dubarova differentiate as to the appropriate subjects for one and the other. Dubarova wrote her prose more like the other Bulgarian writers of the day. So did Plath – she tried to write prose like the current American writers, but with her the much better developed American tradition made most of her short stories excellent, while following the Bulgarian tradition, by international standards, Dubarova's stories would be considered good at best. Still, her early works at the age of 13 and 14 show great potential, which, unfortunately, could not be realized.

Except for Sexton, both Plath and Dubarova gained fame and popularity after their deaths, again with Dubarova on a much smaller national scale, due to the likely deliberate exclusion of her texts from school manuals and cultural events for a period of over 40 years from her death and certainly not for that one-off racist story, which should never be taught at school in the same way as major classics have been removed from school and university curricula worldwide for their perceived racism.

Dubarova's short story, however, should be analyzed in order to study the detrimental long-term effects of a racial ideology such as the communist one, which kept people divided, segregated and underprivileged:

an oligarchic elite and party members vs the non-members and the Roma minority, the latter barely tolerated. To this day, 30 years after the fall of communism, Bulgaria regrettably has not discarded this legacy, presenting flagrant manifestations of racism at different international forums. Apparently Dubarova was completely unconscious of what this attitude of hers meant in the short story in question. Already 17 years of age, she was a highly intelligent, painfully sensitive, and poetically very capable young woman; that was also the year of her suicide. Again, considering black in Dubarova we should be alerted by its extremely rare occurrence in her works, but that also meant that the Roma minority was off limits for most of her writings as if it did not exist, except for that one story. Likewise, excluded were also the Turkish and Armenian minorities, the Armenians being the most fully integrated of all both then and now. Judging by the highly autobiographical nature of her works, one is to conclude that they simply were not part of her world and that her lived experience may have differed from its rendition to paper in yet more meaningful omissions. That was also the attitude of the recognized big Bulgarian writers of the time who, in their own ways, evaded this and other topics as "unmentionables" writing about what was considered "important" for the Bulgarian ethnic majority, thus creating what has come to be known as "Bulgarian Socialist Realism". It was an officially sanctioned theory and artistic framework within which Dubarova is inscribed completely with her disclosive omissions, patriotic texts (not discussed here) and mostly acceptable topics; as for the unacceptable ones in her works, she could not have harbored any hope that they would ever be published.

As this comparative analysis has revealed, the three poets have shown their strong concern for the important topics of the epoch, with Dubarova through the prism of her school experience. The 1950s in the US and the 1970s in Bulgaria were not the most democratic of times, yet American poets could be part of an interesting movement – the confessionalism – and they embraced the subject of the self with fervor. As for Bulgarian poets, Dubarova included, their selfism had to do with foregrounding the lived everyday as a sure escape gate from ideological topics and by that they proved that an alternative reality was possible. Despite the young Plath's main concern with form, also established by other

critics (Ellis 16), her experimentalism with colours and structure should be explored more as the examined texts have challenged common critical perceptions of their being significantly inferior to her later works.

Discussing Plath's childhood-related texts alongside those by Sexton and Dubarova has established common themes which underscore the commonality of experiencing childhood during the Cold War on both sides of the Atlantic. This has outlined not only Plath's early transatlantic universalism, but also Dubarova's overall universal appeal, as well as the fact that there is so much more to Plath's and Dubarova's memorable verse and prose.

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The Great Gatsby: From Novel to Film – The Icon Status and Its Film Adaptations as a Reflection of Its Popularity

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Abstract:
The paper attempts to bring forward a presentation of the way *The Great Gatsby*, which is regarded as one of the most successful novels of the previous century, has maintained its popularity, while also tackling the manner in which the characters, the themes and its popularity have brought upon its translation into film (especially its most famous versions – the ones released in 1974 and 2013). The article also intends to address the way the novel was reinterpreted for the social and cultural context of the decades it was released in the film format helping create a parallel between the films and the novel. As there has always been a need for balance when taking the written word of the novel and translating it to another medium of communication, this type of adaptation is the most encountered in the American film industry. It represents a creative phenomenon which offers a more comprehensive description of the novel-turned-film movement we have been experiencing for more than a century.
Keywords: film adaptation, cultural background, comparison, popularity

1. Introduction

F. Scott Fitzgerald's *The Great Gatsby* does not only represent one of the most popular and acclaimed literary works of the 20th century, but it has also been the inspiration for several film adaptations such as the ones from 1974 and 2013. The approaches of the directors who ventured into transforming the novel into the film versions may seem rather contrasting, but the viewers are definitely convinced that the productions are worthy of being watched and reviewed, maintaining the level of popularity the novel already enjoys.

Even though there have been many articles and reviews over the years sending mixed messages about both the novel and the films, some praising them and others maintaining a more sceptical viewpoint, there is no doubt that they have not been overlooked.

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One of the most frequent questions asked is related to the faithfulness to Fitzgerald's text when writing about the film versions, especially after the release of Baz Luhrmann's 2013 production, so there is no doubt that the parallels and comparisons that have been made have helped enrich the already vast research conducted regarding F. Scott Fitzgerald's work.

One should bear in mind that by comparing and contrasting the novel and the two films or the two film versions between themselves, one might actually discover a reflection of the era they were presented to the public offering a perspective of what the expectations might arise from both readers and cinemagoers in different historical backgrounds.

2. The novel's iconic status – characters, themes, its influence on literature and its incredible popularity

The first issue that should be addressed is that Fitzgerald's novel was published mid-decade of the Roaring Twenties when the author who was only 29 had enjoyed first-hand experience of the specific time period and, thus, felt confident that his work would bring something valuable to the American literature of the time. In 1922, Fitzgerald himself wrote to Maxwell Perkins, his editor, that the novel was going to be "something new – something extraordinary, and beautiful, and simple, and intricately patterned," also a "consciously artistic achievement" (Chalupa 2013). However, the mixed reviews after its release could influence people at first sight to consider it a mere depiction of the "gay twenties, of flaming youth, of bobbed hair and short skirts and crazy drinking – the jazz age" (Graham 1989: 174) and not the masterpiece it is regarded to be nowadays.

For the author the inspiration for the novel had been his own personal experience, as both himself and his wife, Zelda (a true flapper girl), were very well-known for their social life, attending parties, enjoying the attention of the public and of the world around and thus becoming symbols of the age.

There is a parallel that Fitzgerald pinpointed between what we see and what is hidden behind the shiny, well-arranged exterior meant to deceive and to lead us to a belief that the world is far more different than

one would think, especially if we take into account how different the personality of his protagonists was from the image they projected.

In creating his characters, the author acknowledged that life was a challenge and sometimes events influenced people more than they allowed to be seen. For Fitzgerald one of the most daring actions was that of keeping in mind two opposite ideas and not letting any of them completely cloud one's judgment, still having the ability to function.

He, indeed, was a man of contrast as he was attracted to money and enjoyed the pleasures it brought, but also criticized and hated some of the rich people he encountered. The same happened with his writing. In his mind he knew that he possessed all the necessary qualities to succeed as a writer but did not always focus on what he was supposed to be working on. Another relevant idea comes from the fact that he deeply loved Zelda, but she was the one who distanced him from his literary creation leading him to destruction as he had to strive hard and sacrifice his dream of writing novels in order to maintain her expensive lifestyle.

Fitzgerald, who initially was not the greatest speller and who was believed to have had dyslexia, paid attention to every word that he used in his novels being renowned for the language flow and for the beautiful sentences and phrases that embellished his work, the last sentence of *The Great Gatsby* often being remembered as an example of his talent. This made his novels and short stories so fascinating, having as a relevant example his first work, *This Side of Paradise*, which contains words used improperly, which bring a musicality to it making people irremediably fall in love with his work.

F. Scott Fitzgerald brought enthusiasm among his fellow writers and he was praised by important literary figures of the 1920s such as Getrude Stein, T.S. Eliot and Edith Wharton, but to his disappointment *The Great Gatsby* was not appreciated at its real value by the critics and it became a bestseller only after his death.

The novel's popularity is a proof of how outstanding work cannot be forgotten, moreover, it is still widely read and praised. The interest in *The Great Gatsby* rose mainly during the World War II when it was sent to U.S. servicemen overseas and then continued to catch the attention of the public becoming one of the most beloved works in American literature as its sales

have increased to 500,000 copies per year, being read in classes, paralleled with the film versions while being successfully adapted and interpreted almost 100 years after its publication.

What is impressive regarding the novel is the fact that when a list was made in 1998 by young women at Radcliffe College about the best novel written in English in the 20th century Fitzgerald's novel actually came first. "How's that for immortality?" (Shephard 2005: 14)

The writer most certainly did not think about all the details critics and readers notice when analysing his work, however, what is extremely relevant for the novel's value is the attractiveness to reading it, which keeps to be growing as times change and years go by.

Fitzgerald's novel is still one of the most fascinating works written in the 20th century, being loved and appreciated not only for the story portrayed in the book, but also for the versions projected on the screen in the film versions. The plot of the novel is understood and regarded differently by each individual when re-reading the book or re-watching the film at different stages in life as it was explained in the article "Nearly a Century Later; We're Still Reading – and Changing Our Minds About – Gatsby" published in *The New York Times* on 30 December 2020. They indicate the different manner in which one regards a certain literary and cinematic work at certain moments in time. Thus, through the years Gatsby productions have been analysed and somehow brought closer to the present-day reality as people have not given up searching for identity, for love and for an opportunity to speak up their minds as it was Fitzgerald's case when he chose to criticise society through his characters.

The book's narrator thought Jay Gatsby had a charming personality and one of his best traits was the fact that he had

> one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life. It faced – or seemed to face – the whole external world for an instant, and then concentrated on YOU with an irresistible prejudice in your favor. (Fitzgerald 1991: 53)

> Jay Gatsby embodies America's divided nature, transcendental idealism versus the crass worship of success. Although Fitzgerald is a modernist writer, his conviction that the accidents of birth, the family and home one is

> born into, mold one's character, which, coupled with his deeply ingrained vision of the powerful in society crushing the more vulnerable, account for the deterministic themes that persist in his fiction. (Barks 2013: 4-5)

The thread of the story presented in the novel was surprising indeed and the end might not have been expected considering Gatsby's efforts to improve his life and standards. Nick's curiosity and the fact that he was witness to many things which were new to him – being presented pieces of information connected to the character that the protagonist was believed to embody – determined him to find out more about his neighbour. The mystery surrounding Gatsby made it possible for several stories to catch the attention of different individuals – from the fact that he claimed to be an Oxford man, to his being a German spy or one of the people involved with the Canada underground pipeline, or maybe just someone who had murdered a man in the previous years of his life and not truly owning the house he was living in and having a boat for a residence were just some of the stories thought to have been believed in the community. There was so much confusion related to Jay Gatsby and to the person he really was that only in the latter half of the novel do readers become more aware of his true self.

Fitzgerald's style is unique and people appreciate the way they are made to feel the plot. When it comes to *The Great Gatsby* what makes it so appealing is that it is not only considered the second-best novel of the 20th century, as according to the Modern American Library, it was the follower of James Joyce's *Ulysses*, but it represents pure inspiration to the events making up life.

> *The Great Gatsby* had been written and published in a relatively short time. And with this novel all of Fitzgerald's early promise had been fulfilled. He had produced a book that would acquire classic status, and had written off those critics who had regarded him as too immature and unintellectual ever to produce major literary work. (Hook 2002, 79)

The fact that intellectuals such as T.S. Eliot believed that Fitzgerald had such a high quality in his work calling him one of the best authors since Henry James and giving hope that the nation could receive international

appreciation and admiration was a very flattering standpoint for Gatsby's author. The curiosity rose in relation to the novel and people dedicated their time to figuring out what the author was presenting to the world.

> People read Fitzgerald because the people they knew were reading Fitzgerald. People kept reading Fitzgerald because they were excited by what they read. Some new readers who discovered Fitzgerald after World War II were writers or apprentice writers who have acknowledged the impact of their first encounters with his prose. (Bruccoli 2007, ix)

The themes that the author explores in his work are connected to the events he had been through and so they seem more appealing to the public, the readers feeling closer to Gatsby and his story when they understand that everything he does is part of an elaborate plan to get the love of his life back. Even those individuals who cannot directly identify themselves with the protagonist, the amazing parties or the lavishing lifestyle, can understand how it feels to fight for something they desire the most. The decline of the American Dream where Gatsby sees money as the solution to all his problems with illegal schemes and personal reinvention actually shows the readers how this lust for money can leave someone feeling incomplete and always corrupted by greed and violence.

One of the themes that has been approached and often debated when it comes to the novel is that of past and future. One becomes aware that the past cannot be relived and the fear that we see in Nick when turning thirty about the future is a foreshadowing of the end of the Roaring Twenties and the beginning of the Great Depression as well as the end of his stay in the West and his return to Minnesota.

The end of the novel presents Nick thinking about people sharing dreams and desires similar to Gatsby and the ones close to him, but, at the same time, concluding that America and its people were trapped in a dream that might not come true.

Considering the ending of the novel and the tragic death that Gatsby suffered, one observes that the iconic presence that Fitzgerald created for his protagonist is a statement of the great impact individuals and their stories have on communities, countries and even the entire world. The manner in which Fitzgerald chose to express himself and to shape the plot of his novel

is truly impressive bringing to mind the complexity and harmony of a poem, so every time people read his work, they can discover new meanings and connect to it in different ways.

One of the most fascinating things about *The Great Gatsby* is the fact that even though it projects an age of prohibitions, and of supposed self-control, people were ready to ignore all restrictions and just enjoy the best of what they had.

The novel's success is one of the most impressive cultural influences because the impact it had was not only in literature but in inspiring ballets, operas, films and outfits people wear and even bars where people go to enjoy a certain type of atmosphere. The 21st century embraced the Gatsby products all over the world and people enjoyed its popularity and the fact that it continues to be an icon. There is such a great involvement of the people related to what Fitzgerald's character and novel represent, that it can sometimes become overwhelming of what it stands for:

> Google "Gatsby" and the hits you generate will travel far and wide beyond the literary realm. Aside from the links to predictable "Gatsby" – themed bars, restaurants, and other businesses, such a search will lead you to offerings as varied as the Japanese "Gatsby" line of haircare products; the Korean web comic strip *The Great Catsby*, featuring a cast of cartoon dogs and cats, with a storyline revolving around the travails and romantic entanglements of a young college graduate (later made into a live-action TV series in Korea, starring real humans); the computer based video game, released in 2010, *Classic Adventures: The Great Gatsby*, in which the player, adopting the role of Nick Carraway, navigates scenes from the novel while finding and collecting hidden objects to advance in the game (one must, as the game begins, immediately find five clocks hidden in the surrounding scenery); and the 2010 "Gatsby" application for social networking devices like Facebook and Foursquare. (Beuka 2011, 135)

The Great Gatsby influenced literary works as well and it is considered the inspiration for some other famous pieces of literature. Suzanne del Gizzo worked out a connection between *The Great Gatsby* and Chuck Palahniuk's well-known *Fight Club* (1996). Taking into account how different the two novels appear at first sight, their resemblance might be overlooked. Palahniuk stated that his intention was to write *The Great*

Gatsby updated a little. *Fight Club* turned into a popular film starring famous Hollywood actors such as Brad Pitt and Edward Norton. This was not the only novel that found inspiration in Fitzgerald's masterpiece as Ernesto Quiñonez's debut novel *Bodega Dreams* (2000) is another example of the everlasting influence that this work has had on literature as well. Although Quiñonez's language could never be compared to the one Fitzgerald used to create his story, there is a similar plot in the novels "Willie Bodega being a mysterious power broker of East Harlem who tries to transmute his riches garnered from the heroin trade, into a rebuilt and revitalized neighborhood, a place populated by a powerful, educated Latino class" (Beuka 2011: 138). Quiñonez expressed his opinions about Gatsby's struggle to fit in and actually remaining an outsider and so made it a template for the work he had created.

Last but not least, we have to mention that 2021 was the year the novel's copyright expired and a series of publications were offered to the public. Just to mention two of them, there is the retelling of Gatsby's story *Jay the Great* by Benjamin Frost, which captures the decadent spirit while bringing the characters and themes into a new light, still being respectful towards Fitzgerald and aware of the reasons why *The Great Gatsby* is a masterpiece of American literature, and the prequel entitled *Nick* written by Michael Farris Smith where Nick is the one in the spotlight, offering an insight into Nick's life before meeting Gatsby.

3. From *The Great Gatsby's* popularity to its cinematic adaptations

As the popularity of the novel is still ranked high, there has been an appeal for the directors who have wanted to bring the novel on screen to make a personalised version of this work. There is an imprint of Fitzgerald's style in people's minds and in the directors' vision, as the novel provides opportunity for adaptation.

> Fitzgerald knew as well as Bakhtin or Derrida that the spoken word itself cannot guarantee simple, direct, univalent exchanges of meaning. Indeed, throughout *Gatsby*, spoken voices are seen to generate considerable complications of their own. *The Great Gatsby* thus dramatizes the intricacies of all narrative transactions. By repeatedly underscoring the

> illusion-destroying, disenchanting effects of bodily presence, the novel demonstrates the strategic advantages of written over spoken language. (Hochman 2010: 15)

The language Fitzgerald uses to present the story is precise and full of details, which brings readers closer to the events creating images that are specific for the author's style. There are some parts of the novel that have been referred to over and over again as they are considered iconic for the American literature: the party that Gatsby throws and Nick also attends, the impressive collection of shirts that the protagonist has, the description of Myrtle's apartment and his stories connected to his time back home. The author was concerned with creating a visual display of elements which could connect the reader more with the plotline and the events.

The attention the book and the films receive is a sign of the novel's value at international level and the importance of translation and adaptation as part of the cultural phenomena embracing the creative process. "Translation and adaptation seem to feature an interplay of meaning assignment and negotiation between texts and contexts which feeds into new reinterpretations and rewritings." (Perdakaki 2018: 171)

There is always room for interpretation when it comes to bringing the novel to the cinema in a two-hour version of the events, having to face many influences when it comes to:

> The study of the relationship between media, e.g., film and literature, where critics examine the influence of literature on film or the influence of film on literature (rarer) or the interdependence of both. Nowadays, this interdependence may be described in terms of 'media convergence' and/or 'media de-convergence. This fits into an ever-widening field of studies on comparative media studies, inter-, cross- or transmedia studies, multimodal studies, studies on intersemiotic translation, transfer studies, etc. (Cattrysse 2014: 24)

There were several well-known adaptations of *The Great Gatsby* – from 1926, 1949, 1974, 2000 and 2013 – but the ones that have been regarded as the most famous film versions are the 1974 and 2013 ones. The

acclaim the film adaptations have received over the years is another proof of the high quality of Fitzgerald's writing.

Although the way the 1974 version follows more the plot of the novel in its 149 minutes after having brought in famous actors such as Robert Redford and Mia Farrow and Francis Ford Coppola for the screenplay is not entirely more convincing than what Baz Luhrmann did in the 2013 version. His challenge of the novel only shows how tastes have changed and how directors and scriptwriters try to adapt to changing times making use of the freedom of expressing teir creativity in a more extravagant way. The latest film production also stars famous actors and actresses such as Leonardo DiCaprio, Tobey Maguire and Carey Mulligan bringing the vision of the director, Baz Luhrmann, in a 3D version for people to enjoy and feel closer to the story.

There was an obvious attempt with this new updated version of Gatsby to make it relevant to cinemagoers by making the story more appealing. "In this way, the extravaganza of the story is tailored to the contemporary era and, according to some reviews, to 'Luhrmannesque' standards." (Denby 2013, qtd in Perdakaki 2018)

Comparing the beginning of the two famous film versions we can see how much approaches have converted, and what impresses the viewers more in our day and age is different from previous attempts. If in the 1974 film's opening scene we have Gatsby's incredible house, his scrapbook of Daisy, the monogrammed hairbrush, and a photograph of her on his vanity, Baz Luhrmann's version opens with Nick in The Perkins sanatorium complaining about people drinking too much. Nick is indeed the chosen narrator, the one who was "within and without" and as the film presented him the one who was guarding other people's secrets.

The two Gatsby versions played by Robert Redford and Leonardo DiCaprio seem to be projecting two different parts of the same character as the former is gentler and embodies the war veteran side of the protagonist, while the latter is regarded as the bootlegger who would do anything to get Daisy back. The characters are reflexions of the time and their lives are intriguing and attractive even many years after the release of the novel especially when being revisited in the film format and spellbound by the

charming attitude of both Robert Redford in 1974 and Leonardo DiCaprio in 2013.

The 1974 version does not present Nick Carraway as the narrator as "Clayton (*the director*) obviously desires his audience to draw a connection with his romantic representation of the novel" (Stoddart, 2000: 106). If there is no narrator, then we have no extra comments from Nick's part, so there can be focus on the Gatsby-Daisy relationship without any doubt. The director also chose to dedicate a rather long time to the famous parties that Gatsby used to throw for his guests when there is no dialogue, no actual interaction that could be relevant for the audience or the film itself. Maybe Clayton believed it to be important to just observe the behaviour of the party guests without an additional verbal input.

Another change that was introduced by the 1974 version is the exclusion of the owl-eyed man from the film. His absence was felt most during the funeral scene where there is a hint at God's presence watching over everyone.

In the middle part of the film there is one scene added where Gatsby and Daisy dance by candle light, listening to slow music. There is a belief that Jack Clayton insisted on focusing on the love story, so he made way to flashbacks in order to show what the young love between the two protagonists was like. As Stoddart explains the audience does not see this "careless Daisy of the novel" but "the willing victim of the erotic dream" which then according to Stoddart "helps to make the film's ending all the more tragic." (Stoddart 2000: 110)

The choice made by the director is to move on and present an accidental meeting at the restaurant between Nick, the Buchanans and Jordan, where it is obvious that Daisy is uncomfortable, but invites Nick to dinner just in the beginning of the film where there was no Gatsby in sight. Thus, by focusing more on the love story and the romantic side of the events, the film could be categorized as a love story, a romantic exhibition of one of the best-known plots in American literature.

In the 2013-film version we have this new character (the doctor) introduced from the very beginning as we realise that Nick is revealing the detailed story of the *great* Gatsby to a psychiatrist, while being hospitalised for his addiction to alcohol. There is definitely a contrast between the

reliable and well-behaved narrator of the book and this version of his. Buz Luhrmann has brought to the screen a Nick who is struggling to grasp the meaning of the events that he has been through with the help of a medical professional showing at the same time how trauma/stressful events can imply a longer period of recovery and the need to further involve an objective party that can replace the audience one needs. As part of his recovery, he is supposed to write about the summer that changed his life. The themes that he tackles – love, betrayal, greed – are very much the preoccupation of nowadays society, and he is the one who can surpass Gatsby's wealth and focus more on the real individual, while accepting the events and their influence especially on his own personality. All the events that are presented to the audience are filtered through Nick's vision and memory with the tempo of the time, the immense desire for parties and celebration, but also with the tragic loss of a friend and of the trust he had in people.

Another example of a change that Baz Luhrmann brought on the visual side includes the way Myrtle is conveyed to the public. If Fitzgerald described her as

> She was in the middle thirties, and faintly stout, but she carried her surplus flesh sensuously as some women can. Her face, above a spotted dress of dark blue crepe-de-chine, contained no facet or gleam of beauty but there was an immediately perceptible vitality about her as if the nerves of her body were continually smouldering (Fitzgerald, 1991: 28-29),

in the film version her red hair and the revealing and bold clothes she is wearing present a brave woman who is not afraid to show her personality being a complete opposite of Daisy's, offering thus a perspective on why Tom chose her as his lover.

> Similarly, to different translations highlighting different aspects of a text, film adaptations offer different readings of a cultural product. This links with the reinterpretation that takes place in adaptations of literary texts. In fact, classics, such as *The Great Gatsby* have been re-adapted across the years, which suggests that multiple adaptations of a text are rooted in similar reasons as retranslations: as the sociocultural and historical

> circumstances change, there arises the need for new interpretations. (Perdakaki 2018)

The novel that the public so much appreciates reveals a world of broken relationships and unhappy people, of money, fight for success and popularity, of illegal actions which provide money for the average people who become rich. What Nick tells about Gatsby and what his relationship to Daisy is, in a way, define Gatsby. People around him are eager to understand what the reason was that drove him to fight so much for a better life speculating about all the details surrounding his mysterious nature. Because of the analogy on the scopic level between the Gatsby–Daisy and Nick–Gatsby relationships, the story of Gatsby and Daisy as Nick tells it thematizes the problematic, reciprocal nature of imaginative vision and personal visibility: the problem of an individual's imagination, though his insights are linked to a physical sight that necessarily entails his (social/theatrical) visibility, seeks a "keeping in view" of the physical object of desire so absolute that it demands omniscience, with its concomitant invisibility (either because of the narrative viewpoint's ubiquity or because of the invisibility of what is to be observed – the contents of a human heart), an omniscience that makes him, in effect, a direct intellectual descendant of Emerson's trope of the "transparent eyeball." (Irwin 2014: 6)

While Tom is no longer interested in his wife, for Gatsby Daisy is so precious that the first thing he does when he is certain of her arrival in his house is to fire his servants and thus create no opportunity for gossip among the people who knew them. Tom understands what is going on and he arranges for the meetings between the three of them and other people to be more frequent. The last encounter is a tragic one as Daisy runs Myrtle over. Fitzgerald offers details about the gravity of Myrtle's state after the car accident.

> When they had torn open her shirtwaist, still damp with perspiration, they saw that her left breast was swinging loose like a flap, and there was no need to listen for the heart beneath. The mouth was wide open and ripped at the corners as though she had choked a little in giving up the tremendous vitality she had stored so long. (Fitzgerald 1991, 137)

Luhrmann's view is similar to that presented in the novel as one can see the cut and the blood on Myrtle's breast after watching the terror in her eyes as she is thrown in the air and eventually lands back on the ground because of Daisy's careless driving.

A change that Luhrmann desired was to take out the funeral scene in the 2013 film, still offering an image of the open casket with numerous photographers trying to take a picture of the deceased following the trend of scandalous accusations.

The end of the film reveals the new Nick – suffering from the loss of his friend and deeply hurt by the events that made him feel disappointed by everyone, much like the Nick of the book.

Both film adaptations have left out parts of the novel one might find crucial in the understanding of such a brilliantly written novel, however, the visions of the directors and scriptwriters working together bring forward a new version where, even though not all the motifs and themes are incorporated, the tribute to Fitzgerald and his work is observed and applauded reinforcing its popularity.

The Great Gatsby captures the characteristic of the Roaring Twenties and the readers' imagination and if one is interested in a film dedicated to following its plot the 1974 production is strongly recommended, while anyone who is attracted to the idea of discovering Gatsby in an entirely new light would definitely enjoy the 2013 adaptation. No matter what choice one makes, the two film adaptations are worth watching and discussing as they challenge viewers to comparisons about style, performance and directors' choices.

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Paradigms of Humanism: The case of Miron Costin and Nicolae Costin

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Abstract:
In the paper at hand, we thoroughly investigate the paradigms of Humanism, placing special emphasis on both the idealistic and pragmatic facets of this intellectual movement that has significantly influenced the course of our civilization. Moreover, we delve into the realm of Humanism within 17th and early 18th century Moldavia, scrutinizing aspects such as education and politics through the lens of prominent figures, including Miron Costin and Nicolae Costin. We postulate that it is imperative to recognize that we cannot divorce individuals from their temporal contexts, and thus, a nuanced understanding of each person within a specific historical framework is essential in order to avoid succumbing to the pitfalls of anachronism and to properly appreciate one's cultural contribution.
Keywords: Humanism, politics, education, Miron Costin, Nicolae Costin

1. Paradigms of Humanism: Between the Ideal and the Pragmatic

Humanism has been one of the great milestones of humanity, given everything it entails.

This cultural and intellectual movement, which originated in a transforming Europe, articulated a doctrine centered on understanding the human being and its complexity within the society to which it belonged. When placing it chronologically, we must remember one of its main representatives, a central figure of this movement: Francesco Petrarca (Fernández Gallardo 2000: 9; Bahner 1982: 48-49). Although the first glimpses of Humanism can be found in the 14th century, its origins trace back to the ideology of the dominant class in the Italian urban environment of the 13th century.

Initially taking root in major Italian cities, Humanism later expanded its influence across various regions of Europe, adapting to the cultural, historical, and social character of each country it touched. The movement became closely intertwined with the *studia humanitatis*, covering a wide

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range of fields such as moral philosophy, grammar, history, poetry, and rhetoric. Those apprentices dedicated to the study of these disciplines were later coined "humanists" (Curtius 1956: 44-50)[2], scholars who promoted a different approach to the ideas and culture of their time, revaluing and assimilating the cultural legacy of Antiquity. In contrast to scholastic doctrines, humanists aligned with the new vital élan of their time (Foucault 1966: 47).

> However, this vital impulse threatens to overturn the existing order, economically, through the amplification of new forms of production and trade; socially, through the development of a new class (the burgeoning bourgeoisie); politically, through the emergence of new state structures; religiously, through the explosion of hidden practices (astrology, magic, alchemy, Kabbalah, witchcraft, etc.); philosophically and scientifically, through the introduction of a new cosmological model and a new cognitive paradigm; and culturally, through the increasingly pronounced secularization of literature and art. (Braga 1999: 83) [Our translation].

Adapting Hegel's dialectical triad (Hegel 2000), we could say that Humanism sought to achieve a reconciliation or "synthesis" of the Renaissance, reconciling the tensions between the "thesis" of Antiquity and the "antithesis" of the Middle Ages. Following the guidelines set by Thomas Aquinas, humanists aimed to achieve a syncretism between the "pagan" heritage of the classical world and the "Christian" one that had consolidated throughout the Middle Ages. An example of this was Boethius, who attempted a reconciliation between Christianity and classical philosophy.

Humanists stand out for their hermeneutics regarding classical texts and authors, attempting to investigate and, in a way, update manuscripts and original sources to better understand the *Zeitgeist* of Antiquity. This approach also influenced one of the main tenets of the Reformation, proposing a direct connection between humans and God without the need for intervention by a religious institution or authority.

[2] On the mentioned pages, Ernst Robert Curtius expounds on the importance acquired by the liberal arts and on free individuals within their social paradigms.

Charles G. Nauert emphasizes viewing humanists not as a philosophical school but as scholars adapting to the transformative Renaissance paradigms (Nauert 1955: 9). They believed that human evolution and progress, both intellectually and socially, were intricately linked to the practical application of an educational ideal that promoted the acquisition of appropriate intellectual baggage, emphasizing oratory, a meticulous exegesis of classical texts, philosophical skepticism, and the virtue-knowledge dyad (Brotton 2003: 71; Fernández Gallardo 2000: 15; Gilmore 1955: 323). Humanists sought a solution to the social needs of the changing times, with education being the way forward (Bahner 1982: 48). However, despite the theoretically attractive nature of the humanist ideal, the reality of the time shows that these scholars had a rather aristocratic attitude, often geared towards a specific social caste, and not necessarily aimed at the progress of humanity as a whole.

Humanists were mentors promoting a moral code of behavior within certain societal circles related to power, seeking protection and legitimacy within the ruling class (Fernández Gallardo 2000: 15). As an example, numerous doctrinal treaties were dedicated to prominent figures of the ruling class of the time. Accumulating knowledge and prestige, they aspired to attain noble positions through meritocratic means rather than by favoritism or aristocratic lineage.[3] This marked a shift in the mindset of the nobility towards adopting humanist ideas that prioritized culture and virtue.

For these scholars, nobility was obtained by cultivating values and principles through education, not by inheritance or social status. Here we encounter the idea that man is not born noble but becomes noble, a notion that gained great importance and led to a rethinking of the meaning of merits. Moreover, Humanism advocated for merit and affirmation through individual accomplishment, contrary to the medieval conception that dictated the social position of each individual according to fate. This new perspective brought about a change in the mindset of the nobility, who gradually adopted humanist ideas and who placed greater importance on

[3] On the predominantly pragmatic end of Renaissance Humanism, refer to the following authors: Jerry Brotton 2003: 71; Martínez Góngora 1999: 15; Le Goff 2021: 160-161.

culture and virtue than their predecessors (Martínez Góngora 1999: 26; Nauert 1955: 195; Fernández Gallardo 2000: 52).

In terms of the professions practiced, humanists engaged in various activities: teachers, copyists, librarians, secretaries, etc. To some extent, these scholars also held positions in the academic or even courtly world, although this privilege was reserved for only a few (Martínez Góngora 1999: 28; Fernández Gallardo 2000: 14).

It is important to note that, in a time like the one under consideration, communication took place differently than it does today. Humanism spread due to various factors, among which the role played by the printing press must be highlighted. Thanks to this technological marvel, texts and ideas circulated and spread more effectively. We should not underestimate the fact that humanist precepts also spread through travel, cultural exchanges in academic and aristocratic environments, as well as through missions and diplomatic affairs (Fernández Gallardo 2000: 47).

While official dates place Humanism in the 15th and 16th centuries, we believe that both this intellectual movement and the entire Renaissance cannot be delimited so strictly from a chronological point of view. While an interval is needed to properly operate with concepts and historical periods, it is essential to emphasize that the evolution of history depends on a continuity, a relationship of facts and ideas that do not strictly adhere to the "thesis-antithesis" dichotomy. Our understanding of history is retrospective, and chronological, ideological, or cultural limits cannot be established so categorically from the contemporary point of view, *a posteriori* (Llovet, et al. 2015: 85-90; Foucault 1969: 33).

Thus, Marcelino Menéndez Pelayo emphasized that the notion of the "Renaissance" does not signify a literal "rebirth of Antiquity," as its legacy persisted to varying extents throughout the Middle Ages. The Renaissance did not exactly replicate the inheritance of Antiquity, but rather manifested it in distinct forms and relationships (Menéndez Pelayo 2009: 147). The Middle Ages, in turn, continued the ways of the Antiquity period and contributed to the emergence of Renaissance paradigms (Nauert 1955: 214).

Interpreting each era critically and objectively is crucial, as interpretations with a strong subjective bias may distort the hierarchy of historical importance.

> Knowledge has had in Europe an eminently theoretical function, and when it has not been so, as in the Middle Ages, knowledge was arbitrarily and forcibly subordinated to a specific doctrinal body of a religious nature. In this latter case, the function of knowledge was simply to serve a fully consolidated theology. (Blaga 2014: 271) [Our translation].

Therefore, a clear separation between medieval and humanist thought is not possible since Renaissance intellectuals could not ignore the linguistic, cultural, and ideological heritage that was conveyed in the Middle Ages (Dickens 1977: 4). They did not have a thought contrary to the Christian tradition, but their theological and philological methods differed from those of their predecessors. Their vision was rather anthropocentric, in accordance with the *Zeitgeist*, leaving its mark on many aspects concerning human beings.

However, we must note that, in the case of the arts, not everything conveyed was applicable to the entire European continent. In the 15th century, for example, art was subordinated to the interests of an urban elite, wealthy communities seeking to legitimize their status through artistic expressions, especially after the conquest of Constantinople by the Ottoman Empire in 1453, art being used as a propaganda tool (Brotton 2003: 135-136).

Numerous scholars, including refugees from Byzantium after the fall of Constantinople, significantly contributed to the flourishing of Renaissance culture through their individual efforts. Key figures of our civilization, such as Copernicus or Galileo, revolutionized humanity's perspective on the cosmos, while Vesalius changed the way the human body was viewed through his anatomy treaties. Notable humanists like Leonardo Bruni, Leon Battista Alberti, Guarino da Verona, Lorenzo Valla, Angelo Poliziano, Marsilio Ficino, and Giovanni Pico della Mirandola played pivotal roles in shaping the intellectual landscape of their time.

2. Miron Costin and Nicolae Costin, two of the most representative Moldavian humanists

2.1. The tragic fate of Miron Costin

In the regions beyond the Carpathian Mountains, in Romania, the embrace of Humanism falls short of the intensity observed in the Western counterparts, primarily owing to the influence of Slavic and Byzantine elements. While the impact of this movement in Moldavia and Wallachia during the 17th century remains limited to the aristocratic and clerical circles, the importation of Humanistic culture is notably traced back to Italy, Poland, and Hungary. This is attributed to the interactions of young boyars with the academic milieu of these countries and the establishment of schools with a Western orientation. (Cândea 1979: 14-16)

Although Renaissance Humanism arrived relatively late in the extra-Carpathian Romanian lands, it succeeded in imprinting its influence on a generation of scholars who played a crucial role in shaping our culture (Iorga 1988: 77; Constantiniu 2008: 173). Notably, Miron Costin, Nicolae Costin and Dimitrie Cantemir, amongst others. Their Humanism is notably evident in their intellectual pursuits, as they blended a profound respect for classical education with a keen interest in the cultural and historical heritage of both Eastern and Western civilizations.

The illustrious chronicler Miron Costin emerged in the intricate tapestry of the 17th century. Born circa 1633, he hailed from a boyar lineage that, owing to political exigencies, sought refuge in Poland (Grigoraș 1956: 176-177).

During his formative years, Miron Costin received an excellent education at the Jesuit College in Bar, immersing himself in the study of Latin and cultivating a profound humanistic intellect. Despite enduring a protracted period marked by substantial economic tribulations, he successfully repatriated to Moldavia in 1653, driven by a quest for new opportunities.

Bolstered by the patronage of Iordache and Toma Cantacuzino, Miron Costin embarked on an overly complicated political odyssey, eventually ascending to prominent positions within Moldavian society, including the high esteemed role of grand logothete (Simion 2018: 259-260). His pivotal role in Moldavia's diplomatic affairs with Poland is underscored by the trust bestowed upon him by successive rulers (after

Vasile Lupu), who assigned him crucial political and diplomatic missions at the court of the Polish king. (Grigoraș 1956: 178-181)

During the years of relative prosperity, Miron Costin's progeny received education abroad, subsequently assuming official roles upon their return. However, the Siege of Vienna, in 1683, precipitated a profound shift in the fortunes of Miron Costin's family. The political tensions stemming from the Ottoman Turks' attempt to besiege Vienna thrust the chronicler into a sheer precarious economic predicament, culminating in a tragic denouement. Amidst political discord between the nobility, aspiring to fortify their power, and at the same time the ruler, a staunch opponent of such endeavors, Miron Costin, a prominent figure among Moldavian boyars and considered "an inconvenient scholar for the pro-Turkish establishment" (ELRV: 260), met a grim and unfortunate fate. His death sentence was pronounced by the autocratic ruler Constantin Cantemir, who, in an authoritarian gesture, affixed his signature to the execution decree in 1691.[4]

Nevertheless, Miron Costin's literary legacy, "attesting to the presence of Romanian Humanism within the delayed trajectory of European Latinism permeating the eastern continent" (ELRV: 260), has transcended the sands of time. It stands as an invaluable contribution, not only to the linguistic and literary landscape of 17th century Romania but also as a beacon for posterity. The plight of Moldavian boyars in the 17th century, vividly depicted in his works, undeniably shaped the destinies of his descendants, among whom stands Nicolae Costin.

Miron Costin wrote both chronicles and poetry. The scholar presents an unexpected literary work, *Viața lumii (The life of the world)*, where poetry and philosophy engage in a genuine osmotic process. This literary creation underscores the emergence of true creativity, previously absent in others' works. This shift is manifested through diverse secular texts that surfaced in the 18th century, a period when this literature garnered recognition, established its unique frameworks, and saw heightened dissemination due to the advent of printing.

[4] About the political regime claimed by the Moldavian boyars and the events related to this specific period, see Constantiniu 2008: 157-162.

In the chronicles compiled by Miron Costin (*Letopisețul Țării Moldovei*, 1675) he provides a valuable insight into the history of Moldavia, from ancient times up to the year of its completion. Besides, we can get a glimpse of the political and social context of Moldavia of his time. In addition, we can observe concerns regarding governance, as political concepts that deal with the role of the nobility in relation to princely power are postulated.

2.2. Nicolae Costin, a forgotten Moldavian humanist

Nicolae, Miron Costin's son, established early connections with the Catholic intellectual realm. He pursued education at the Jesuit College in Iași (Petre 1943: 11) and received guidance from the humanist Francesco Renzi (Cartojan 1996: 232). Further studies at the Lviv College, facilitated by his family's social standing, exposed him to Polish and Latin language and culture (Grigoraș 1956: 180). Also, he delved into Slavic and, to a lesser extent Greek language and cultural studies. While suggestions exist regarding his potential knowledge of French and Italian, conclusive evidence for this is lacking (Petre 1943: 263-264; ELRV: 263). During his time in Poland, Nicolae discovered the famous *Horologium Principum (The Dial of Princes)*, a significant Latin translation by Johannes Wanckelius of the Antonio de Guevara's *Relox de príncipes*. This period likely marked the initiation of his own work, *Ceasornicul domnilor*, as Poland offered specialized literature and reliable sources for translation.

Returning to Moldavia in 1685 under Constantin Cantemir's rule, Nicolae leveraged his overseas experience and erudition to become the third logothete in the government. His roles expanded to translation and diplomatic engagements, including hosting the French Jesuit Philippe Avril. In 1691, Nicolae faced imprisonment, along with his brothers, following the failure of a boyar movement involving his father (Petre 1943: 12-13).

Released through intervention from respected boyars, they encountered financial challenges during their two-year stay in Moldavia. Two years later, during Constantin Duca's reign, Nicolae became a hetman and married Lady Elena, Constantin Duca's sister. Despite serving in various capacities, his exile to Wallachia ensued in 1695 under Antioh Cantemir's rule. Returning to Moldavia in 1700, political disputes forced

him to relinquish his offices in 1703. The two years that followed brought him challenges due to his dismissal, aging, and financial difficulties (Petre 1943: 14-19).

Rejoining Antioh Cantemir's entourage in 1705, Nicolae held important administrative roles. In 1709, appointed to kaymakam, he reached the zenith of his political career (Petre 1943: 20-21). In 1710, under Dimitrie Cantemir, he became a great logothete despite differing political views with the ruler. His extensive culture and language proficiency justified his role, involving diplomatic missions and interactions with various personalities of the time. Following Dimitrie Cantemir's exile, Nicolae retained responsibilities until his death in 1712.

Interested in Romanian history and culture, his literary works include chronicles and translations: *Letopisețul Țării Moldovei de la zidirea lumii până la 1601* (*The Chronicles of the Land of Moldavia from the Creation of the World until 1601*), *Letopisețul Țării Moldovei 1709-1711* (*The Chronicles of the Land of Moldavia 1709-1711)* and *Ceasornicul domnilor* (*The Dial of Princes*).

Credited with an anonymous chronicle and cosmography (ELRV: 263-265), Nicolae Costin remains a significant figure in Romanian culture, despite being overshadowed by writers such as Miron Costin or Dimitrie Cantemir.[5]

2.3. The humanistic paradigms of Miron and Nicolae Costin

What sets these two scholars apart? They both underwent a classical education, immersing themselves in Greco-Latin culture and mastering the intricacies of the Latin language. The evidence lies in their scholarly expression, unmistakably shaped by Latin syntax, rhetorical techniques, and the frequent incorporation of neologisms with Latin roots into their vocabulary. Their historiographical endeavors reveal a commitment to philological rigor and primary sources (e.g. the linguistic and historical aspects of the origins of the Romanian people). Their access to the works of

[5] These and other aspects have been thoroughly addressed in a work dedicated to Nicolae Costin's importance in the framework of 18th century Moldavian language and culture. See Andrei Iulian, Din. 2023. "Ceasornicul domnilor de Nicolae Costin. Contribuții filologice, lingvistice și lexico-semantice." PhD Thesis. Babeș-Bolyai University.

eminent authorities from Antiquity undeniably influenced their actions and thoughts. Moreover, education emerges as a recurrent theme in their works, with a particular focus on values and the art of living. In *Viața lumii* and *Ceasornicul domnilor*, literary motifs like *tempus fugit*, *fortuna labilis*, and *memento mori* underscore their contemplation of the human experience.

Notably, both scholars held pivotal roles in the political and administrative spheres of Moldavia. However, Nicolae Costin promoted a political concept different from the one expressed by his father. Miron Costin staunchly advocated for the legitimization of the boyar class's authority, contending that the ruler should defer to the boyar council. Conversely, Nicolae validated the ruler's power to the detriment of the boyars, albeit with the stipulation that this authority was firmly grounded within the boundaries set by the moral and Christian principles that shaped the collective imagination of the period. In substantiating this notion, it is noteworthy that both Dimitrie Cantemir and Nicolae Costin decried forms of governance that tackled administrative and political matters through the lens of individual and Machiavellian interests.[6]

Conclusions

In this study, we have endeavored to delineate key aspects pertaining to Humanism, underscoring that the proponents of this movement were products of their era and, therefore, merit examination within the broader framework of their historical, social, and cultural milieu.

The humanists played a transformative role in reshaping the cultural landscape of their time, imprinting an indelible mark on the annals of our civilization. Frequently positioned in close proximity to centers of influence, these scholars sought to wield a discernible impact on society or, at the very least, on the intellectual circles they frequented. Their scholarly endeavors were often subjected to the crucible of real-world challenges and pragmatic concerns.

[6] Regarding this matter, see Nicolae Costin's *Ceasornicul Domnilor* and Dimitrie Cantemir's *Descriptio Moldaviae*.

Mindful of these complexities, we admire the refined intellectual acumen of Miron and Nicolae Costin, evident in their philosophical contemplations spanning society, politics, life, values, and education.

Furthermore, their linguistic and literary legacy continues to pique contemporary interest, attesting to the enduring relevance of their contributions.

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