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PREFACE

This abstract book includes all the abstracts of the papers presented at the *3rd Annual International Conference on Philology, Literatures and Linguistics, 12-15 July 2010*, sponsored by the Literature Research Unit of the Athens Institute for Education and Research (AT.IN.E.R.). In total there were 111 papers and 118 presenters, coming from 41 different countries (Albania, Australia, Austria, Belgium, Brazil, Canada, Cyprus, Czech Republic, Egypt, Estonia, France, Germany, Hawai'i Island, Hong Kong, Hungary, India, Iran, Israel, Italy, Japan, Jordan, Latvia, Lithuania, New Zealand, Poland, Portugal, Romania, Russia, Serbia, Singapore, South Africa, Spain, Sweden, Taiwan, Thailand, the Netherlands, Trinidad and Tobago, Turkey, United Arab Emirates, UK and USA). The conference was organized into 28 sessions that included areas such as Linguistics, Hellenic Issues, Literary Analysis, Language Education, Language and Technology, Poetry and Writing, Translation, Sociolinguistics, Communication Issues, Historical and Social Aspects, Theatre, Grammar e.t.c. As it is the publication policy of the Institute, the papers presented in this conference will be considered for publication in one of the books of ATINER.

The Institute was established in 1995 as an independent academic organization with the mission to become a forum where academics and researchers from all over the world could meet in Athens and exchange ideas on their research and consider the future developments of their fields of study. Our mission is to make ATHENS a place where academics and researchers from all over the world meet to discuss the developments of their discipline and present their work. To serve this purpose, conferences are organized along the lines of well established and well defined scientific disciplines. In addition, interdisciplinary conferences are also organized

because they serve the mission statement of the Institute. Since 1995, ATINER has organized close to 150 annual international conferences and has published over 100 books. Academically, the Institute is organized into four research divisions and nineteen research units. Each research unit organizes at least one annual conference and undertakes various small and large research projects.

I would like to thank all the participants, the members of the organizing and academic committee and most importantly the administration staff of ATINER for putting this conference together.

Gregory T. Papanikos
Director

A Sociolinguistic Approach to Analysis of Brand Names in Advertisements

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Trade names or as we call them brand names, though not accounted for exclusively much, have been investigated in general view of genre of advertisement from different aspects of pragmatics, psychology or commerce; from among them strong works of Aaker(1991), Baskin(2003), Bruthiaux(1996), Cook(2005), Goddard(1998), Halmari & Virtanen(2005), Kapferer(1992), Moore(2003), and Muir(2002) can be mentioned; however there are few explicit theories exclusively related to linguistic aspect of just this part of advertisements. In this paper we try to give a sociolinguistic account of brand names, in the following terms. Exploring different strategies in advertising industry, advertisers have recently been led to use the brand names in different fashions in order to obtain the optimum desired effect. Looking linguistically, brand name works as the title of the text of advertisement and one of the most economic but powerful strategies in introducing any object is to use the name, here, the title alone without the text, what we are all witnessing in the world of advertisement today. Brand names are the most impressive part of advertisements in introducing and promoting the products. In this paper it is proved that although this squeezed form of language has some special potentiality in conveying the information about the product but at the same time it performs some special covert cultural communication via emotional stimulation, through which the advertisement gains its main and utmost impact on the addressee. In fact the most persuasive factor in advertisement is not the lexical meaning of the brand name but the social, cultural and emotional facts linked to it. In this regard this article represent the findings of research on about 536 different Farsi and foreign brand names and prove that opposite to what is expected from linguistic forms- getting information directly through the meaning of the forms- information is gained through provoking the social concepts and attitudes associated to them. It is also found that the more opaque the name the more long-lasting the brand. It means the duration of the influence of the brand name has the opposite relation to the transparency of its form. As a conclusion we maintain that some of the manufacturers employ this linguistic device in order to lead their customers to their desired beliefs about the goods.

The Effects of Intertextuality Awareness on Literary Text Translation: A Case Study

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Intertextuality is generally defined as the presence of elements of previous texts in the present one. That is, in a literary text, the elements of texts created before influence the construction of that text. In other words, intertextuality is the internal relations of each text with the textual elements of previous texts relating to it (Booker, 1996; Halliday, 2002). The consensus is that no text is pure and absolute creation of its author; rather, it is created through the processes of interconnections of the textual elements existing before it and its author's creativity.

Literary translation is a text-based process and activity through which the translator produces the target text based on and out of the source one. Doing this, s/he has to analyse the source text into its components/elements including intertextual elements, and to translate them to make the target one (Bell, 1991).

This paper attempts to see whether the translator's awareness and understanding of intertextuality elements in the creation/formation of a particular literary text affect his/her translation of that text or not. Two groups of 30 homogeneous Persian-speaking university students majoring English translation participated in the study; one as the experimental group and the other as the control group. They were given four translation tasks: two short stories and two poems to translate into Farsi. The former received necessary instructions on the nature and role of intertextuality—intertextual elements—in text construction, while the latter received no instructions. Using two-tailed t-tests, the groups' scores (given by 3 scorers) were compared. The results indicated the out-performance of the experimental group over the control one, thus showing the effects of intertextuality awareness on translators' literary text translation. The findings are discussed and their implications for teaching literary translation are discussed. Some tentative suggestions for further research are also offered.

Toward a Narratology of Injustices to Dou'e – A Variety Play from Yuan China

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Injustices to Dou'e consists of four delimitable acts with a wedge functioning as the prelude. Scholars argue that this systematic structure found in almost all Yuan *zaju* (variety plays) evidently restricts the way that the playwright Guan Hanqing 关汉卿 (*ca.* 1214–*ca.* 1307) plots his narrative strategies. However, the specific issue of the narrative structure of Yuan *zaju* has not yet been explored effectively in present scholarship. In this paper, my analysis involves a reductive operation through which the *zaju* is broken down into its smallest narrative units, as in the theory of Vladimir Propp, Boris Tomashevsky and Roland Barthes. Subsequently, by analysing these units and their correlations, the paper illustrates the basic narrative syntax of *Injustices to Dou'e*. In contrast to the second point, my analysis also involves a generative operation to show how the affixed or embedded elements which are normally based on historical, religious, philosophical and aesthetic considerations result in the final state of narration. The second and third points show that the paper combines two reverse but complementary approaches to my arguments. Finally, this paper concludes with a presentation of the dramatic narrative structure of this Yuan *zaju* and the playwright's narrative strategies.

**A Comparison: Jacques Attali's *La Vie Eternelle, Roman*
and Michael Ende's *The Neverending Story***

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The aim of this paper is to demonstrate that Jacques Attali's *La vie eternelle, roman* and Michael Ende's *The Neverending Story* are seemingly different books that share several themes. Indeed, apart from having a similar title that recalls the infinite, both novels can be considered metafictional works that contain interesting and suggestive notions such as an exploration of the meaning of time, naming, parallel worlds and stories of personal growth and redemption.

This paper compares these works and attempts to demonstrate how these novels explore the relationship of history and power, the issue of the manipulation of beliefs and historical truth in a diverging, yet complementary way.

Influence of Russian as L1 on the Learning of Verb ‘To Be’ in Present Simple Tense in English

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The influence of the mother tongue on the learning of a second/foreign language has been a focus of discussion in the field for a long time now (Ellis 1994; Gas & Selinker 1994; Kellerman 1983; Lado, 1957; Odlin 1989; White 2003). There are various theories (e.g., Contrastive Analysis, Lado 1957; Universal Grammar, White 2003) and they all argue that the level of influence of L1 on L2 is different. This study aims to contribute to this area of research by examining, as far as the authors are aware for the first time, the influence of Russian as L1 on the learning of the verb “to be” in Present Simple Tense in English.

The data for this study were collected from three groups of students (i.e., second, fifth and ninth grade students) in two stages. First the students were asked to fill in a background questionnaire which elicited information related to their level of proficiency, exposure to English and experience with learning the language. Then, the students were given two diagnostic tests that measured both their receptive and productive knowledge related to the use of the verb to be in Simple Present Tense in English. The analysis of the data aimed to determine whether or not students with different levels of proficiency encounter any problems while using the verb to be in English and to uncover Russian based mistakes’ in the students’ performance.

The results of the study showed that all native speakers of Russian who participated in the study had difficulties with the verb “to be” in Present Simple Tense in English. The findings suggest that negative transfer, mostly at the morphological level, might be the main reason for the common mistakes of the participants.

The Perceptions of English Language Teaching Students on ELT Websites

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In order to compete with the rapidly changing world, the issue of teaching and learning languages has been shifted from traditional approaches to the differentiations of methods and materials. As with research in any field of inquiry, new trends have led to the development of new methods for improving the quality of language learning and teaching.

Advances in computer technology brought us enormous capability in processing and storing information since the 1960s with the advent of computers. More striking advances have occurred in technologies useful in education in just the past decade. The development of the Internet has made it possible to disseminate information and knowledge which led to the emergence of a new term ‘Computer Assisted Language Learning.’

Computer Assisted Language Learning (CALL) has been in the field of foreign language learning since 1960. According to the advocators of CALL, it motivates and enables students to become responsible of their own learning. It also helps the implementation of student-centered approaches to teaching and learning and requires self decisions from the learner. Thus, ELT students, who are the prospective teachers, should have knowledge and understanding on the theoretical and practical use of the internet in language learning and teaching. Their preferences and priorities for the use of internet, the ELT websites in particular, are important

The ultimate purpose of this study is, therefore, to find out the perceptions of ELT students on various ELT websites and provide a pedagogical perspective on the use of internet. The participants of the study are 80 ELT students attending preparatory classes in which they are offered an intensive language learning program. Qualitative research method was used, and the data were collected through questionnaires and interviews consisting of open ended questions. Content analysis method will be used in the analysis of the data. We aim to find answers to the following questions:

1. What qualities do the ELT students look for in an ELT website?
2. What makes an ELT website insufficient for them?
3. What are their views on the use of ELT websites in the future?

Characterization of Women in the Fictional Works of Iranian Women

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With women's entrance into literary realm, another genre of story-telling emerged whose creators were women. Among much-favored discussions of Feminism is the study of how heroines are characterized in the works of woman-writers.

The present paper aims at studying the stories by two conspicuous Iranian female-writers (Simin Daneshvar, and Ghazaleh Alizadeh) to show how they characterize their heroines. The paper focuses on two major features: 1) their sexism, or their positive and negative attitudes towards males; 2) their creation of dominant or submissive women.

Through characterization, writers inevitably enter their own gender into the works they write. An aim of this paper is to show if the aforementioned writers fight males, favor females, or try to reconcile the sexes.

Another aim of the paper is to illustrate if the depicted heroines have succumbed to the roles society defines for them or have struggled to reach their own desired worlds—to equalize themselves with men and actualize their identities—and to what extent they have been triumphant. This paper shows how these ambitious writers wrangle to erase barrels standing at women's prosperity, where they have fought, and where they have surrendered. It will also propose and illustrate that where male writers cannot echo females' feelings and experiences, female writers compensate.

“Memory” as Motif in Israeli-Palestinian Women’s Poetry Translated from Arabic into Hebrew

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Roni Reingold

Achva College of Education, Israel

The aim of this paper is to reflect the narrative of discrimination which is constructed in the writing of Israeli Palestinian woman poets, including Nadiaa Huri, Siam Dud and others.

The narrative is characterized after analyzing and categorizing the motif that repeated in their poems, and identifying their attitude to social and political issues.

The poems were written Arabic and were translated into Hebrew. Officially Israel is bilingual country, but in practice the Zionist ideology excluded it (Shohami, 1995). Hence, we consider the Israeli Palestinian woman writing as Delez and Gottrie (2005) call it "minority writing".

All the poets' tales their "life story" the reminiscence of the personal memories is combining with the reminiscence of the collective or national one. The pomes tell a story between "here" and "there" or "now" and "then" it reflects mostly the tension between the "self" and the "other". Considering Israeli Palestinian woman it is very complicated: a woman in a very conservative society and woman as civic minority.

Dealing with translated poems can't observe the all corpus, but as a Hebrew reader we were exposed just to the poems that were translated. Some time the poems were chosen up to the translator point of view or his ideology and as a result the poem was interpreted according to it. We rely upon Octavio Pas' assumption that text is always original even when it is translated (Pas, 1993).

Our study reveals the identity of the poets as the "Other" and the marginalized in the Jewish ethnocentric Israeli society- nationally, ideologically and ever gender.

Sociolinguistic Aspect of Language Shift
- Cross-community Differences Analysis in Six
Linguistic Minorities in Hungary -

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Anna Borbely

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Sociolinguistic aspects of shift and maintenance can be approached in terms of social, linguistic and ideological changes: ways of acting in and responding to a dominant, and often hegemonic social world in a majority language context. Furthermore, these processes can be adequately interpreted if cross-community differences of linguistic practices and ideologies are taken into account, even in the case of the “same” language pair, in seemingly identical sociolinguistic settings. There is a variety of methods to choose from when researching social and linguistic practices and change within a bilingual community, however, comparative sociolinguistic research on language shift patterns has been a barely studied scientific area.

The authors comparative research combines theories and methods of quantitative sociolinguistics, linguistic ethnography, social psychology and the language ideology approach. Between 2001 and 2004 the first national sociolinguistic survey were conducted on linguistic and social change in six linguistic minorities entitled “*Dimensions of linguistic otherness: Prospects of minority language maintenance in Hungary*”, with a special focus on local models of language shift and maintenance. The 420 informants were selected (by age, sex and education) from the following linguistic minority communities: Boyash, German, Roma, Romanian, Slovak and Serbian.

In the present paper we give a brief overview of our standardised research tools for the comparative analysis of (even locally) diverse language shift arrangements. In the second part we present some results on community-specific as well as common tendencies in linguistic practices, the use of minority languages and different variants of them, the use of majority language; attitudes, ideologies and identity negotiation. We will attempt to make it clear that comparative multilevel analysis makes it easier to determine the appropriate strategies, techniques and technologies proposed to reverse or decelerate the process.

The Reliability of the Pirate: Piracy as Consistent Mechanism of Alienation and Dehumanization in the Ancient Novel

Stephen M. Bay

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Historically, the omnipresent threat of Mediterranean-basin piracy was significantly reduced during the first two centuries of the common era. However, it was precisely during this period that the depredations of pirates reached their zenith in the literary world. In ancient Greek (and to a lesser extent Roman) prose fiction, the pirate became a standard fixture. These cruel criminals were portrayed as completely evil and degenerate quite unlike their Hollywood descendants.

The characterization of and story development surrounding the pirates vary significantly from novel to novel; however, the pirates have certain consistent roles.

Firstly, the pirates serve as separators of the hero and heroine. Following the act of piracy which separates the lovers, the remainder of the plotline generally consists of the trials of the heroes as they seek to rejoin each other. Secondly, the pirates serve as the mechanism of cultural separation. This is achieved through various techniques, but invariably results in the main characters' removal to completely foreign lands where they are ill-suited to the language, culture, and lifestyle of the native population. And finally, the novel's protagonists, always of noble blood—even though, in some cases, they are unaware of the fact, are reduced to a social status far below that where they belong by pirates, who are considered the basest of all social groups, including even slaves and barbarians.

Therefore, in regard to three of the most significant plotlines in all of the ancient novels, pirates serve a fundamental motivating role. Perhaps this explains the persistence of pirates in literature when the historical pirate was actually in a state of decline.

Parenthesis in Ancient Greek Dialogue

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In the ancient world different literary genres were carefully distinguished from each other not only by subject-matter but also by formal aspects. Various dialects, vocabulary of different strata, varied syntactic constructions as well as stylistic codes were used in works belonging to diverse genres, considering always the relevance to poetry and prose, to sublime and – in contrast – common, even low expression. Ancient Greek dialogue has its particular formal characteristics likewise. As a literary genre dialogue originates in the agonistic culture of classical Athens and develops through centuries in three subgenres. The most remarkable representation is found in Plato's philosophical, Xenophon's ethico-moralizing and Lucian's satirical works.

Dialogue as a genre discloses literary "reality" of writer in the form of direct dialogical communication between two or occasionally more persons. The represented literary world is based on the interaction of two individuals, on the interplay of two distinct positions, standpoints and two – more or less – different linguistic structures. Accordingly, one of the most characteristic features of the language of dialogue genre is representation of individual's voice, emotions and attitude. And thereby linguistic category of modality, that indicates speaker's attitude to or evaluation of his statement or situation, is of great importance in the process of interpretation of dialogical texts.

Modality in Ancient Greek can be expressed via wide range of different means, beginning with grammatical to lexical ones, and dialogical prose makes rich use of them. Alongside of various moods literary dialogue employs as modality markers different modal particles, interjections, constructions with *verba putandi* and *dicendi*, oaths, addresses and specific structures of utterance.

Parenthesis, frequently used in dialogical prose, has an important role in this respect, too. The report will focus on characteristic features of parenthesis' usage in ancient Greek dialogue: linguistic means and devices, its function in the text of particular work as well as similarities and differences of various subgenres.

Phonological Awareness of Learners of English as an L3

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The paper begins with the premise that learning an L3 or L4/L5 is not the same as learning an L2 simply because an adult L3 learner brings with him/her a wealth of knowledge or strategies that a learner of L2 (first foreign language) does not. That L3 learner has a broader range of language learning strategies as well as a greater metalinguistic knowledge of how languages are structured in general. It is assumed that these strategies and capabilities clearly distinguish an adult L3 learner from first time learners of a foreign language.

The research focuses on the metalinguistic (here phonological) awareness of English in the learners of English as an L3 and compares it with the metalinguistic awareness of learners of English as an L2. The tasks focus on examining the phonological awareness of English syllable templates. In particular, the research focuses on three questions:

- (a) Will adult learners having an L2 (i.e. English as their L3) have greater task accuracy than those who are learning English as L2 or their first foreign language?
- (b) Will language distance affect task accuracy? In other words will adult learners whose L2 is similar to L3 (e.g. L2 German & L3 English) have greater task accuracy than learners whose L2 is very different from English (e.g. L2 Vietnamese/Chinese and L3 English)?
- (c) Will it be L2 structure (here phonological) or L1 structure that will be transferred (if at all) to L3? Which factors (such as proficiency, recency, language status, etc) decide/influence this transfer?

Data is collected from two groups of participants with the following as their L1, L2 and L3. All the participants were learning English as L2 or L3/L4.

Group A

L1-Russian, Polish, Spanish, Tajik, Usbeki, Afgani, Ukranian, Vietnamese, Chinese, Laotian, Combodian, Arabic, Mongolian, Hindi, Tamil, Telugu, Bengali, Malayalam, etc.

L2-German, French, Russian, English, Arabic, Hindi, Tamil, etc.

L3/L4-English

Group B

L1- Russian, Polish, Spanish, Tajik, Usbeki, Afgani, Ukranian, Vietnamese, Chinese, Laotian, Combodian, Arabic, Mongolian, Hindi, Tamil, Telugu, Bengali, Malayalam

L2- English

The research may be useful in better understanding of Third Language Acquisition especially in the less explored area of cross-linguistic influence at the level of phonology.

Understanding Russian's Past and Present through Russian Films

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Teaching or learning a foreign language in a non native, culturally different environment is quite an uphill task. But the use of proper teaching aids could simplify this task to a great extent, and also make the whole learning process more interesting. Besides the conventional teaching aids, films could also be used as an effective teaching material. Films in today's time and age, don't just have only entertainment value. As an audio-visual motion art form, films reflect the culture, socio-political convictions, religious beliefs, lifestyle of the society, and hence can act as a document/tool to create the native socio-lingual environment for the non native learner.

Understanding the foreign culture, history, socio-political systems and religious beliefs of the people etc is essential in learning any foreign language. For communicating in a foreign language means not only making grammatically correct sentences but also using the appropriate words/phrases in the right context and situation.

Strictly speaking in terms of teaching Russian Language and culture, Russia has undergone radical changes after the disintegration of the Soviet union in socio-political, cultural and religious fronts etc which have inadvertently been reflected in Russian language as well. The transition in the social political values is not always easy for a non native learner to comprehend and visualise, and can often lead to confusion in the mind of the learner. Films, one the other hand, can help the learner in this respect to understand various changes which took place in recent past in the Russian society, better understanding of which will ultimately help in proper use of the language.

This paper will attempt to draw attention to using films in teaching a foreign language, more specifically Russian. This paper will exclusively deal with some Russian films to show the shift in the socio-political values of Russian society and how they can be used to make the non native learner to understand the past and present of the Russian society and culture.

Linguistic Human Rights and Mother-Tongue Education in India

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The UN symposium on “Linguistic Rights in the World: the Current Situation” held in Geneva in 2008 linked human rights to linguistic rights and asserted that “the human right to equality must ... include the right to linguistic equality” and that the “right to freedom includes the right to linguistic freedom”. In other words, it is a person’s human right to use his/her mother tongue. The Symposium also emphasised the need to promote and develop minority languages and make them the medium of instruction to prevent loss of languages and cultures and to maintain linguistic diversity. However, in a globalized world where inter-state migrations within a country and cross-cultural migrations from one country to another have become the order of the day, the first problem that arises is that of defining mother tongue(s). India has tremendous linguistic diversity and according to the 1991 census there are 1,576 classified mother tongues but only 22 official scheduled languages. Additionally, each state of India has one or more dominant language(s) because of which the minority languages are always under threat of being wiped out and many indeed have already been wiped out. The problems of mother-tongue education are further compounded by the spread of English in India as a language that not only brings status in society but also offers the maximum job opportunities. Moreover, the people themselves lack awareness about the value of mother-tongue education and are motivated to learn the language that is commercially most useful. Thus, in many-fold ways, the odds are heavily loaded against mother-tongue education in India. This paper examines the problems and explores various ways in which these may be addressed.

The Stone Gods: A Post-Modern Dystopia

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In Jeanette Winterson's futuristic novel *The Stone Gods*, mankind is in search of ultimate comfort and perfection. He aims at achieving this by exploiting the planet he lives on and its natural resources through science of technology. However, he ends up preparing a dystopia for himself. In the novel, different settings and periods in human history are narrated through the different variations of two characters: a woman activist and a *robo-sapiens*. In Winterson's post-modern novel, there is the juxtaposition of not only various genres such as science fiction and romance but also different species. The emphasis on the interaction between human and non-human world is one of the basic concerns of Donna Haraway's "A Cyborg Manifesto". In *The Stone Gods*, this issue manifests itself through an interspecies and homosexual love relationship between a human and a cyborg, one of the utmost creations of technology. Despite having a fragmented and non-linear narrative, *The Stone Gods* revolves around two main themes: mankind's everlasting destruction of nature and the planet by science and technology and the representation of love as man's savior in this chaotic atmosphere. While Winterson reveals the apocalyptic post-war state of mankind that results from his actions, the existence of love is revealed as the only means of man's salvation. Through *The Stone Gods* and with references to The Cyborg Theory, this paper targets at challenging the parallelism between modernism and utopia by underlying man's failure in creating a utopia for himself by science and technology.

Exploring the Edge of Trauma in W.G. Sebald's Novel *Austerlitz*

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Europe's architectural ruins and urban blend of past and present are thematised in W.G. Sebald's novel *Austerlitz* as both localisers of memory and metaphors of human trauma. Together with the written, archival testimonies, on the one hand, and the unwritten, human memory, on the other, the fictional urban sites depicted in this novel¹ still bear the wounds of combat, oppression and murder. Discovered through a complex process of archeological reconstruction and identification, these public places help reconstruct a harrowing personal story of self-loss and self-discovery.

Jacques Austerlitz is now a professor of architecture, a British citizen plagued - at the end of his career - by the crisis of non-identity. His travels take him around Europe for assiduous research and careful observation of historical ruins and architectural wonders, while he himself is haunted by the eerie feeling of something essential missing from his life. It is when he decides to retrace the train trip back to his native Czech Republic from London (via Germany) that early childhood memories - thought dead - start coming back to him. The map of his estrangement as a child refugee during WWII is now reconstructed step by step, with a double climax in Prague and Paris, two urban spaces still imbued with trauma, where he tracks down elements of his parents' own story of deportation and death at the Nazis' hand.

This paper proposes, therefore, to explore the archeology of trauma as a sum of fragmented stories preserved and transmitted by architectural relics as a reassembled whole, one that carries, compliments and sometimes replaces human memory. Although materially tangible and more reliable than the often elusive human memory, these soulless sites of trauma fail nevertheless to provide that soothing, reassuring element so necessary to closure and human healing.

¹i.e. the London streets and tube stations, the Antwerpen, Luzern and Paris train stations, the former Prague ghetto and many other ruins and fortress walls.

Resultive Connectors in Turkish International Corpus of Learner English (TICLE)

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The analysis interlanguage corpora has proved to be a crucial part in enhancing the second language acquisition research. Granger (2008) states that these studies have two major purposes: assisting researchers to understand the process of second language acquisition and the factors that influence it in a more comprehensive way, and providing a useful source of data with the practitioners designing teaching and learning materials that target learners' attested difficulties. This particular study aims at investigating the use of resultive connectors by Turkish adult learners of English in their argumentative essays as represented in Turkish International Corpus of Learner English (TICLE). TICLE is a subcorpus of International Corpus of Learner English (ICLE) which consists of 16 interlanguage corpora of English. In the study, the use of resultive connectors will be presented in a cross-linguistics perspective comparing the data with the Louvain Corpus of Native English Essays (LOCNESS) and the other interlanguage corpora represented in ICLE.

Hong Kong Cantonese ESL learners' Perception of the Usefulness of a Monolingual or Bilingual/Bilingualized Dictionary

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Research comparing the effectiveness of monolingual and bilingual/bilingualized dictionaries* in the comprehension and production of new words often yields diverse results. Some studies claim that bilingualized dictionaries are as useful as monolingual ones in reading comprehension for intermediate EFL students, whereas others have found that experienced monolingual dictionary users obtained better results than bilingual dictionary users both in comprehension and in production. The advantages or disadvantages of the different dictionary types have also been discussed in the literature. It has been argued that bilingual or bilingualized dictionaries are easier to use whereas monolingual dictionaries are more demanding and less likely to offer a quick solution to learners. However, the range of lexical and grammatical information included in monolingual dictionaries, which is an invaluable resource at all stages in a productive task, is rarely even approached by the best bilingual or bilingualized dictionary. It is still unknown whether a monolingual or bilingual/bilingualized dictionary is more useful to an ESL learner.

The present paper investigated ESL learners' own perception of the usefulness, advantages and disadvantages of a monolingual or bilingual/bilingualized dictionary, their usual dictionary habits, and the reasons behind their dictionary choices. A total of 14 university English majors in Hong Kong (7 females and 7 males) participated in three focus group interviews, which lasted about an hour each and which aimed at soliciting in-depth responses to the above issues. The proceedings of the interviews were recorded using both a video camera and a mini-disk recorder and were later transcribed. The results of the study will inform the SLA and lexicographical fields of ESL learners' dictionary needs and their perception of the merits and deficiencies of the two types of dictionaries. ESL teachers are suggested to pay more attention to their learners' self-learning habits and the reasons which underlie their choices of self-learning tools.

Chinese Translations of Aesop's Fables – Patronage, Ideology and Rewriting

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Utilizing the idea that translation can be regarded as a form of rewriting (Lefevere 1992), this paper examines the six Chinese translations of Aesop's Fables (Thom 1840, Zhang 1888, Lin 1903, Zhou 1955, Lou 1981 and Li 2002) within different temporal and socio-cultural contexts. According to the Manipulation School of Translation Studies (e.g. Lefevere, Bassnett and Hermans), translation is an act carried out under the influence of particular norms constituent to systems in a society. The most important of these forces are patronage and ideology. The findings of this research reveal that the norms in terms of the definition of translation, the directness of translation as well as the deliberative actions and the translating strategies of the translators have changed in response to different linguistic and socio-cultural constraints.

Translation and the Mass Reader: On the Reception of the Harry Potter Novels, with Special Reference to China

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Too often in the past, the readers of translated fiction have been hard to characterize; they lurked behind the scenes, as it were, only underscored by a handful of comments in print. Western book historians, who since the 1980s have been actively engaged in the reconstruction of so-called “material histories,” have advocated a different approach to appreciating the character and role of readers by dissecting their complicated relationship to cultural mediators—including publishers, editors, book designers, reviewers, and so on—in the world of print. The nature of readers of translated fiction can, in light of this, be unraveled through an extra-textual, rather than textual, approach to reception. How might we characterize the reader of translated fiction in the contemporary world from such a perspective?

In fact, as the twenty-first century takes over from the twentieth, a trend grows in which the reader assumes greater visibility. With the predominance of the entrepreneurial spirit as well as profiteering motives in the publishing of translated fiction, the mass reader once again occupies a crucial position. It can be said that no aspect of book production and dissemination, from the selection of works to be translated and the securing of copyright permission, to the translation and editing, to design, even packaging and marketing, can be divorced from sales—and consequently readership—considerations. Of course the increasing importance of the readers of translated fiction can be enumerated from a textual perspective. But an abundance of extra-textual evidence allows us to see, from the late 1990s and early 2000s, the gradual but continuous ascendancy of the translation reader, from one who exerts some degree of behind-the-scenes influence to one who secures the right to stipulate what ought to be translated, and how that should be done. The subtle shifts in this history will be portrayed in the present paper through an analysis of the reception history of J.K. Rowling’s *Harry Potter* novels. The many twists and turns in the readers’ response to the seven novels in Chinese translation exemplify not only the allure of a globalized culture, but also the significant role translated fiction plays at the current historical moment.

Portrayals of “Family” in Japanese Films

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Family is a basic but important unit in a society. So the understanding of family is vital in order to understand the society thoroughly. In this paper, I would examine the concept of “family” in Japanese society after the Second World War (WWII) through viewing Japanese films.

The family system in Japan, *ie*, undergone great changes after WWII because of demographic, economic and societal changes. Salient related social events include the introduction of a western democratic model of Civil Code in 1948 where the lifestyle pattern and family structure had been changed dramatically. Yet, urbanization and industrialization may have also brought some influences to the unit of family, especially in the actualization of filial obligation as middle-aged children always find conflicts between work and family. Also, the launch of Equal Employment Opportunity Law in 1985 and the voice for equality between genders from Japanese women in the 1990s may have caused some impacts on the structure of family. Other societal factors such as *bankonka* 晩婚化 and *rōjinka* 老人化 may also have speed up the breakdown of “Japanese family system” to different extent.

In genre like *gendai geki* (i.e. contemporary-life plays), the changes of family systems are depicted in different films in different periods. This paper is going to present different family systems with the help of selected films. The account of the changes will be explored in connection with societal and attitudinal changes in postwar period.

**Phonological Awareness in L1 and L2 Acquisitions:
A Study on the Phonological Substitution of Syllable Initial /n-/ by /l-/
in L1 Cantonese and L2 English of Hong Kong Students**

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Previous studies on Hong Kong Cantonese (Yeung 1980, Bourgerie 1990, Ho 2004) and Hong Kong English (Au 2002, Hung 2002) indicate the substitution of syllable initial /n-/ by /l-/ in the two language varieties. On the basis of previous studies, the present study closely examined the role of phonological awareness playing in this phonological substitution in L1 Cantonese and L2 English of Hong Kong students. The study involved elementary, intermediate and post-intermediate English learners from primary school, secondary school and university in Hong Kong respectively. Six tasks of different contextual styles in each of the two language varieties were designed for collecting speech data. These six tasks varied in terms of the amount of speakers' attention paid to pronunciation and the degree of speakers' phonological awareness of the distinction between /n-/ and /l-/. The results of VARBRUL analysis delineate that compared with other independent variables, including gender, age, educational level and English proficiency, the degree of phonological awareness which varied in different contextual styles played the most important role in the phonological substitution of /n-/ by /l-/ in both L1 Cantonese and L2 English. The findings of the study show that phonological awareness deserves more attention in phonological development in both L1 and L2.

Exploring the Relationship between Taiwanese College Students' Perceived Instructional Styles and their Self-Determination

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The purpose of the present study aimed at exploring the relationship between Taiwanese college students' perceived instructional styles and their self-determination. Eighty-Four undergraduates enrolled in two different Freshman English classes participated in the study and completed one questionnaire which measured students' perceived instructional styles and their self-determination in English learning.

Two major findings of the study are summarized as follows. One is teachers' classroom instructional styles in Freshman English class may be a combination of autonomy-supportive and controlling styles. Another is both teachers' autonomy-supportive and controlling styles might have the positive effects on students' self-determination in English learning.

In view of the findings of the study, two pedagogical implications for teachers' instructional behaviors are generated. First of all, teacher's controlling instructional styles is still needed for students' classroom learning. For those students with lower English proficiency level, teacher's controlling instructional styles might guide them to make decisions in their own learning. In addition, teacher might need to vary their instructional styles. The result showed that both teachers' autonomy supports and controlling instructional styles benefits Taiwanese students' self-determination. Therefore, teacher cannot adopt the autonomy-supportive instructional styles in class only. Both teachers' autonomy-supportive and controlling instructional styles should be used in helping Taiwanese college students' classroom language learning.

The West Looks East: Eastern Buddhist Philosophy and Poetics in the Western Poetry of Jack Kerouac

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This paper examines the influence of Buddhist philosophy and poetics on Jack Kerouac's American haiku and his prose poem, *The Scripture of the Golden Eternity*. Both works reflect his fascination with Buddhism, particularly its fundamental concepts of impermanence, emptiness, non-duality and nirvana, reveal his connection of the first of the Four Noble Truths – suffering as the intrinsic nature of existence – with his own personal struggles as well as disclose his futile yearning to seek inner peace. Intrigued by Zen Buddhist poetics, Kerouac used haiku as a medium to convey his acquired Buddhist teachings interwoven with and colored by his own contemporary Western concerns. Kerouac adapted traditional Japanese haiku into English by appropriating the form, modifying the content, and naming it “Pop” or “American” haiku. *The Scripture of the Golden Eternity*, likewise, represents Kerouac's attempt to synthesize his Buddhist readings with his native Catholicism. Strongly Buddhist in tone and subject matter, Kerouac employed the form of the Buddhist sutras and the Zen practice of koans to formulate a modern Buddhist scripture peculiarly redolent with his Christian beliefs. The result of the modification in both works is a peculiar mixture of Eastern philosophy and poetics with his Western consciousness and imagination. Moreover, Kerouac often distorted the language, deconstructed linguistic conventions and, at times, pushed his diction to the point of absurdity, making his poetry experimental, playful and, sometimes, paradoxical. Though not recognized for the depth of his knowledge, Kerouac was instrumental in westernizing Buddhist philosophy and poetics, stimulating interest in Buddhism in the West, and opening up a new direction in contemporary American poetry.

Body Politics and Self- Identity on Cyborgs: Comparison among Asian Women Artists

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Cyber and digital arts have become the phenomena of contemporary art since 1990s. The widespread of creating artworks by cyber and digital arts brings the benefit and convenience for female artists who have been placed in the margin of technology. Therefore, not only in Taiwan, but also in nearby Japan and Korea, there are many female artists use cyber and digital technology as the media of their artworks which reveal the issues of gender perspectives and ethnicities in Asian cultures. From the observations of above, I continue the study on the three Asian female artists who are from three Asian countries. They are Sin-Yi Lin from Taiwan, Marik Mori from Japan and Lee Bul from Korea. First, the study will focus on the representation of Asian women. These three artists objectively present the intention of reconstructing the image of Asian women, especially in the world of science fiction. Asian women can be the mutated cyborgs. These female images of post-human appear by the faces and identities of Asian women which subvert the erotic objects of white women used to be showed in the cyber world and turn them to be the subjects of their own. Asian women successfully arrogate and replace the image of other which was only represented in the discourse of the West and disinherit the dogmatic authorities of creation and explication. Second, the paper will highlight the concerns of gender perspectives and the metaphors behind the virtualization, performance and frolic which are the most important motifs in their works. Above all, this paper will apply the theories from Donna Haraway and Jennifer González who advocate women of color as post- human to analyze the artworks of these artists and compare the similarities and differences in the world of science fantasy they explore.

A Study on the Physical Descriptions in the *Vita* of Benvenuto Cellini from the Perspective of Physiognomy

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The physiognomy, which sourced from the ancient Greece, had been influenced the arts and literature in the renaissance time in Italy. It is remarkable especially among those who were both artist and writer. Benvenuto Cellini is one of the examples. The paper aimed to interpret the physical description in the *Vita* of Cellini from the perspective of physiognomy. It was discovered that Cellini set an antagonist relationship, namely virtue and vice, between his rivals and himself. It was demonstrated in his narration, even more in his way of appearance descriptions by a comparison between the characters and animals. The article began with a review of the tradition of analogy between human and animal in the history of physiognomic theory, then animalized descriptions of appearance were extracted from the *Vita* and were analyzed with the most influential physiognomic works---*la Fisiognomica* ascribed by Aristotle and the follower, *il Trattato di Fisiognomica* by Anonimo Latino. To testify the possibility that Cellini was affected by the idea of physiognomy, the popularity of physiognomy in the society and in the field of arts and literary of the 16th century were presented. And it arrived at the conclusion that Cellini had made himself and his rivals in a contrast of virtue and vice through the physiognomic analogy between human and animal in the appearance descriptions. In spite of somehow subjectivity of his descriptions, the reality of his emotions made his autobiography reliable from another aspect.

Complement Construction of *Believe* Verb in ¹Amis

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To date, it seems there is no research investigating into the complement clauses of Amis *believe* verb, or often called *Except Case Marking* (ECM) construction. The purpose of this study is hence to show the structures of Amis *believe* verb complements and to propose theoretical accounts. In terms of surface structures, Amis *believe* complements can be either a CP (1a) or the one with exceptional case marking (b). However, this study proposes that complement of Amis *believe* verb is a full CP and ECM is assigned to the edge, the specifier position of ForceP, by the matrix verb. Since the complement clause is a CP, the approach *Raise to Object* (RTO, e.g. Brecht, 1974; Lasnik and Saito, 1991; Koizumi, 1995; Kawai, 2006) is not applicable to Amis.

First, RTO cannot explain why the exceptional case assignment to the raised NP is optional. Secondly, though the position of reflexive (3a-b) seems to support RTO, (3c) shows that an overt embedded actor is not necessarily co-referential to the argument of matrix verb so that reflexive effect is not resulted from raising but base-generated. The other evidence to reject RTO analysis is that to derive the question “who is believed (by Kacaw) to win the contest”, the *wh*-element must remain in situ, contradicting the fact that a dative *wh*-element can move to the front in Amis (see example (4a) and (5)). However, *wh*-movement results in the ungrammaticality of example (4b). To illustrate more, (4c) is the sentence for the question “who is believed (by Kacaw) to win the contest” in which the embedded clause is a pseudo-cleft construction and the cleft NP is in C position. Hence, the *wh*-in (4b) cannot move out cross the boundary. Therefore, this study argues that Amis *believe* complement is a full CP, different from the English one.

¹ Amis is an Austronesian language, spoken in Taiwan.

Language Style as Audience Design in Greek and Cypriot Interactions

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This study examines the role of the audience and of the participation variable in the linguistic accommodation of certain phonological, morphological and syntactic variables from the part of Cypriots towards Greeks. Cypriot speakers were recorded talking to three different audiences. In the first audience, Greeks were in the secondary role of the *auditors*, while Cypriots were in the role of the addressees. In the second audience the role of Greeks increased to *co-addressees* along with Cypriots. In the third audience Greeks became the *addressees*, while Cypriots were only the auditors. The results show that accommodation is increasing with the increase of the role of Greeks in the conversation. This confirms the theory of audience design that “speakers accommodate primarily to their addressee” and that auditors affect speech “to a lesser, but regular degree (Bell, 1984: 145). In addition these audiences were subject to a non-audience factor, the participation variable which is closely associated with the attention variable. In the first context, Greeks were participating in the conversation. In the second context Greeks were present during the conversation but they were not participating. The scores in the context of non-participation were always much lower in accommodation compared to the percentages scored in the setting of participation. The application of the chi-square test proved that the difference in accommodation across the two contexts is determinative and did not arise by chance. The fact however that in the audience of Greek addressees and Cypriot auditors, speakers show for all the features in both contexts perfect or almost perfect linguistic accommodation, confirms that the subjects’ awareness of their addressees is stronger than the attention factor (Bell, 1984: 149). Therefore “the non-personal variable has less effect than the audience variables”.

Brazilian Portuguese Lateral /L/ Vocalization: Social and Structural Constraints

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The coda lateral has the same variable feature in different forms of speech, although behavior varies by region. The purpose of this work, which was done from a Labovian perspective, is to analyse the constraints selected that are related to the lateral variation in the João Pessoa community, based on the data provided by the Paraíba Linguistic Variation Project (Projeto Variação Lingüística no Estado da Paraíba, VALPB). This work will present social and structural constraints that were selected by the Goldvarb program packet as being the most significant in predicting vocalization. Will be showed as the nature of the vowel - if high, middle, low, front, back - in the preceding phonological context can encourage the use of the lateral consonant or not.

The Facilitative Effect of Cognates on Reading Comprehension Skill of German L3 Learners in Serbia

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The possibility of taking advantage of cognate vocabularies in foreign-language teaching and learning had been neglected for a long time although Braun's (1979) examination of German and English school dictionaries revealed that they contained no fewer than 8,000 identical or similar lexemes. Nowadays, however, researchers mostly agree that cognates can facilitate learning, especially in the case of closely related languages, where learners can establish similarities between their L1 or other languages known to them, and the TL. Although Serbian is more distantly related to German and English, its linguistic history shows that it has been enriched with loanwords from Latin, Greek, French, German and English in the course of time. In addition to this, as we have already pointed out, German and English share a great many identical or similar features so the purpose of this study was to investigate whether Serbian beginners in learning German resorted to their L1 and L2 (English) when doing a reading comprehension exercise in L3, that is, to establish whether Serbian and English vocabulary knowledge automatically facilitated comprehension of a text in German. The results of the study will indicate if the concept of cognates deserves a more prominent place in the L3 curricula, as well as provide further directions of research in regard to cross-linguistic similarity and foreign language teaching and learning.

The Teaching of Literature: Integration or Atomization?

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Rui Vieira de Castro

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Literature Reading has been, for centuries, central to the curriculum of mother tongue education. >From its way as a model for good writing, speaking and as a moral example, to its actual role as a part of the reading competence, Literature still warrants the transmission of the cultural capital.

The field of Literary Education is the convergence of many other fields, frequently in conflict with each other or even within themselves. Besides political decision and economic and social pressures, the literary studies, the educational, social and language sciences make contributions that are filtered and selected by the educational field, before entering the classroom, also a space of interaction. All these participants shape a field of literary education in permanent mutation and sometimes difficult to analyze. From the teachers perspective, what influences the most their practices? Literature or language theories? The methods? The official guidelines? What are their goals when teaching literature? What are the criteria when choosing a literary text to read in classroom? How are literary texts read? Portuguese MT teachers were asked these questions in a survey. Analysis and discussion of the results obtained provide a solid starting point to better understand where the main problems lie.

Your Eyes are Beautiful; A Study of Compliment Responses in Persian

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Compliments and compliment-responses form adjacency pairs. These pairs include two utterances by two speakers in which not only the first utterance gives rise to the second utterance, but also necessitates that the second one be of a special kind. Compliments are culture-dependent conventional phrases, but they are not fixed.

This paper studies compliment responses in Persian speakers. In the first part of this paper we present a description and classification of compliment responses in Persian speakers and refer to the cultural misunderstandings caused by their misuse. For example one of the most common responses (especially used by women) to a compliment like: “what a nice dress you have!” is to say “your eyes are beautiful,” which is a different version of “your eyes see it beautiful”. If a man gives such a response to a woman, this response may be interpreted differently. On the other hand this response can be given only to those compliments in which the eye has a central role, so one can not use it as a response to “what a delicious food you have cooked!”

The second part of this paper is a comparison of compliments responses in 60 children (aged 6 – 8 year) and 60 educated adults. We used the “what a nice x” pattern and then recorded all their responses. ‘X’ was one of their personal belongings. The results show a great difference between the two groups. While adults use conventional formulaic phrases as compliment response, children do not use these fixed phrases and instead give an explanation (or description) about the complimented object.

Attitudes towards the Cypriot- and Modern Standard Varieties of Greek of Three Different Age Groups of Greek Cypriots in Cyprus

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This study reports on an attempt to investigate Greek Cypriots' attitudes towards the Greek Cypriot (GC) and Standard Modern Greek (SMG) varieties by employing the matched-guise technique. The participants were from three different age groups: teenagers, adults and senior adults. Teenagers between the ages of ten and nineteen, adults between the ages of twenty and forty-nine, and senior adults between the ages of fifty and seventy-five were selected to serve as subjects (judges) and to evaluate the qualities of two speakers using the GC variety on one occasion (the first guise) and SMG on another occasion (the second guise). Judges made evaluations by filling in a questionnaire that asked them to consider ten traits: sincerity, education, ambitiousness, attractiveness, friendliness, modernity, kindness, intelligence, having a sense of humour, and being hard-working. It was evident from the results obtained that teenage speakers of GC appeared to hold positive feelings towards SMG, whilst senior adults seemed mainly to favour the GC variety. Most of the adult participants' results did not achieve a significant statistical difference (SPSS Statistical Analysis Software). A major pattern emerged from the above findings concerning the two language varieties in relation to the age groups. The results indicated that the older the participants were, the more they favoured the GC variety, whereas the younger they were the more they favoured the SMG variety; the traits attributed to SMG positively by teenagers were different from those attributed positively to GC by senior adults. Possible future studies on language attitudes could include not only Greek Cypriot and Standard Modern Greek, but also the English and Turkish languages.

Rhythm and Meter: A Formal Approach to Fernando Pessoa's Early English Poetry (1904-1910)

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In their groundbreaking work of 1968, Chomsky and Halle presented empirical data for the need of a rebracketing between syntax and phonology. Almost a decade later, Kiparsky refined the problem and, bringing it into the field of poetry, stated that what sets and establishes metricality is the interaction between stress and bracketing. Hayes, furthering Kiparsky's propositions through the then-emerging «Prosodic Hierarchy theory» (developed in the work of Selkirk and extended by Nespors and Vogel) shed new light on formal analyses of meter. According to this theory, the verse is organized in domains where prominences have different intensities — thus, each domain (or level) is defined by different boundaries and is governed by different rules. The application of this theory, which involves the scanning of verse(s) through five levels of prosodic structure (Utterance, Intonational Phrase, Phonological Phrase, Clitic Group, and Word) offers (following an interpretation of the data gathered as Hayes has shown in 1989) insights regarding both the rhythm used by a given poet and the poetics that govern it.

Nowadays, formal studies of verse are generally disregarded by scholars of poetry. This paper, focusing on a formal approach to poetry, pretends to provide support for the important role of phonology and of prosodic structure when analyzing verse. In order to achieve this task, we shall look at Fernando Pessoa's early English poetry and compare his first two proto-heteronymic voices, Charles Robert Anon and Alexander Search. But this comparison, unlike most research conducted in the field of Pessoa studies, will undertake their production not thematically but rhythmically. The results of the scansions (and follow-up analysis of the data gathered) have been as follows: (1) while Charles Robert Anon's rhythm tends to be binary (at the phonological phrase), Search's has the tendency to be ternary; (2) both proto-heteronymic personalities are portrayed not only by the themes taken up, but by the rhythm that dominates their poetry; (3) this formal approach has been instrumental to the interpretation of lacunae (missing words in a verse) and to new transcriptions of previous editions as well as to critical-editions-in-progress (particularly in cases of doubtful readings).

Magical Realism: Aesthetics, Politics, Marketing

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The term «magical realism» was first used in 1925 by the German art-history critic Franz Roh in reference to a new European painting tendency. In literary studies, it was introduced in the late 1940s by Arturo Uslar Pietri in relation to the Guatemalan writer Miguel Angel Asturias. Although in the 1960s magical realism was especially associated to Gabriel García Márquez literary style, in the 1970s and 1980s it was profusely used to refer to the work of many of the authors who participated in the boom of the Spanish American novel. By the end of the 1980s, the term took a new twist as it was related to postcolonial studies and, moving away from the Latin American context, it has been used to refer to very different literary traditions throughout the world. As a reaction of the spreading of the term, several contemporary Spanish American writers –the Chilean novelist and filmmaker Alberto Fuguet, the Argentinean author Rodrigo Fresán, and the members of the Mexican Crack movement, including Ignacio Padilla and Jorge Volpi– have repeatedly insisted on their will to separate themselves from magical realism. According to these authors, the term has been used and abused by best-seller writers –such as Isabel Allende, Luis Sepúlveda, and Laura Esquivel– to promote their aesthetically low-key production in the global market.

Ever since, many researchers have studied the different meanings endorsed by magical realism through time (Zamora and Faris 1995, Spindler 2002, Reeds 2006), as well as its relation to other concepts, such as marvellous realism (Gómez Gil 1968, González Echevarría 1983, Wilson 2005), fantastic literature (Rodríguez Monegal 1975, Chanady 1985), and post-colonialism (Colás 1995, Durix 1998, López 2001). Moreover, magical realism has also made its way into film studies (Jameson 1986, Weisgerber 1987).

In this communication, I propose a completely new approach as I will quantitatively analyse bibliographic databases (MLA and ISI Web of Knowledge) in order to determine the trajectory described by the term «magical realism». Thus, I will build and study bibliographic indicators that will allow us to observe the passage of the term through time as well as its journey from one discipline to another and its relation to different national literary traditions. Consequently, we will be able to examine the dynamic process of diffusion of the concept.

Is a Half-full Glass *Full*?

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Gradable Adjectives (GAs, cf. Kennedy, 1999): can be “graded” (i.e. enter into comparative constructions or be modified by degree expressions); project onto ordered scales of degrees: Relative-GAs (*tall, small...*) project onto totally open scales (scales with no upper or lower boundary) and are evaluated wrt to a contextually determined standard; Absolute-GAs (*full, clean...*) project onto scales that have at least one boundary - and that boundary constitutes the standard (a cloth is “clean” only if it has no dirt on it – minimum standard of dirtiness). We tested 20 3-year-olds, 19 5-year-olds and 23 adults on the interpretation of GAs using a Truth-Value-Judgment-Task and a Scalar-Judgment-Task (Syrett, 2007). We found that children and adults distinguish between Relative/Absolute-Gas: e.g., they univocally accept “This is dirty” but reject “This is clean” referred to a cloth with one spot; they split in case of Relative-GAs: 50% of children accept and 50% reject “This is big” referred to an “abstract” object presented in isolation, while the majority of the adults choose the option “I can’t tell”. Interesting results were obtained in case of “full”: children and adults accept “full” referred to an “almost full” container (in isolation); moreover, they judge it “full” in the Scalar-Judgement-Task, in which it was the second of a series of 7 containers decreasing from completely full (#1) to completely empty (#7). Interestingly, 20% adults judged “full” a container filled less than $\frac{3}{4}$ (#3); 30% of 5-year-olds judged “full” all containers up to #5; 50% of the 3-year-olds judged “full” all containers except the empty one. This result is interesting both from a theoretical and a developmental perspective: semantically, “full” means “filled to the edge”; our participants seem to interpret “full” as “filled (at least) to some degree”, and this trend is developmental.

Re-writing Iran: Iranians Representing Themselves through Literature

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The mass exodus of Iranians from Iran after the revolution of 1979 produced a diaspora burdened with a particular form of ambivalence, and particular obstacles to their integration into the West. Not only do diasporic Iranians have to adapt to the culture and language of their host culture, but they also face the crisis of identity. On the one hand, they face the challenge of asserting their identities against ingrained images of Iranians as either inheritors of the exotic Persian Empire, or hostage-taking terrorists of the Islamic regime. Yet on the other hand they are faced with a totalizing patriarchal Islamic culture in Iran that had seemed to prevent any sort of alternative sense of identity with which they could counter the unwanted projections in their adopted home in their process of integration.

To solve this crisis, like other minority diasporic groups and post-colonial writers, many Iranian writers have begun asserting and transforming their sense of identity by representing themselves through literature. Although diasporic Iranian writing dates back to the early days of migration, it is only in the last decade that writers have taken on a serious challenge for re-representing themselves and made their mark in the arena of world literatures in English by tapping into and taking hold of the very language and discourses which had limited the concept of Iran and Iranianness.

This paper will examine the significance of diasporic literature in English in maintaining and constructing Iranian identity in Iran and abroad. While by looking at specific examples it considers its importance in maintaining Iranian culture and identity for the Iranian diasporic community, it also considers its significance in how Iranian culture and identity is perceived in the West.

**When the Subaltern Speaks:
Space and Cultural Memories in the Taiwanese Film Cape No.7**

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This paper aims to explore the concept of spacial trope and cultural memories through the Taiwanese film Cape No. 7. Firstly, the paper will study the use of the ‘South’ as a spacial trope in the film, which signifies the spacial ‘other’ of the dominant centre in various power structures—including colonial, national and global as well as artistic power structures. The paper argues that the successful use of the trope makes the film a powerful expression of subaltern voices and perspectives, thus providing a fresh answer to Spivak’s question ‘Can the Subaltern Speak’. Secondly, the paper will then locate the film in its context of production, examining contradictory discourses in both scholarly and popular reception of the film. The paper analyzes how these discourses reflect the cultural condition in present Taiwan, where competing cultural memories and perspectives are flowering within a new and consolidating Taiwanese identity. Connecting the two dimensions of studies, the paper aims to show how the film attempts to offer a multicultural historical perspective from the bottom up, beyond two official versions of Taiwanese identity: the old official Sino-centric version and the Hoklo-centred version that emerged later.

Second Language Acquisition (SLA) of English Reflexive and Referring Pronouns by Turkish University Prep-Class Students

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L1 acquisition is considered as being unconscious and complete owing to the total access to UG (Chomsky, 1981). Since 1980s, there has been an increase in the number of researches conducted on the correlation between L2 acquisition and UG (White, 1994). Thomas (1991) clarified three hypotheses as A, B and C concerning the extent of the influence of UG on SLA. As far as adult L2 learners are concerned, Hypothesis A states that UG is not available. Hypothesis B says that there exists indirect access to Universal Grammar and if the parametric values differ between L1 and L2, providing L2 adult learners with explicit input displaying the clashes might help them grasp the L2 grammar. Hypothesis C, the last component of the three, advocates the idea that there is direct access to Universal Grammar and learners have the opportunity to appropriate the parameters for L2 in accordance with second language input.

The present study aims at depicting the positive effect of explicit training about English Reflexive and Referring Pronouns on Turkish university prep-class students, which conforms to Hypothesis B. The researchers will utilize three tasks at the beginning of the study to shed light on the current state of the learners in terms of being aware of the parametric difference between English and Turkish within the usage of reflexive and referring pronouns. As a following, 3 types of activities will be handled so as to familiarize the learners with the parametric difference in concern. Finally, the same three tasks applied at the beginning will be given to the learners again as a way of depicting the improvement as regards to the raised consciousness for parametric differences of binding principles between Turkish and English.

Language Acquisition – Motivation in the Language Classroom

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Motivation has long been considered one key factor that influences second or foreign language learning (L2 henceforth) and yet it remains a complex concept whose intricacies often render it difficult to fully understand or even to define. In the light of this inherent complexity, the considerable diversity of motivational theories and approaches to L2 learning and acquisition should not come as a surprise.

This paper intends to capture this diversity – by presenting the evolution of L2 motivational theory and research – and to consider the application of motivational strategies within the Greek context. The three most important evolutionary approaches to motivation in the L2 field are: 1) the social-psychological approach; 2) the cognitive-situated approach; and 3) the process-oriented approach. The second approach, in particular, which intends to make motivation theories appropriate for classroom application, created a fertile ground for educational implications directly relevant to classroom practice. Consequently, three areas for enhancing the effectiveness of L2 learning and acquisition were identified: 1) the development of motivational strategies that generate and maintain learners' motivation; 2) the formation of self-motivating strategies that lead to autonomous and creative language learners; and 3) teacher motivation (in terms of their character and teaching methodology etc). In terms of enhancing motivation and successful teaching within the Greek context, the application of a number of strategies was shown to be helpful for the EFL teacher.

Although there is no specific sort of motivation that is good for L2 learning, different sorts of motivation discussed throughout the paper can provide a better future for motivating students in the general language classroom and the Greek public sector in particular.

Use of SMS by Egyptian Educated Youth

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The introduction of new communication technologies into Egypt has changed the way members of this community live, communicate and interact. This is evident amongst Egyptian youths, especially the educated ones. From all the various modes of Computer-mediated communication (CMC), they have embraced the mobile phone technology. Indeed, communicating via SMS (Short message Service) text messages has been an indispensable part of their daily routine. Due to its convenience, they regard SMS as the quickest, easiest, and trendiest way to communicate with their friends. Moreover, in this challenging era, language, being placed in this new context, certainly has been undergoing vigorous changes. Communication via the mobile phone takes place in both oral (speech) and written (text) forms; however, the concern of this paper will be the latter as text provides tangible evidence of the language being adapted to suit the medium. Since not many studies of this language have been done locally, this paper aims at investigating the linguistic features of SMS discourse, by exploiting tools such as questionnaires, observation, and sample SMS texts. Results of the present analysis of text messages written by Egyptian educated youth support previous findings of language use in SMS. Some of the features that characterize such language are: shortenings, contractions and clippings, letter/number homophones, non-conventional spellings, omission of punctuation and word spacing, excessive use of punctuation marks, emoticons, inflectional endings reduced. Creative, new abbreviations in analogy with unconventional abbreviations of English words were found, based on Arabic words. English words and phrases showed up in the middle of messages otherwise written in Arabic. Such findings raise some important questions. What will happen to the language, whether English or Arabic, ten years from now? Will it be the same? I doubt it! Which variety would we choose to teach for non-native speakers? Nobody knows!!

Before Clauses and Perspective

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It has been observed that there is more than one kind of ‘before’ clauses in language. Beaver & Condoravdi (2003) point to three kinds, classifying them as follows:

1. a. **Veridical (= factual)**
Cleo left Europe before David did. (David left Europe.)
- b. **Counterfactual**
Mozart died before he finished the Requiem. (Mozart did not finish the R.)
- c. **Non-committal**
John left before Mary got drunk. (Mary may or may not have gotten drunk.)

Based on Hebrew morphology, I suggests that veridicality (=factuality) is not relevant for characterizing ‘before’ clauses. In Hebrew, both veridical and counterfactual ‘before’ come in past tense, while the non-committal comes in future tense, as illustrated in (2):

2. a. **Veridical**
Miryam hitxatna lifney Se-noladi
Miriam got.married before that-(I)-be-born: PAST
‘Miriam got married before I was born.’
- b. **Counterfactual**
Mozart met lifney Se-(hu)-siyem et ha-rekviyem
Mozart died before that-(he)-finish: PAST ACC the-Requiem
‘Mozart died before he finished the Requiem.’
- c. **Non-committal**
Miryam halxa habayta lifney Se-moSe yiStaker
Miriam went home before that-Moshe get.drunk: FUT
Ve-yatxil le-hitpare’a
And-start: FUT to-misbehave
‘Miriam left before Moshe got drunk and started to misbehave.’

I argue that perspective is the relevant property for classifying ‘before’ clauses. In particular, I show that the tense choice of ‘before’ clauses in Hebrew depends on the evaluation-time, which, in turn, depends on the perspective considered by the speaker. If the evaluation-time is the speech-time, the clause comes in past tense and gets either the veridical or the counterfactual reading, depending on the context. If the evaluation-time is the time of the agent (Miriam, in our example), the verb comes in future tense. In such case the ‘before’ clause can be considered non-committal, crucially, from the agent’s perspective.

**Collection and Collaboration:
Leanne Howe's *Miko Kings* as Tribalography**

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Part of the delight of Leanne Howe's *Miko Kings* is that it somehow manages to be about everything. Despite the subheading, "An Indian Baseball Story," this recent novel covers people, land, tradition, future, and language, among other topics. This essay explores *Miko Kings* as what Howe calls tribalography—a weaving together of many cultural elements from different peoples. Tribalography makes connections to tell a new, unifying story that resists the too-often accepted story of Indian loss, pain, and weakness. This essay chooses one cultural element—language—and explores how tribalography can bring different speakers of different languages together, despite the dark past of language and cultural suppression visited on Native Americans in the 19th century. Because it celebrates the coming together of different languages like English, Choctaw, and French, *Miko Kings* acts as a mediating and healing story of harmony.

This essay also engages Amelia Katanski's theory of boarding-school literature as a lens through which to read the writing, speaking, and behavior of some of Howe's key characters. Katanski describes how students learned to write and speak in English, but more importantly, learned to assert their own identities and connect with fellow Native students. These students, like Howe's characters, use their English skills to assert their still thriving traditional cultures. By developing these Indian-white, Choctaw-English connections, Howe encourages readers to grow in their understanding and better appreciate the beauty and power of the Choctaw culture. In this tribalography, Howe creates a story that links white and Indian, while offering a counter-narrative to the painful story of cultural suppression and division.

**Chinese and English Purposive Constructions:
A Case Study of the English Translation
of CAO XUEQIN's *HONG LOU MENG***

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This paper explores a special type of purposive constructions in Mandarin Chinese illustrated below and reports a comparative study of the construction with its equivalent in English based on the Chinese classic *HONG LOU MENG* and two versions of translation, one by David Hawkes and the other by Hsien-yi Yang and Gladys Yang. The special type of purposive constructions in Chinese is illustrated by the following sentences.

- (1) NP_{Subj.} V₁ NP_{D.O.} *gei* NP_{I.O.} V₂
- a. *wo song shu gei ta kan*
I send book give him read
'I gave him a book (for him) to read'
- b. *wo jiang gushi gei ta ting*
I tell story give him listen to
'I told him a story (for him) to listen to'

As can be seen from the examples above, the subordinate clause introduced by *gei* 'to give' describes the matrix subject's intention and purpose of the transfer event denoted by the matrix verb, hence the subordinate clause is viewed as a type of purpose construction. A comparison of the construction in *Hong Lou Meng* and in the translation shows that (i) manner (*na* 'to take') and purpose (*qiao* 'to see') of transfer tend to be expressed in Chinese; (ii) the special purposive *gei*-clause in Chinese carries the semantic feature of [+CAUSE] in addition to [+INTENTIONAL], as illustrated in (2), where the verb *show* is chosen in the English translation, which can be semantically decomposed as 'CAUSE someone SEE something'.

2) *baoyu xiao zhe, na zhe yu gei jiazheng qiao* (Chapter 115)

Baoyu smile PROG take this jade give Jiazheng see
'With a smile, Baoyu showed his father the jade.' (Yang and Yang)

In short, the aim of the present paper is to investigate the special purposive *gei*-clause by conducting a comparative study of the construction in *HONG LOU MENG* with the equivalent expressions in the English translation.

***Pergraecare* in Comedy:
Greeking it up from Ancient Rome to the American Cinema**

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In recent years, Greece has become an important setting for American film comedies. *Mamma Mia* (2008), the teen series, *The Sisterhood of the Traveling Pants* part 1 (2005) and part 2 (2008) and even *Summer Lovers* (1982). They are filmed on location, often where lush sets act as a kind of travel porn, offering vicarious gratification, as well as seducing viewers to come to Greece. The settings have a more literary function however, and that is to enroll these films in the tradition of “New Comedy”, established in Greek by Menander, and developed by Plautus and Terence in ancient Rome, perfected in the English language by Shakespeare. In fact, the oldest comedy in the English language, Udall’s *Ralph Roister Doister* (1553) contains a character named ‘Matthew Merry Greek’.

Early in *Mamma Mia!* Rosie, (Julie Walters), turns to Tanya (Chistine Baranski) and says knowingly “*It’s very Greek*”. With this assertion, she furthers the link to Roman New Comedy, through the Latin verb “*pergraecare*”. The verb was coined in Roman comedy and is best translated as “to Greek it up.” With this in mind I am looking at what Greekness has meant and continues to mean in the history of comedy. The verb *pergraecare* is found at Plautus, *Bacchides* 813, *Mostellaria* 22, 64, 960, *Poenulus* 603 and *Truculentus* 87. Usually it implies a lighter approach to life, by means of drink, food, love, and sex.

In this paper I will examine what Greekness means in the recent American cinematic imagination, and the extent to which Greekness means the same thing in ancient comedy as in American film. Who uses it? When? Where? Why? What happens after it is used? Does everybody understand it to be the same thing? Is it used in American film more or less like on Roman stage? Does it represent our secret, but forbidden desires? It is obviously only used in non-Greek cultures, but is of interest here since the films consist almost entirely of non-Greeks “Greeking it up” here in Greece.

Hawthorne on Empedocles on Aetna: Rewriting Greek Legend in Short Fiction

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Perhaps best known for his influential *Poetics of Space*, French philosopher Gaston Bachelard also produced several phenomenological studies of the four elements recognized by classical philosophers as comprising the universe: earth, air, fire, and water. I will employ the framework of two of Bachelard's books—*The Psychoanalysis of Fire* and the posthumous *Fragments of a Poetics of Fire*—to examine one of Hawthorne's most complex stories, "Ethan Brand." Naturally, Brand's surname causes readers to associate him with the element of fire, and further analysis reveals that Hawthorne draws much of the tale's imagery and symbolism from the legends of Prometheus, Empedocles, and the phoenix—the three myths that Bachelard has identified as central to a "poetics of fire" (*Fragments* 14). Evidence of Hawthorne's familiarity with all three myths may be found in one of his lesser known works, "A Virtuoso's Collection," and I contend that an exploration of Hawthorne's use of the Bachelardian fire myths will shed light upon the ambiguous ending of "Ethan Brand."

I conclude my study by suggesting that although Ethan Brand originally attempts to seize fire like Prometheus, to discover the Unpardonable Sin by means of intellect alone, he ultimately achieves an expiation of that guilt by surrendering himself to the purifying influence of the fire like Empedocles. As Bachelard maintains, "Elemental death is death both by and for the Cosmos" (*Fragments* 105). For Empedocles, something survives via his translation into the elements, survives in the very makeup of the universe. Here, fire accomplishes the desired transition from matter to spirit. Out of the conflagration, phoenix-like, Brand is reborn. His dramatic self-immolation, then, represents an act that will simultaneously preserve his reputation and make him one with the cosmos. Thus, when Ethan Brand leaps into his lime kiln, he passes directly through the fire into legend.

Using Metaphors to Uncover Learner Beliefs

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Language learners possess a set of beliefs about the nature of language learning, which Hosenfeld (in Bernat and Gvozdenko, 2005) defines as ‘mini theories’ of second language learning. According to Richards and Lockhart (1994) learners’ belief systems cover a number of aspects, including beliefs about the nature of English, English speakers, the language skills, teaching activities, the process of language learning, appropriate classroom behavior, their own ability and language learning aims. There is a substantial amount of research suggesting that learner beliefs have the potential to influence both the experiences and the actions of language learners. Beliefs can influence learners’ motivation to learn, their expectations about language learning, their perceptions about what is easy or difficult about a language, and the strategies they choose in learning (Richards and Lockhart, 1994). According to Cotterall (1995) learners' beliefs are also important particularly in planning for autonomy since the beliefs held by learners may either contribute to or impede the development of learners' potential for autonomy.

Research done in the last two decades also suggests that learner beliefs have an important role to play in language classrooms regarding the success of teaching practices. Because, as Horwitz (1988) argues, learners’ beliefs not only influence their approaches to language learning and acquisition but also affect the way they respond to teaching activities. The researcher further adds that learners feel discontented and offer resistance if the teaching methods in which they are engaged differ from what they believed those teaching methods should be. Considering the fact that beliefs about language learning influence not only language learning but also language teaching practices (Agathopoulou, 2007), we can infer that uncovering learners’ belief is a vital preliminary step for a language teacher. In line with current research, we believe, searching learner beliefs and at the same time, helping learners to develop a critical awareness of their beliefs are critical in the learning process. So, in order to help learners to discover their beliefs - a component of metacognitive knowledge which includes all that individuals understands about themselves as learners and thinkers, including their goals and needs (Flavell, 1979) - we made use of metaphors. Metaphors, as suggested by Ellis (2005), provide indirect means to examine learners’ belief systems. Pugh (in Gassner 1999) stated that the way we think, what we experience, and what we do every day is very much a matter of metaphor, and that people’s deep-seated belief systems are metaphorical in nature.

The aim of this paper is to show how metaphors could function as awareness raising tools in the process of language learning. The purpose of our using metaphors is twofold. First, with metaphors, which function as windows to view belief systems (Tannaka and Ellis, 2003), we, as teachers, try to understand what the learners hold in

their minds. Second, we help learners discover their own beliefs which involve both cognitive and affective aspects of language learning. Through sample activities, the study exemplifies how we employed metaphors in language classrooms at tertiary level.

Imperative Sentences in English and Albanian Language

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This article focuses on the syntax and structure of imperative sentences in English and Albanian language. Imperative is commonly used to express a command, an order or a request. These sentences generally have no subject and may have either the main verb or an auxiliary in the base form followed by the appropriate form of the main verb. Concerning the clause patterns of imperative sentences, they have the same patterns as declaratives. They imply a wide range of illocutionary acts depending on the situational context. The article is concentrated on the similarities and differences that both languages demonstrate. By analyzing and comparing the traditional verb forms included in the imperative paradigm, the grammatical categories specific to English and Albanian, including other mood forms conveying the imperative meanings, we present a full description of the morphology of imperatives. We analyze the word order, the nature of the imperative subjects and problems related to that, negative imperative as well as the use of other elements such as adverbs or particle and their function in these sentences, in order to introduce a thorough analysis of the syntax of imperative sentences. The study of the syntax of imperative sentences is seen within the framework of generative theory dwelling also on the analysis of imperative clause structure. Although both languages obviously display distinctions, as we know English has a rigid word order while Albanian has a richer verbal morphology and freer word order, they still possess similarities in the structure of clause patterns, range of illocutionary force, issues related to subject and negative imperative. Thus this article is an empirical and comparative account about the captured similarities and distinctions of imperative in both languages.

Victimized Women in Sonia Sanchez's Plays: The Bronx is next and Uh Huh, but How Do It Free Us

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As one of the few female Afro- American voices that were invited to join the Black Power Movement, Sonia Sanchez (1934-) had a bold spirit to write militant plays which both celebrate and critique the Black Power Movement from within. Believing that the survival of the community must not depend only on efforts toward American racial justice, but also on sexual and social equality from within, Sonia Sanchez dramatizes the forms of oppression and subjugation that black female were subject to. In *The Bronx Is Next*, Sanchez dramatizes how the militant black male belittled an old woman's life in favor of their political destructive program. The callous treatment of the black male extends to a young black mother. Dramatizing violent male and showing the actuality of their sexual politics were Sanchez's missions in this play. Challenging the traditional linear structure, Sonia divided her boldest play *Uh Huh, But How Do It Free Us?* into three separate narratives. Such a structure enabled her to move to wider circles, dramatizing different facets of black female oppression. In group 1, Sanchez considered polygamy— a Muslim thought— as a severe oppressive tool against women. Arrogantly black men believe that the right to use the black women's body is an essential part of their freedom i.e. manhood; Sanchez refutes such a notion in group 2, assuring that black women are not sexual objects. In group3, physical and social oppression were ones of Sanchez's main targets. Also, making a black mother argue her educated daughter for stopping being the breadwinner of her family, Sanchez focused on two kinds of oppressions: black male financial oppression and old generation imposed thought oppression. Sanchez tackled also white women's oppression on black women. Penetrating courageously through a male dominated militant discourse, Sanchez raised vital questions, asserting the black female consciousness at a time when women's issues were scarcely addressed.

Effects of Creative writing on Students’ Literary Response to Short Stories

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Advocates of creative writing have repeatedly argued for the inclusion of creative writing assignments in (post)secondary literature courses, claiming that this type of writing may have beneficial effects on students’ literary response (e.g., Austen, 2005; Groeben, 2001; Knoeller, 2003; Sipe, 1993; Woods, 2001). “Writing imaginatively in response to literary works engages students with a text, enriches their appreciation, and yields valuable insights into interpreting the work.”, according to Knoeller (2003, p.43). However, the evidence supporting these claims is largely anecdotal, not based on empirical research..

The present study examined whether one particular creative writing task (story writing prior to reading) positively influences students’ reading process, understanding and appreciation of short stories. Participants were 15 year old students from several Dutch secondary schools. An experimental design was used, with a control group and posttests for story understanding and appreciation. Two conditions were compared: a writing and a no-writing condition. In the writing condition, students wrote their own stories, prior to reading short literary stories. In the no-writing condition, student just read and responded to the stories, without writing. In both conditions, students individually read two short stories under think aloud conditions. Students’ responses were transcribed and coded for (meta)cognitive and affective reading activities. Analyses of variances were applied to test for differences between conditions.

Results indicated that students who had written their own story prior to reading, orchestrated their reading activities differently, were more emotionally engaged during reading, and less engaged in problem solving than students in the no-writing condition. Moreover, the writing group scored significantly higher on posttest story understanding and appreciation than the no-writing group.

We conclude that creative writing as a pre-reading activity may have beneficial effects on students’ literary response to short stories, at least under certain conditions. Implications for further research and literature teaching are discussed.

Values-based Indigenous/Foreign Language Learning

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This presentation explicates an innovative Indigenous/foreign language study approach, which brings together a focus on cultural values, strong oral communication techniques, and modern technology to develop language proficiency in students of all ability levels. This unique approach to Indigenous/foreign language acquisition was developed over a decade of action research by a team of Hawaiian researchers and language experts and has been successfully tested with hundreds of K-12 students learning the Hawaiian language. Values-based language learning allows students to enter the Indigenous/foreign language acquisition process at any stage of their language growth and assists them to advance until they attain proficiency in the target language. In addition to learning how to speak, read and write the language, students also focus on studying the target culture with a specific emphasis on learning basic cultural beliefs through traditional proverbs that constitute the foundational values of the culture. Fundamentally different from standard Indigenous/foreign language learning paradigms, this pioneering method integrates a highly interactive immersion in the language environment with the use of the latest in multimedia technology, allowing students to become creators of information in the target language. Values-based language learning is designed to allow learners of all ages and ability levels, ranging from elementary students to adults, to move at their own pace as they are immersed in an environment that makes learning fun and exciting. While this approach can be successfully used to teach and learn all languages, it is especially appropriate for individuals and groups focusing on Indigenous language learning, since in general these languages have only limited access to commercially developed language materials. To address the lack of educational materials, this paper will also present a novel method of how teachers and students can produce Indigenous/foreign language learning materials together, using learner-friendly multimedia technology.

The Bible for Children: Translation Analysis

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Strindberg's *Miss Julie* and the Democratization of Personal Life

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In *The Transformation of Intimacy: Sexuality, Love and Eroticism in Modern Societies* (1992), Anthony Giddens explains the forces in modern societies that have resulted in intimacy, that is, emotional communication, coming to replace the traditional ties that bind people together in relationships—sexual and love relations, parent-child relations, and friendships. He finds that the conditions necessary to intimacy strongly parallel the conditions required for political democracy, so that he terms this transformation of intimacy the “democratisation of personal life.” A century earlier (1888) and on the eve of many of the changes Giddens identifies, August Strindberg’s play *Miss Julie* also explored the conditions necessary for intimacy, not in the context of an established democracy but in the context of a class system in decline. His play is remarkable in the way it foreshadows the emotional challenges that accompany the transformations of modernity.

For Giddens, personal autonomy is the most essential component in sustaining both intimacy and democracy. An autonomous person is self-reflexive and able to integrate an emotional reconstruction of the past with a coherent narrative of the self that projects into the future. Individuals who are controlled by their pasts blunt their own emotional autonomy and are unable to treat others as autonomous and their separate development as non-threatening. In *Miss Julie*, both Miss Julie, daughter to a count, and Jean, the count’s servant, envision intimate relations with the other as a means to escape a past that traps them into stifling class and gender roles. But intimacy is finally foreclosed as they fail repeatedly to resist the familiar assumptions of inequality. The play demonstrates that dreams for a transformation of political and economic life must be accompanied by dreams for the transformation of emotional life as well, that is, by dreams for the democratization of personal life.

Nuclearism and Prophecy in Doris Lessing's the Golden Notebook

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Twentieth century English literature often reflects a profound sense of loss, both personal and collective. Besides novel that deal with loss thematically (e.g., war, illness, religious or ideological disillusionment), certain texts encode loss on a structural or stylistic level without explicitly acknowledging its object or accounting for the kinds of desire it produces. This second group can be said to participate in what psychoanalytic accounts as “melancholia”: a state of unresolved mourning in which the grieving subject is unable, or refuses, to relinquish the lost object and to seek emotional substitutes for it. Successful mourning or working through of loss requires narrating it, finding words that stand for—and eventually stand in for—sorrow and fear. A narrative melancholia therefore works paradoxically, and in opposition to normative models of consolation—through—storytelling: it preserves a sense of unbearable longing for the lost object within and beyond the novel's demands of coherence, chronology, closure, and resolution.

The present study mainly explores two types of loss that resist individual and social attempts at mourning: one loss incurred in the past, and one threatened in the future. The devolution of the British Empire overturned long-cherished beliefs in Englishness as an omnipotent, benevolent, and civilizing force in the world. I argue, specifically, “Nuclearism: Mourning the Future,” which turns to the Cold War fears of nuclear destruction that culminated in England in the mid 1980s, which generated a collective sense of being bereft of a future. Doris Lessing's *The Golden Notebook* (1962) stages the melancholia of a future cut short through a prophetic voice that seeks relief in story telling but simultaneously undermines the consolatory functions of its own narrative.

Grammar Magic - A Colour coded Approach to Grammar

Christine Killey

Principal, Learning Made Easier, Australia

This presentation will explain a unique colour coded grammar system that I use to teach students. Teaching tools include colour coding, props, songs, rhymes and dice games to aid learning and remembering grammar rules.

Each participant will receive colour coded stickers, a die and some games. This will help display a multi-sensory approach to teaching grammar, using explicit teaching techniques.

The presentation will commence with a brief description of my background, my training and my approach to teaching grammar. I will outline a study I have undertaken with students from years 3 to 6 at Warrandyte Primary School, which showed how a colour coded grammar system assisted all students to learn grammar skills and this in turn improved their spelling and writing.

The presentation is hands on. Participants will be taken through each part (colour) of speech, how to explicitly teach it and each participant will play games using the Grammar dice to demonstrate how practical these ideas are and how these techniques can be easily implemented in the classroom to all students. Participants will sing songs to help learn the parts of speech.

Grammar is very exciting to learn in this way and very easy to teach.

The presentation will then become a hand on session where all participants are involved.

Dilemmas in writing a History of Spanish Literature during the First Decade of 21st century in Hungary

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The first and last history of Spanish literature, written by a Hungarian author, was published in 1930 by Piarist Father Albin Kőrösi. However, recent discourse on the necessity of a modern version of such a comprehensive work or rather on the problematic character of its scientific status are induced by philosophical and theoretical incertitude, skepticism toward grand narratives and the hermeneutically provocative nature of historiography. Moreover, Hungarian Hispanists also have to face with the recontextualised dichotomies between categories like state *vs.* nation, nationality *vs.* ethnicity, static *vs.* dynamic identities etc., especially sensitive concepts in East Central Europe. Besides the plurality of medieval civilizations of the Iberian Peninsula, a special attention must be paid to the cultures of contemporary Spain, the land of the “autonomías”.

This paper attempts to give an overview of our ongoing project under the sign of comparativism and a reception-based history that – nevertheless – cannot undertake an exhaustive analysis of all problems concerning interrelationships among Castilian, Portuguese, Galician, Catalan and Basque literature. However, readers of the volume (to be published in 2011) may probably need some guidance on interethnic contacts in cultural and literary domains of Spain. Due to lack of reliable translations into Hungarian and a rather endogenous scholarly activity of experts in the field, Orientalism and Occidentalism are simultaneously present in our historiographic context where critical judgments from outside Hispanism have still been displaying crucial relevance. Finally, in times of a global cultural intermediality, we cannot neglect the wide diversity of old and new communication forms.

‘Cleopatra Literature’ in Renaissance England: Shakespeare’s Cleopatra and her Sisters

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Cleopatra, a heroine of William Shakespeare’s *Antony and Cleopatra*, has often been considered one of the most original and attractive female characters in his works. Shakespeare, however, did not create her from nothing. He utilised several ancient resources, and was also influenced by Medieval and Renaissance works. This paper aims to demonstrate what characterises Shakespeare’s Cleopatra, and where she can be located in the long history of ‘Cleopatra literature’, by examining the similarities and differences between his heroine and other Cleopatras in preceding literary works influential over Renaissance England. These include classical works by Plutarch, Horace, Appian, and Flavius Josephus, and Medieval and Renaissance works by Geoffrey Chaucer, John Gower, John Lydgate, Mary Sidney Herbert, Samuel Daniel, Samuel Brandon, and Elizabeth Cary.

In general, classical works depicted Cleopatra negatively as a mighty but failed queen in political history: they took little interest in Antony and Cleopatra’s love, but rather focused on the political struggle between Rome and Egypt. In Medieval and Renaissance literature, Cleopatra became ‘depoliticised’, and poets tended to regard her more as a tragic lover: Cleopatra, incompetent in politics, became the faithful wife of Antony, and their love story was sometimes heavily tinged with the colours of domestic tragedy. Shakespeare’s *Antony and Cleopatra*, however, distinctively conflates these two traditions of ‘Cleopatra literature’. Shakespeare describes Cleopatra as an experienced politician as well as a passionate lover, which makes *Antony and Cleopatra* a complex political/love tragedy, sometimes regarded as a ‘problem play’.

Closing the Empirical-pedagogical Gap: In Search of an empirically informed Citation Pedagogy

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A key feature that distinguishes the English scholarly discourse from other types of discourse is its manifest intertextuality (Fairclough, 1992) realized in various sophisticated forms of citation. The role citations play is particularly prominent in research texts in which references are often made to source texts not only to attribute ideas to other scholars but to advance a host of private and manifest goals also (see e.g., Berkenkotter & Huckin, 1995; Myers, 1990). The centrality of citations in scholarly writing has fuelled much research in the fields of Sociology of Science, Bibliometrics, Rhetoric Studies and English for Academic Purposes. Scholarships have covered various grounds and have illuminated our understanding of not only the forms and functions of the discursive practice but also the rhetorical subtleties involved as well as the disciplinary variations on all these.

Despite the tremendous advances made in research, only a small part of the insights generated about citation practices has cascaded down to pedagogical ends. The breadth of empirical work unfortunately is still under-represented in existing instruction literature for students of higher degrees. Much of this literature stays at a rather elementary level, and touches upon surface mechanics (e.g., verb tenses), generic citation skills (e.g., paraphrasing and summarizing), and citation styles (Borg, 2000; Groom, 2000; Harwood, 2004; Thompson & Tribble, 2001). Meanwhile, rhetorical, textual and linguistic inadequacy in citation practices found in novice writers' work continues to be reported, which seems to be more acute in writing produced by non-native speaking (NNS) writers whose L1 citation practices differ significantly from those followed in the English-speaking academe (Granger, 1994; Lee & Chen, 2009; Scott & Turner, 2004; Tribble, 1991).

This paper calls for closing of the empirical-pedagogical gap and argues for a multi-dimensional approach to citation instruction for NNS apprentice writers which targets at the sociological/social, rhetorical, propositional, and textual aspects of the discursive practice.

Heracles Alexikakos and Heracles Opsophagos: Multiple Symbolism of an Aristophanic Image

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In Aristophanes' plays a special space seems to be reserved for Heracles. The contexts within which the figure of Heracles appears make clear that its presence is something more than an expression of Aristophanes' reception of the existing tradition of parodic representations of heroic figures, among whom Heracles figures prominently. Aristophanes' image of Heracles is not simply a *detorsio in comicum* of the heroic model. The poet plays with the varied literary reception of this figure to transform it into a complex symbol within his own poetic discourse, specifically with reference to the contemporary comic theater. Indeed, Heracles comes to play a twofold role:

- (1) a serious one – when he is used as a “body double” of the poet who resembles the hero while claiming the merits of his own comedy, as the one able both to proclaim what is just for the polis - although unpleasant to hear - and to assume risks of truth telling (e.g., *Ve.* 1029-1044, and *Pax* 751-760)
- (2) a comic one – when he is used in caricatural transformation as boisterous glutton, in Aristophanes' critical remarks on his rivals' comedies (e.g., *Ve.* 56-60; *Pax* 741)

In the first case, Heracles becomes emblem of the *ideal* comedy, i.e. the one which attacks the most formidable monsters (*Ve.* 1030; *Pax* 752) with a courage worthy of Heracles, never retreating through cowardly fear (*Ve.* 1021, 1036; *Pax* 759), fighting for the people's good, to free and purify the state of all its evils (*Ve.* 1043). The state's evils, in the line of the mythic metaphor, are personified by the monsters that Heracles defeated (Cerberus, Typhoeus, Ephialtes: *Ve.* 1031-1035, *Pax* 752-757), and that are evoked through the traits of a hybrid figure with which the poet identifies the real, dangerous being that ‘pollutes’ and afflicts the state, the demagogue Cleon.

In the second case, Heracles becomes emblem of *bad* comedy, the sort that aims only at making people laugh (*Nu.* 539) and thus at offering a temporary release from everyday anxieties and pressures. This is the comedy that confines itself to offering up “jests stolen from Megara”, such as slaves throwing nuts to the spectators, ‘Heracleses’ robbed of their dinner (*Ve.* 60) or “always chewing and ever hungry” (*Pax* 741), and other similar jokes contrived to turn all attention to laughter.

Heracles thus seems to be a specific *medium* of the poetic discourse of Aristophanes, with the hero's serious and comic traits being emphasized, as the occasion requires, according both to the kind of comedy and to the kind of ‘enemy’ the author envisages. Accordingly, a seemingly fixed correspondence seems to be established: on the one hand, the coupling of ‘serious *alexikakos* and *katarthes* Heracles’ – as symbol of a comedy useful to the polis (that of Aristophanes' himself)

- with 'monstrous Cleon'; on the other, the coupling of 'ridiculous *opsophagos* Heracles' – as symbol of trivial comedy – with 'rival comic playwrights'.

It is the purpose of the present work to discuss the possibility of catching some fluidity in the above-mentioned correspondences. There are, indeed, passages where the ridiculous *opsophagos* Heracles, and what it represents, appears to mirror traits and actions that are typical of Cleon and of a more general figure of the demagogue. *Ra.* 549-578 and *Av.* 1565-1693 display an encounter respectively between:

- (a) a glutton Heracles - who was able to devour the cheese with all its baskets (*Ra.* 559 ff.) without paying - and Cleon, 'patron' of low, despicable persons, who is summoned to defend their rights;
- (b) a hungry Heracles - ready for any compromise with the 'enemy' when faced with an invitation to dinner - and a disguised figure of demagogue (Pisiteros), who *ad hoc* uses food as impudent flattery to gain the approval of others for his own cause, which resembles a tactic that Cleon and demagogues in general used with the Athenian people (see, e.g., *Eq.* 213-216).

In both cases Heracles is the perfect match: (a) Cleon himself is indeed portrayed as 'voracious', metaphorically speaking, and thieving, i.e. inclined to greedily misappropriate what belongs to others; (b) Cleon and demagogues exploited people's needs and starvation by "cooking them some savory dish that pleases them" (*Eq.* 213-215).

We may argue that with reference to Cleon, the figure of Heracles works not only as emblem of *good* comedy, courageously fighting the 'polluting' leaders of the city; it works also as emblem of the negative traits of the leaders themselves. It thus appears to be a *medium* that Aristophanes uses to convey his critical remarks not only on his rivals' comedy (as if to say: a villain comedy cannot but please villainous persons and resemble their traits; Cleon is thus the perfect judge of the villain Heracles' wrongdoings which, ironically, mirror his own), but also on those civic personages who were responsible for the decline of the polis, such as Cleon and his fellow demagogues, by unmasking their manipulative tactics.

Learning from Literary Maps?: Comparative Literature and ‘Translation’ in a Global Age

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The comparative – understood as the move of synkrisi / oyieneoe, to distinguish with what is juxtaposed, across and among difference – would seem to be an unequivocal necessity for understanding globalization. It is a contemporary moment witness to the acceleration, on the one hand, of the mastery of space which marked the modern from its unfolding. Initially, this mastery was more a desire than a material reality; with technological and imperial expansion, spatial mastery became literal, ever more widespread, and diversely embedded. Yet on the other hand, the acceleration of spatial mastery, of the radical and often forcible connections of the here and the there of globalization, has sharpened an awareness of the limitations of our understanding of those connections as well as of the places, times, environments, and peoples that they connect.

So a first question is how literary texts map that comparative movement, distinguishing among the differences of the here and the there. In responding to that question, two short stories – Tayeb Saleh’s “The Doum Tree of Wad Hamid”/ **قمود دو دماح** and Dimitris Hatzis’ “The Unprotected” / **Ανυπεράσπιτοι** – offer a suggestive illustration of literary mappings of both the local and immediate and the global distant in the modern world. And the specific literary maps of those two fictional texts suggest a second question.

That question is one of the relevance of ‘translation’ to understanding literary maps. Translation is, of course, literally the movement of a given text from one language into another. Translation is lauded as precisely one of the bridges between the here and the there, the near and the distant. But ‘translation’ is, equally, another map of comparative movement. What then is “a relevant translation” and its map?

And, in conclusion, the titular question: what can we learn from literature and its maps, from the comparative and translation?

Australian English Language Textbooks – Is there Gender Equality?

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This study examines the nature and extent of gender stereotyping, both linguistic and pictorial, in a set of ten Australian English language textbooks for intermediate learners. In order to determine how accurately the books reflect the status of women in contemporary Australian society a content and linguistic analysis was conducted, focusing on, amongst other things, the use of gender-neutral expressions, the ratio of male to female characters, the portrayal of women and men in social and domestic settings, and the ordering of items in female/male symmetrical constructions. Despite the generally high level of sensitivity to gender issues displayed by most of the Australian writers, probably owing to the women's movement and the presence of formal codes of practice for editors and writers in relation to issues of gender equity, the findings suggest that the ideal of a truly balanced treatment of men and women has yet to be achieved.

Is the English Language a Creole? Some Evidence from the Development of DO

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Aim: In the light of the diachronic and synchronic development of DO in English, this article aims at showing that present-day English is one of the most creolized languages in the world. Stating that English language originated from a series of pidginizations and creolizations dating back to the pre-English period (-500 – -450) is presumably commonplace (Poussa, 1982 & *passim*; Fisiak, 1995; Görlach, 1986; ...); but asserting that present-day English is a Creole is rather unusual; but it has to be claimed on the basis of unquestionable evidence. Such an assumption will necessarily imply that the process of reduplication, simplification (fixed V-O structure) and the segmentalization of markers (auxiliarization, causative structures, periphrasis, modality and aspectuality) took place in the realm of all the contacts that occurred during the development of the English continuum.

As for the synchronic analysis, this article resorts to the variationist approach so as to provide data that can ascertain the periphrastic use of do as an aspectual marker (segmentalized aspectuality) in the dialectal varieties of English spoken in the southwestern area of England (East Somerset ...) and the southern states of the USA. These data will easily prove to share lexical and grammatical features similar to those that are actually found in pidgins and creoles.

Approach: Based on the internal and external factors involving the evolution of the English continuum, this study will be contrastive and variationist.

Data: The data to be studied range from sociolinguistics (and historical linguistics as well) to synchronic variation involving both standard and dialectal uses.

EXAMPLES OF DATA: DO and Aspectuality

(1) Diachronic data

This merchantz han doon fraught hir shippes newe. (Chaucer, CT; The man of Law's Tale: 1.171)

And many another false abusion / The Paip hes done invent. (Scottish Poems of the Sixteen Century (v.ii.1.189)

Of Alabama origin... is that funny expression, 'done gone', 'done done, implying 'entirely gone' and 'entirely done'. (P. Paxton, *Yankee in Texas 114* (1853))

(2) Synchronic and variationist data

I don't know what you need with another boy. You done got four. (E.T. Wallace. *Barrington 18* (1945))

Wen mi kuk don, me a hosl fid op me pikni (Jamaican Creole)

Wen dem don plau dem tship (Guyanese Creole)

Wuna dong hia hawe yi dong spol God yi nem (Cameroon Pidgin English)

It was like this in them days, years ago, you see. A lot of the villagers did rent this land, this peat land, did rent a ploy you see, half an acre, you see, ... (East Somerset)

Marching on a Long Road: A Review of the Effectiveness of the Mother -Tongue Education Policy in Post-Colonial Hong Kong

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Hong Kong had been a colony of Britain for over 150 years. The long period of colonization has consolidated the hegemony of English in the territory. During the colonial period, the British government adopted a *laissez-faire* approach to the medium of instruction in schools. A school's decision was usually driven by parental preference for an English-medium education. On July 1st, 1997, the People's Republic of China resumed sovereignty over Hong Kong, ending the 156 years of British administration. Just two months after the political handover, the Hong Kong government announced that it would implement a mandatory Chinese-medium education policy, with a view to enhancing students' learning through their mother-tongue. The policy has received strong criticism as the public worries over students' low level of English proficiency that might have resulted from mother-tongue education. Twelve years have passed since the policy implementation. Do students really learn better in their mother-tongue without sacrificing their knowledge of the English language? The present study aims to examine the effectiveness of the policy, as reflected by students' academic performance. Particular attention has also been paid to the policy impact on students' English learning. A content analysis has been conducted on the relevant policy documents, and students' public examination results have been gathered to serve as a policy effectiveness indicator. Findings reveal that mother-tongue education is beneficial to students' learning in some subjects, especially the language-intensive ones such as History and Geography. However, students' performance in English learning has been adversely affected by the policy. The study concludes with comments on the Hong Kong government's recently announced plans to fine-tune the mother-tongue education policy, and with recommendations for selecting an appropriate medium of instruction for Hong Kong students.

Language Modeling Linguistic Analysis of Language Patterns and Linguistic Models

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The article touches upon the survey on language modeling. Two terms *language patterns* and *linguistic models* lead to differentiate the models. Language patterns are presented in the language competence of the native speakers of the language as word-formating, phraseological, syntactical patterns. Linguistic models are scientifically theoretical models of the linguistic phenomena created by scholars and theorists to reflect functioning and a structure of different language objects including language patterns.

The linguistic models of different functional types reflect different language reality. So, descriptive models describe a structure of the language units, generative models – creative process of generating the language units, interpretive models – creative process of reconstruction of their meanings in terms of a figurative basis, a context and a speech situation, and transformational models describe both the mediated phraseological nomination and fixed motivation of the language units on the basis of its known literal and figurative meanings.

The language patterns are expresses with the linguistic metamodels. They are phonotactical, word-formation, semantic patterns, the patterns of lexical compatibility, morphological, phraseological, syntactic and cognitive patterns.

Kafka and the Absurd: Interpreting *The Trial*

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The paper is based on a firm conviction that it is Kafka among the delineators of the Absurd who is by far the most artistic. Whereas Sartre and Camus also speak about it, they remain essentially philosophers and as such their novels, valuable as they are, have a made-to-order look about them. But Kafka's works from first to the last remain fiction and as such works of literary art. This is manifested by the plethora of interpretations his stories and novels have given rise to. The paper seeks to illustrate this by taking Kafka's masterpiece *The Trial* as its focal point. It examines two of the most interesting and also mutually exclusive interpretations from James Rolleston's anthology of critical essays on that novel — one by Ms Henel and the other by Thomas Kavanagh. The paper also gives our own view of the novel which, we believe, is in keeping with our ubiquitous ethos of Information Technology — Joseph K. as a victim of misinformation and in so far as he represents humankind, *The Trial* as a tragedy of us all. Perhaps a most novel feature of our paper is the attempt it makes to show how a Persian poet like Omar Khayyam perceives the world in terms remarkably similar to those of Kafka.

Negation of Adjuncts in Sesotho

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In African languages, negation as a grammatical phenomenon has not been widely investigated within the generative approaches. Sesotho is one of the African Languages, where sentence negation is expressed by means of bound negative morphemes. It has only three negative morphemes which are spread across the Sesotho matrix and subordinate clauses. They are the negative morphemes /ha/, /sa/ and /se/. These morphemes are bound verbal morphemes that negate various predicate forms and only appear in restricted sentence types.

This paper examines constituent negation in Sesotho. It investigates negation of adjuncts in clauses with non – copulative and copulative verbs. Various types of adjunct categories such as adverbs, locative noun phrases and prepositional phrases with /ka/, /le/, and /ho/ as heads will be considered. It argues that Sesotho does not have a direct means of negating clausal constituents *as it is the case with languages such as English, which make use of negative words like /no/ in [No children have eaten]*, but employs clauses such as cleft sentences and clauses with AGRS [ho] as well as contrastive clauses to effect negation.

It further examines negation in terms of Haegeman (1995)'s Neg – Criterion, the well formedness condition that determines the distribution and interpretation of negative elements. This criterion asserts that a negative operator must be in a *spec-head* configuration with a negative head. Based on the *Neg-Criterion*, negative sentences are constructions which minimally have a negative feature, associated with a functional head of the extended projection of the verb. This implies that negative elements are identified as *Negative Phrase* headed by a negative head, where the head is in geometrical position with its specifier. In Sesotho the negative phrase will have negative morphemes /ha/, /sa/ and /se/ as heads.

It gives a brief overview of grammatical concepts regarding negation and the notion adjunct categories, explain how negation of adjuncts within their canonical position and at the beginning of sentences through clefting, is realized in Sesotho.

Locative Prepositions and their Role in Second Language Acquisition

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This study investigates the problem of locative prepositions in second language acquisition. It is a fact that locative adpositions are much more complex than they would seem. Some meanings seem to be as more central or “core”, whereas others are classed along a continuum of meanings, focusing on different aspects or extensions of the central meaning. These extended meanings are likely to be the result of language-specific conventionalized conceptual structure and/or pragmatic strategies. Linguistic and psycholinguistic research has revealed the importance of language specificity in the highly universal area of language. Languages may well all have in common some of central meaning for a locative. However, it is not always possible to extrapolate from the core meaning of a locative the path that extensions and abstractions of that core meaning will take and determine how a particular spatial relation is coded due to language-internal factors. Until recently, language specificity in semantic organization has rarely been considered in L2 studies of the acquisition of spatial expressions. The most part of investigators have considered that as L1 acquisition research has revealed that the meanings of words like in, on, at etc. reflect nonlinguistic spatial concepts rather directly, speakers of all languages learn spatial terms by mapping them to concepts of space that they have formulated, independent of language. However, we conclude that the presence of both universality and specificity is necessary for the acquisition. This language-specific semantic system fully operates because learners attempt to acquire a second language and it is via the filter of this semantic system that they view spatial concepts.

Bilingual Children with a Greek Parent and an Albanian Parent in Albania

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Family bilingualism resulting from a mixed marriage is based on the one parent-one language theory. This is also the case of bilingual children brought up in Albania and having a Greek parent and an Albanian parent. At the age a bilingual child establishes full contacts with the outside world (nursery school and then primary school) the language of the outside environment (Albanian language in our case) becomes the dominant language and influences the other language in spite of the fact that both languages are mother tongues. Its domination is related to the greater number of functions Albanian language is used in. Its influence upon the other language is mainly seen at lexical level when they use Albanian words but with Greek declension (e.g. *δώσε μου τη λούγκα* instead of *το κουτάλι*: *më jep lugën* (=give me the spoon) *δεν μου αρέσει το χρώμα της σάπκας σου* instead of *της παντόφλας σου*: *nuk më pëlqen ngjyra e shapkës tënde* (=I don't like the colour of your slippers), and at syntactic level with syntactic constructions typical of Albanian language (e.g. *δεν το κάνω ντοτ* instead of *δεν μπορώ να το κάνω*: *nuk e bëj dot* (=I cant do it) whilst grammatical analogy is mainly seen at morphological level (e.g. *ήρθαν οι άντρες* instead of *οι άντρες*: *erdhën burrat* (=the men came), *το βιβλίο του παιδί* instead of *του παιδιού*: *libri i djalit* (=the child's book).

Grammatical analogy and Albanian language's influence upon bilingual children's Greek language are the two main reasons responsible for the results registered in our study.

Does dominant language proficiency hinder or does it help the other language learning?

The Challenges of Teaching Lexical Items to EFL Learners at the University

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This study investigates the relative influences of two methods of vocabulary instruction for EFL learners at secondary level: a systematic lexical item study program and vocabulary learned primarily through context. Forty-eight learners in grades six through nine were instructed using both methods over a period of two weeks. Each week they were pretested, instructed, and then posttested for two sets of words: words to be learned through an existing workbook program and words to be learned through a contextual approach designed by the researcher and based on the students' assigned classroom readings. The results of the study will be presented with reference to L1 Turkish interference and L2 English.

Transliterating to teach German?

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The Osmania University offers:

1. Language courses: ‘Junior Diploma’, ‘Senior Diploma’ – each of 4 months (240 hours) duration, and ‘Advanced Diploma’ of one academic year (approx. 360 hrs).
2. A two-year “Second Language” course for undergraduate students (corresponding to the Junior Diploma course).

These Diplomas are primarily language courses. Literature as a subject (poetry, prose and drama) is taught at the Advanced Diploma. Elements of literature are also taught along with language at the earlier two levels. German-English-German translation is tested in all the courses. The issues: (i) is spoken German really useful to Indian learners, who are not studying German, but some other course, and (ii) how does the university nurture and promote this ‘usefulness’?

For a learner it is more important to be able to cite references and quotations from German than the ability to converse with a native speaker. On the other hand a language course calls for a certain amount of spoken competence as well.

Most of the German learners here are happy with receptive competence, as this is what is mostly required of them in their professions: to comprehend a text in German. Given the multi-lingual, multi-cultural situation in India it is but practical to build-in translation as a component into teaching right from the beginning. But, where does German literature figure in all this?

Then again, to translate learners choose English as the target language although English is not their L1 or L2, but very often L3 or L4 – for English is more important in the global context than their own mother tongue.

Multi-lingualism encourages translation so why not exploit this tendency?

Iranian Women Situation in Sadegh Hedayat's Stories

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Authority and power of men would effect on women and other members of a family, directly or indirectly. In a Patriarch society a woman is not an independent person who can decides her fate or destiny. She would be treated as a slave and would always be seen as a weaker gender.

As Patriarchy is so intensive and inveterate, it would be accepted as a lawful and common act in a patriarch society. In this rule all the credits, benefits and powers as well as political and social activities have been accredited to the men and being deprived from these advantages for women is so natural and acceptable.

Although men do not need to use violent to express their power and authority and there is no oppose against them in such a society but the violent has been there to back and support the patriarchy. As this kind of behaviour is domestic, in secret and personal, it would never be visible and noticeable.

In Iran, sadly the patriarchy has been like a twin with women for centuries. Law and cultural behaviour would stabilize the predominance and superiority of men against the women.

As, the literature, especially novel would make an environment to show the personal and social behaviours of characters as well as the parameter of life in a society, you can easily feel and observe the patriarchy in that society.

As the half of a population are women in any society, it is so important to focus on their needs and situation, this research is helping to understand and consider the situation of women's life in Sadegh Hedayat's novels.

The library method and analysing of the meaning has been used as a method of writing.

In examination of the novels, in addition to the brief explanation about the novel, and in accordance to the appointed gnomons, there are some examples of men's patriarchy behaviours against the women.

The research also shows that one of major anxieties and apprehensions of above realist writer is the situation of women in Iranian society and their privation of suitable circumstances in life.

The writer tries to show a view of women's oppression in his stories and some how with criticism of this situation, tries to lay out a base to change such behaviours and believes against women, as much as he can.

Homeric Steps: A Comparison between Ancient Greek and Brazilian Traditional Dances

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In this paper I redefine A.P. David challengeful analysis of ancient greek poetry as presented in *The Dance of Muses* (DAVID 2006). To David, homeric hexameter lines provide information about physical movements based on sound parameters (tune, rhythm). In order to clarify his approach, A.P. David uses a traditional greek dance – Syrtos - that materializes hexametric data. Text, music and dance are connected to picture a full image of Homeric poetry.

After examining David's metrical descriptions and Syrtos dance hypotesis, it's worth to mention that Syrtos and Coco, a brazilian traditional dance, have more than superficial simialities. Both dances explore processional spaces in order to produce performative links between dancers and audience. By doing that, Syrtos and Coco get close as rhythmical controled public exchanges. Then a comparison between Syrtos and Coco contributes to contextualize performative events textualized in homeric epic.

The Reception of the Contemporary Greece Literature in Lithuania

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The object of this research is the contemporary Greece prose and poetry translated into Lithuanian language and published from 2000 till 2009 years in Lithuania. It would be very interesting to investigate how the contemporary Greece literature is represented in our country. What works are best known to Lithuanians? What authors are most translated into Lithuanian language? What could mean such selection of works: evaluation of very good authors or only a merest chance? Translations of contemporary Greece prose and poetry literature are the best subject for analyzing how people of the East Europe country understand writers of the South country, what books like Lithuanians of most, and in what problems are they greatly interested. The articles in Lithuanian magazines and papers, in which are described one or other literary work from Greece, could help for such investigations. Also other aspect of this analyze: the image of Greece in contemporary Lithuanian literature. The source of such research of first will be essays book "With rain again sun" written by Dalia Staponkute, Lithuanian philosopher and writer, who lives in Cyprus. Her book about experience living far away from Lithuania is very popular in our country and recognized as one of the best works published in nowadays. So it would be very useful to analyze these essays, which express the authentic experience in the best way. This research will be comparative, closely related to the other comparative works about the contemporary Greece literature and culture written in Lithuania. The analyze helps possibly to understand and evaluate the situation of representing the contemporary Greece literature and culture in Lithuania, answer to question how Lithuanians are conversant with the literature of Greece.

“Seeing-through Utterances” in the Work of Franz Kafka: A Functional Analysis

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Franz Kafka is well known for his bizarre stories like *The Transformation*, *The Castle*, and so on. Extraordinary utterances also occur in some dialogues between the characters in his works. One of such curious utterances is “seeing-through utterance” that expresses the interlocutor’s mind directly in an assertive way, e.g. in *The Judgment*. In the latter part of the novel the father says to his son Georg:

“You think you have strength enough to come over here and that you’re only hanging back of your own accord.” (*The Collected Short Stories of Franz Kafka*. Ed. by Nahum N. Glatzer. Harmondsworth: Penguin, 1988, 86)

The utterance is surely grammatical, but it seems to be strange pragmatically because it expresses to the interlocutor’s face categorically what he thinks. Such an utterance can be called “seeing-through utterance” because the speaker expresses verbally what he sees through the mind of his interlocutor. Seeing-through utterances often occur in certain situations in which their speakers try to display their certain attitudes to their interlocutors.

The aim of the present paper is twofold: (1) to analyze some seeing-through utterances from several works of Franz Kafka and (2) to demonstrate that they are used to try to display power or empathy on the speaker to his interlocutor. The analysis of seeing-through utterances can be expected to come to light on a new rhetorical aspect of the fictional conversations in the work of Franz Kafka.

Magic and Superstition in the Fragments of Sophron of Syracuse

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Sophron of Syracuse (5th century BC) has passed into history of Greek literature as the author who managed to raise to literary category the mime, a dramatic genre largely unknown. He also represents our only surviving example of classical Greek mime. The work transmitted to us is very fragmentary, however, in what survives, we can find a group of fragments in which specific reference is made to certain aspects of magic and superstition. The purpose of this paper is to study these fragments, and to try to establish a link between them. I will also give a new interpretation of each of them separately, with particular attention to the largest, the fragment 4 A (K.-A.), with 20 lines, and try to show, through a purely philological analysis, the satirical intent that can be seen in some of them. In this way, I will also offer an overall interpretation of the fragments treated. On the other hand, I will resort to the comparison with the social reality of the moment, focusing on this particular aspect of magic, as the archeological evidence shows a great proliferation of this kind of practices in Sicily. Thereby we can assess the degree of connection between Sophron and his time and we can see how his work is marked by his social environment.

Thus, I try to take a step forward in defining the Sophron's mime as a literary genre as there is a great and diverse controversy about the nature of it; as far as I can see, there appears to be a true reflection of the reality with an important dose of satirical humor.

Romancing the Masses – Problems of Light Romantic Fiction Translation in Poland

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Harlequin romances are published on six continents in more than twenty languages and in more than a hundred markets around the world. Despite its low status, Harlequin light romantic fiction is regularly read by every third Polish woman and constitutes forty percent of all books published in Poland. Yet, this literary genre received very little attention from literature and language scholars and the need of its theoretization in academia is still to be catered for. Since Harlequin books reach their female recipients mainly through the channel of translation, the aim of the presentation will be not only to focus on the features and functions of mass romances, but also to discuss translational problems inherent in the genre. Hence, the speech will centre around the formative role of translation in the process of light romantic fiction publishing, subordinate and passive position of the author and special responsibility of the editor who controls the procedure of trans-editing. The main impact is to be laid on the power relations between the Harlequin translator and the Publishing House represented by the editor. In addition, the figure of factory translator is to be presented in detail, considering professionalism, working conditions, environment and methods. The problems of mass literature rendition, such as haste, restrictions, standardization or commercialism, as well as translation mistakes resulting from them are to be presented and illustrated with the examples taken from the English and Polish issues of selected titles.

Capitalism: A Critical Discourse Analysis of Cecil Rajendra's *Broken Buds*

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Aligned with one of the main areas of this conference i.e. poetry under literatures and languages, the core of this paper is the explication and application of Fairclough's (2001) Critical Discourse Analysis framework in analyzing a collection of poems titled *Broken Buds* by a Malaysian lawyer-cum-poet, Cecil Rajendra (1994), with a view to uncovering the deep meanings of the poems. The analysis is also informed by the Social-functional Approach to Language by Halliday (1985) and Critical Linguistics by Fowler (1979).

This paper will adapt and adopt Fairclough's (2001) CDA framework in analysing how the formal linguistic features, properties and literary devices in the selected poems implicitly mirror the asymmetrical power relations between adults and children in the events in *Broken Buds*.

Towards this end, the adapted CDA framework is organized around four main areas or questions related to grammar which can be asked of the poems, namely experiential values of grammatical features, relational values of grammatical features, expressive values of grammatical features and connection of sentences. Central to the analysis are agency in active sentences, passivised sentences and the grammar of transitivity that entails various processes, the chief of which are material processes, mental processes, relational processes and verbal processes.

The selection of the poems is predicated on two reasons. Firstly, these poems expose today's pervasive cultural ideology, namely capitalism. Secondly, this selection provides a broad base for the CDA framework to excavate the ideology of capitalism embedded in various linguistic features, properties and literary devices.

Writing poems with social relevance and concern, Rajendra (1994) employs his collection of poems in *Broken Buds* as a platform for highlighting children's plight in third world countries as a result of adults' brutality, violence, indifference and exploitation, hence deconstructing prevailing assumptions people have about children. This entails a discussion about control, power relation and negotiation, social classes and social divide between the haves and the have-nots in a capitalist society. As society has become a site of power struggle, dominance and subjugation, Rajendra has employed *Broken Buds* successfully to unveil the capitalist ideological underpinnings in society.

The use of Fairclough's CDA framework as a tool in analyzing selected poems in Rajendra's *Broken Buds* reveals how formal linguistic features in the poems function as purveyors of social meanings.

With an objective and systematic approach, the CDA framework deconstructs these poems to depict how the asymmetrical power relation between adults and

children is motivated by the ideology of capitalism, a common thread that runs through the poems in the analysis. Central to these poems is a host of pressing social issues ranging from injustice, starvation, child abuse, child exploitation, child suicide, to the glaring disparity and chasm between the poor and the wealthy as Rajendra uses his poems as a vehicle to create public awareness of these issues and to critique the narcissistic nature of the capitalist social system.

From a pedagogical perspective, the CDA framework has tremendous value in helping teachers to sensitise students to the ideological underpinnings embedded in formal linguistic structures of discourse.

Complex System for Second Language Acquisition

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Based on the theories of complex systems and linguistics (Larsen-Freeman & Lynne, 2008), this paper attempts to apply the characteristics of complex systems to the practice of second language acquisition. Three features among the complex systems, namely: small world system, scale free network, and emergence with self-organization, were employed to teach Chinese as a second language to the American students. In this paper, the author will examine the connection between L1 and L2 for lexicon retention, self-organization to aid grammaring and syntax construction, and frequency dependency on sentence pattern as well as mentalese (mental language images) during conversation practice. At the beginning of this paper, the author addresses the theories of complex systems and linguistics. The second part of the paper presents examples constructed by native English speakers on phonetics linking/association between English and Chinese lexicons. The third part of the paper demonstrates the grammar pattern emerging due to self-organization with practicing Chinese. Finally, the author discusses her experiences guiding students as they practice conversing in Chinese by mapping their mental language images and the challenges subsequently encountered.

Lexical Errors in the Written Compositions of Greek Students of Spanish

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The objective of this study is to analyze the written language of Greek students of Spanish as a foreign language (SFL). We will focus on the lexical aspect. Our special interest lies in the evolution of the lexical competence of Greek SFL students. In order to observe the lexical competence of our participants we are going to analyze the written compositions of 81 Greek SFL students of different linguistic levels applying the method of the Error Analysis. Learners find themselves at the A, B1, B2 level and C1 level of proficiency according to the levels established by the Common European Framework. More specifically, this study addresses the category of the lexical intralingual formal errors. We are doing a twofold analysis in which we will provide with quantitative and qualitative data.

The quantitative analysis of this category of lexical errors, which in turn includes different types of lexical errors (recognition of genre, recognition of number, use of formally similar Spanish words, creation of nonexistent words) will show which type of lexical intralingual formal error is the most frequent for each linguistic level. This result can help us determine the aspects and factors that cause the greatest difficulty to Greek students in the acquisition of the Spanish lexicon at each proficiency level. Our results show that the two types of lexical intralingual formal errors that are most frequent are the use of formally similar Spanish words and the creation of nonexistent words. In addition to this, the qualitative analysis of this type of lexical errors reveals very enlightening information concerning the processes and the strategies that Greek SFL students follow in the acquisition of the lexicon in Spanish. Moreover, the results of the qualitative analysis contribute to the understanding of the organization of the mental lexicon and of the way that the lexicons of the two languages are stored in the brain of the Greek SFL students.

Tribal Designations and Ancestral Origins: A Fresh Look at Greek Ethnic Eponymous Names

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As with most ancient societies, tribal identity is at the core of Greek historical and political thinking from the time of the dissemination of early epic poetry down through Classical, Hellenistic, and Roman times. In the sixth century BCE an eponymous legendary ancestor named *Hellen* surfaces in the ancient literary sources in conjunction with the emergence of Greeks or *Hellenes*². Hellen's presence in turn governs the confluence of a venerable series of affiliated subgroups – Achaians, Aiolians, Ionians, and Dorians – essential to the formation of Hellenic identity and widely familiar to this day. However, what is especially interesting to observe in this context is that while these subgroups trace back to Homeric poetry and were therefore well known at a very early date, there is no sign of Hellen yet in that early period, whereas the Homeric epics – in no uncertain terms – know the latter-day Hellenes collectively as Achaians. The search for plausible explanations and historical trends capable of illuminating this fascinating transition has continued over the years. Still and all, even the latest thoroughgoing analysis that highlights competition among Greek ethnic groups³ does not effectively account for the retroactive creation of legendary ancestors bearing the names of long-established tribal groups, rather than tribal groups bearing the names of well-known antecedent culture heroes.

This paper revisits the “Hellenic” genealogy and outlines an alternative method for reading the schematic arrangement of such eponymous tribal figures as Achaios, Aiolos, Doros, and Ion, who were popularized by the Classical Period in a family genealogy that championed the Hellenes. In so doing it endeavors to pinpoint the logic behind the Greek utilization of eponymous names. It further demonstrates that the Greek tribal genealogies were not designed to make qualitative or judgmental statements on the relative status of respective Greek tribes, but that they functioned iconographically to evoke in a flash the mythological narratives responsible for the collective history of all relevant groups as codified in the Classical Period when the Athenians were the most powerful Ionians and Sparta was the most powerful Dorian state.

² Viz. in the *Catalogue of Women* attributed to Hesiod, though the author of this piece must be distinguished from Hesiod, the author of the *Theogony*.

³ J.M. Hall, (2002) *Hellenicity between Ethnicity and Culture*. Chicago; (1997) *Ethnic Identity in Greek Antiquity*, Cambridge.

Wizard of Oz Experiments in Estonian Language. Communication Problems and Patterns of Communication in Web

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A very effective method for collecting reliable information about human-computer communication is to use Wizard of Oz (WOz) experiment. In WOz experiment, the subject interacts through an interface with a human (Wizard) simulating the behaviour of a dialogue system. For that we used adialogue system called Aivo. Aivo used written Estonian language to give information to users. The communication was similar to internet on-line communication.

All dialogues were logged for further analysis. After the experiments, users gave confirmation if they agreed that these dialogues will be used for studying. They also filled in a form to give feedback. They let us know what kind of dialogue system they would like to use the most.

The Wizard of Oz experiments were mostly successful. Users believed they were communicating with a computer program.

In the dialogues, we identify several interesting user communication patterns. Users sometimes helped Aivo to solve communication problems, but in some cases they put Aivo to the test. Users have some certain expectations from computer programs (fast answers, intelligence level). Although users believed that interaction was with a computer, they often equated the computer to a humanlike agent. They used human-human communication rules. Users unintentionally avoided hurting the feelings of the dialogue system with which they had just interacted. If they did misbehave then they apologized or softened the utterance they said before.

This paper focuses in other-initiated repair acts in Estonian information dialogues, but there are also observed some other aspects of communication. Other-initiated repair acts are reformulation, clarification, nonunderstanding (and other). The method is conversational analysis.

The Last Defense of Athens: Rhetoric as Weapon in Herodotus' History

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*“Here I am forced to declare an opinion which will be displeasing to most, but
I will not refrain from saying what seems to me to be true.”
(Herodotus 7.139.1).⁴*

The opinion Herodotus here feels compelled to disclose is that Athens was the decisive factor in the defense against the Persian invasion of the Greek world in 480 BCE. Indeed, without the Athenian resistance, the historian informs his audience, all Greece would have been brought, more and less willingly, under the control of Persia.

The confrontation between Greeks and Barbarians is a subject that captured Herodotus's imagination and one which he openly admits to have been a key motivation for his work, undertaken, among other things, in order to investigate the causes, progress, and outcome of the Persian wars. When he turns his attention (and all his formidable skill as a storyteller) to the threat posed by Xerxes and his numerous forces, the historian focuses on the role Athens played in the salvation of the free city-states of Greece. Without apology he celebrates this role, indulging betimes in an open panegyric of the heroes of Attica. His praise is at its most enthusiastic in 7.138-139. While the expressions of Herodotus's admiration throughout this section of the history are in themselves significant, a thorough consideration of the passage reveals that its style and structure do as much to commend the Athenians as the more explicit terms of praise. The careful choice and placement of words, the recurrence of parallelism and antithesis, the repetition of key words and phrases, the use of chiasm and asyndeton, and an array of other devices all work together to underscore and realize Herodotus's claim that the Athenians saved Greece, and that they did so in spite of an opposing and weak-minded Greek majority.

Embedded in the rhetoric of the same passage is the historian's more subtle, but equally important, self-promotion. By means of those same devices he exploits on Athens's behalf, he asserts his own, uniquely justified, right to tell that city's tale. Herodotus claims to feel constrained by necessity to reveal his view of Athens, although it may be hateful to most men—a weak majority may be as much a threat to the historian's freedom of expression as it is a threat to the freedom of the Greek world. In spite of that threat, Herodotus announces and defends his opinion. His duty is to tell the truth as he sees it, whatever the sentiments of the many may be. In the historian's own rhetoric he becomes a symbol of the heroic type, the very type more explicitly represented by Athens.

This paper will examine the layers of presentation in the language of Herodotus 7.138-139. By identifying and explicating the rhetorical devices employed by the

⁴ Loeb Classical Library edition of Herodotus, trans. A. D. Godley.

author, I will aim to demonstrate how those layers of presentation translate into layers of meaning: the explicit veneration of the Athenian *polis* and the implicit veneration of the man who had the courage to tell her story.

Universal and Idioethnic Ethical Concepts in English and Russian Moral Consciousness

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Moral values are systematized and structured in the language consciousness on the level of unconscious positioning of a man in a certain national cultural space. The system of moral values consists both of universal human values and idioethnic values marked culturally and socially.

The article aims at the investigation of universal cultural and national cultural ethical concepts denoted by Russian and English idioms in moral consciousness of the representatives of these language communities.

The semantics of 'cultural' objects and the meaning of laws of human vital functions are coded by means of idioms which conceptualize the world by way of norms and stereotypes of behaviour. Cultural connotation of idioms reveals evaluative attitude of a man to socially important actions, moral qualities and ethical factors, transforming it into a cultural stereotype.

Every cultural system offers its own imaginary dominants, providing peculiarities of world perception, ways of interpretation of events and objective reality.

National peculiarity of the idiom is provided by objective and subjective factors. Objective factors include national and cultural realities existing in the life of one nation and not presented in the life of another. The subjective factor is called the factor of the arbitrary selection, under which the idioms denoting the same objects of reality are presented by different idioms in different languages.

Cultural peculiarity of idioms depicts characteristic features of national mentality. The analysis shows that moral consciousness of Russian and English linguocultural communities contains ethical concepts which differ by the level of national peculiarity and cultural significance.

Idioms naming ethical concepts fall into four groups different in number: culturally significant, lacking national peculiarity; culturally significant, obtaining national peculiarity; nationally peculiar but not culturally significant and idioms lacking both national peculiarity and cultural significance.

**“Spicy Minds”:
Examining Audience Participation in teasing Events in Cefalonia**

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This paper examines teasing events as speech events on the Greek island of Cefalonia. It will focus on different forms of participation in which audience members indulge. It draws from the ethnography of speaking and audience composition theories. The background view of teasing events is that of them belonging to “satire” and happening in everyday life, in urban and rural settings.

I have chosen the term “active audience” in order to differentiate Cefalonian audience members from hearers and addressees. The term encompasses local views on audience behaviour and this will be briefly presented in the paper.

Audience participation in teasing events lies on two levels, of which only the first will be presented here. The first level, then, is that of audience members’ relations to a main speaker (who is known as ‘madman’). The second level refers to relations among audience members.

Looking at first level relations, we find that participants to a teasing event in Cefalonia challenge the main speaker to a teasing event. They also reply to him, they support him or go against him. They frequently constrain him, to the extent that people think that the main speaker has broken the rules of the event.

Material comes from recorded events and transcriptions. I recorded such events during 2004 -2005 and while conducting research for the purposes of my doctoral dissertation. Research was conducted in an urban setting, which was the capital town of the island (Argostoli) and in a rural setting: a remote village (Kondogenada).

Teasing events that were recorded happened at different locations around the town and the village. The vast majority of participants were middle-aged and elderly men .Women also held different roles and I wish to examine the extend to which they, too, participate. Doing so, I shall highlight similar and different forms of audience participation obtaining in urban and rural settings.

The Image of the Stranger in Contemporary Bosnian and Serbian Literature and Film

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The motif of the other, the stranger has been introduced and processed in Slavic literature and film anew, especially since the war of the 1990s. The new geographical and mental borders are an important subject of numerous novels and motion pictures produced on the territory of former Yugoslavia. The own, known, and loved surrounding is again and again endangered and protected by the “strangers”.

Some of the works of contemporary authors pose the question, who actually are these “strangers”, and are they strange at all. Foreign journalists, reporters, etc. are commonplace and they are often less strange than the own neighbors, who lived peacefully next door just yesterday. New borders are drawn and “we” turns into “they”.

I would like to point out this development on the basis of two novels, “Trilogija o snegu i psima” by Vidosav Stevanović and “Sahib” by Nenad Veličković, as well as two films “Rat u živo” by Darko Bajić and “Gori vatra” by Pjer Žalica. Thereby I would like to find out, how the borders are drawn and how the image of the stranger changes.

Appropriating Shakespeare: An Analysis of Selected Caribbean Revisionings

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Considering the great influence of Shakespeare on Caribbean Literature and the continued appearance of rewritings of his plays, it is surprising that there has been limited study of the influence of his work on the Caribbean literary imagination. The focus thus far has been on rewritings of *The Tempest* as postcolonial writers have found Caliban an appropriate metaphor for the situation of the colonized person. There are, however, many Caribbean texts that deal with other Shakespearean plays in interesting ways to comment on their own postcolonial positions as well. In this paper, I would like to examine Davlin Thomas's *Lear Ananci* and *Hamlet: The Eshu Experience* that, as evident from the titles of the plays, are revisionings of *King Lear* and *Hamlet*.

Instead of merely reading the Caribbean texts as 'writing back against the empire,' I propose to analyse the significance of these revisionings as literary tropes, and determine the ways in which they reflect or *construct* an idea of Caribbean societies and the postcolonial condition. The politics of culture, race, power, resistance, and identity are obviously involved in such a study. An interesting perspective involves Shakespeare as the 'Other' that might involve, paradoxically, either a sort of exoticisation of or revulsion from British culture.

In this paper, I will therefore identify the various ways in which a selection of less-known Caribbean texts revision Shakespearean plays, analyse the literary significance of the frequent appearance of Shakespearean characters and/or plays in Caribbean Literature, attempt to determine the relevance of these revisionings in relation to Caribbean Literature as postcolonial literature and the possible bearing this intertextual study might have on Shakespeare studies.

When Nietzsche Wept, a Psychological Critique

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Ethnography as Logic of Inquiry in English as a Foreign Language Research in Brazil: An Exploratory Analysis

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When I was struggling with my MA thesis, I was introduced to a classic book, *Ways with Words*, in which its author, Shirley B. Heath (1983), positioned herself as an ethnographer, not merely by affirming that her research was conducted according to “some” ethnographic procedures, but first and foremost, by clearly explaining that she had, among other things, “spent many hours cooking, chopping wood, gardening, sewing, and minding children by the rules of the communities” she investigated over nearly a decade (p. 8). Heath’s interest was to “record the natural flow of community and classroom life” (p. 8) in order to depict a major picture of how children from Roadville and Trackton communities learned to use language at home and at school. Heath’s work changed the direction I was taking in my MA research and led me to different ways of approaching the community I was studying. Moreover, such an approach has influenced my academic work since then, especially because the terms (or concepts) *ethnography* and *fieldwork* have been used interchangeably in most of the research on English as a Foreign Language (EFL) in Brazil. Bearing this in mind, this presentation aims at analyzing how ethnography as *logic of inquiry* (Green, Dixon & Zaharlick, 2005) has been adopted as an orienting procedure in FL research in Brazil. The corpus is comprised of 37 MA thesis’ abstracts which utilized ethnography as an orienting procedure. The partial results have suggested that ethnography has usually been adopted as an instrument for analysis rather than logic of inquiry, which points out that, on the one hand, EFL research should take into account more focused and clarified methodological designs under the umbrella of Qualitative Research and, on the other, a more systematic treatment of the uses of ethnography in this area is still needed.

Concept of Absurd Hero in Kafka's Works

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This article focuses on this conviction that most of Kafka's heroes lead a meaningless existence in a meaningless world. This is manifested by the plethora of interpretations his stories and novels have given rise to. This paper seeks to illustrate this by taking Kafka's masterpiece *The Trial*, *The Castle*, *The Metamorphosis*, and other important short stories as its focal point. It presents different interpretations pertaining to the persistence of absurd heroes in the above-mentioned works, pointing out Camus' attitudes toward absurd in Kafka. The paper also gives our own view of the works which, we believe, manifest Kafka's heroes as victims overcome by paradoxes and contradictions faced by humanity, turning tragic at the end. An attempt is made to establish a relationship between Kafka's heroes in different stories and bring about their similarities and differences.

The Relevance of Literary Texts in the Language Classroom

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Literature had a very important presence in the language classroom under the classical paradigm and is still an important component of language teaching in many countries. However, the analysis of language in a text is one aspect to be taken into account. The other is the exploitation of the text from a literary point of view since the use of literary texts in the language classroom does not suppose any enrichment to the student if the “message” of the text is not considered (Long, 1986: 43).

In the past, people studied a language to be able to read literature written in that language. Today languages are essentially learned for communication purposes. In this sense, literary texts seem to be the ideal vehicle for developing communicative skills since they supply examples of authentic language, provide numerous opportunities for the expression of ideas, opinions, and beliefs and ease any writing activity. As suggested by Brumfit and Carter (1986: 30) “A good language course may include literary texts”.

Literary texts provide the students with “authentic material” which can be used as a springboard for language activities. In this paper, I will present the design of a course of English language and literature proposing different language activities on literary texts and making special emphasis on the possibility of studying the functions of the language through literary excerpts.

Synthetic/Verbal Compounds with –i Suffix in Persian'

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Suffixation is the most productive word formation process in Persian. This article is intended to survey Synthetic/Verbal Compounds in Persian, i.e. words made up of one or more non-verbal morpheme(s), a noun, an adjective, an adverb or a prepositional phrase, combined with a verbal stem and suffix –i, such as

tirændāzi = *tir* + *'ændāz* + *-i*

'shooting' 'bullet' verbal stem of *'ændāxtæn* 'to throw' noun-making suffix

These words occur frequently in Persian _ revealing its morphological productivity in this part_ and are generated through some morphological processes with different degrees of productivity, some of which are derived from compound verbs such as *rāhpejmāji* 'walking' from *rāhpejmudæn* 'to walk', and some from verb phrases (VPs) like *divārnevisi* 'wall-writing' from *bær ruje divār neveštæn* 'writing on the wall'. While some other ones are made analogically from the existing words such as *mosāferkeši* 'passenger-carrying' on the basis of *bārkeši* 'load-carrying' and *'æsbābkeši* 'furniture-carrying' or 'moving to a new house'.

In this article, I have tried to describe and analyze some 600 words in standard Persian drawn from Persian Linguistic Database (PLDB). And semantic as well as structural categorizations, including the syntactic relationship between the component parts of these words, have been given. Moreover, the origins and the processes giving rise to them and the degree of productivity of each process have been shown.

It should be noted that due to their widespread occurrence, some of these words require to appear in general dictionaries, depending on their sources of origin. But the data proves some controversies. The analysis proposed here establishes that some suitable guidelines can be reached via taking a synchronic-semantic viewpoint.

Could Facebook Facilitate Student Feedback

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Traditional Learning Management Systems (LMS) such as Blackboard and Moodle include many useful features such as providing a repository for course materials, conducting online discussion groups and storing assessment results. However there are also several drawbacks to using an LMS, including the time consuming process required to build an LMS course site that incorporates all the LMS features, and the time involved in uploading course documents. Another disadvantage is that students have to remember to log in specifically to the LMS course site because their only purpose of going there is to fulfil course requirements.

This presentation will outline an experiment to discover whether technologies that students already use for social interaction could be usefully adapted for teaching and learning purposes. The experiment focuses on using Facebook in particular, and whether it could provide a more simple and user-friendly alternative to an LMS, in particular for those teachers whose courses do not use the full range of the LMS functions. The underlying principle is that most students have Facebook accounts that they access on a regular basis. If course information and feedback was delivered via Facebook, then students would receive such information as part of their Facebook News Feed and so course information would be more likely to be read and responded to it than if it was delivered through an LMS.

In this study students were practising how to write an effective academic term paper and how to conduct an oral-based interview. Students' feedback on the usefulness and drawbacks of using Facebook for academic purposes will be discussed. The presentation will also explore students' priorities of dividing their time between work and leisure, and whether such distinctions are becoming blurred due to online social networking sites.

Criticisms of Higher Education during the Cromwellian period in Britain

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Up to the present day the times of British Republic have caused a lot of controversies amongst researchers of British civilisation. Those eleven years of Cromwellian Britain (from 1649 to 1660) are highly valued for the country's strong position abroad as well as religious toleration, which the nation had not experienced before. Adversaries of Cromwell's rule would point, among others, to the abolition of the Anglican Church, the House of Lords along with the Exchequer, the re-introduction of the censorship of press and the closing of the theatres. This lack of agreement applies also to the standards of education under the Commonwealth and Protectorate. During the years of British Republic there was already a heated debate amongst educationalists with a view to improving the standards of higher education.

The principal aim of this paper is to present university instruction through the eyes of its critics. Their constructive proposals such as for the revising of endowment policy, for distant or part-time courses and for a more recognisable, if not new, place in the University curricula for Science, Medicine, History, Languages or Mathematics, deserve our admiration and respect. Besides, the paper provides evidence the critics hankered for greater equality of opportunities for poor but gifted students, whilst at the same time they were strong advocates of setting up limits for University graduates fearing that the State might not be able to take advantage of their services. Whether or not they were right, the proposals of the would-be reformers of the seventeenth century - as the paper substantiates - are of great interest and value and subsequent educational history has been largely the filling in of the critics' outlines.

The Creative Nature of Translating Children's Literature

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While creativity is considered a paramount asset for writers of literature in general, it is regarded with circumspection when it comes to the translation of their works. Both approved and disapproved of, creativity is nonetheless indispensable to the translator of literary texts, especially of children's literature where playfulness and unfettered imagination are given free reign. Postmodern children's literature allows more and more freedom in playing with language at all levels: phonological (sound effects), morphological (coinage of new words), syntactic (unusual collocations, changing word order), semantic (figurative language) and pragmatic (usage of language in specific contexts). Therefore, the translator has to discover the hidden gems of meaning of the source text and transpose them creatively into the target text. Nevertheless, I argue that the resourcefulness of the translator is to be kept within the normative constraints of the translation act within the given social, historical, cultural and political context, as his/her task is to shadow, and, by no means, to outshine the creativity of the author. To illustrate my point, I will analyse a number of examples of creative interpretation of the text in translating children's literature from English into Romanian (all provided with back translation), drawn from my experience as a translator, focusing on the range of acceptable choices and motivating the final decision. Translation is, in the long run, a matter of individual decision-making prompted not only by the translator's know-how and idiosyncrasies, but also by his/her intuition and creative skills.

Divine Empire Further Divided: Representations of the New Worlds in Paradise Lost

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The sixteenth and seventeenth-century documents of Asia and the Americas in the colonialist English literature reveal that Milton's *Paradise Lost* should be read as a biblical narrative resonating with a colonial theme of empire: the image of God as a planter and Satan as an adventurous colonizer, the association of Adam and Eve with the noble savages, and the superimposed reflections of Paradise upon the new continents. Against this backdrop, the wonders of the Asian-Pacific worlds presented in the epic, such as the Chinese wind wagon (3. 438-439) and near-naked Indians (9. 1115-1118), seem to be narrated to merely arouse curiosity of Milton's contemporary readers. A cast of wondrous figures was frequently employed to express the forces that threatened an ordered world of divine creation: the association of the wagon with Satan as the interloping adventurer and of the aborigines with Original Sin. But the poem stresses, as Calvin's Institutes did, the ultimate supremacy of the well-organized divine hierarchy and providence permeating throughout the universe. It also intends to enclose the marvelous anomaly within explicit rules of classification and distinctive modes of interpretation in which the burgeoning scientific rationalism played a part. The disparities between the old Europe and the unchartered Asian-Pacific worlds, however, could not be reconciled by the coercive association of the unknown with the known through such scientific means as wonder-cabinets and illustrated maps. As Raphael blurted out to Adam (5. 574-76), the inerasable presence of otherness remains unresolved despite human efforts to grasp this created world as a unified whole. The "Eternal Empire" (7. 96, 609) which God creates and rules over can be a "divided Empire" (4. 111) from human eyes.

In Search of Women's Voices: The Study of Dorothy Richardson's Short Stories

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This paper examines some of Dorothy Richardson's short stories which have been less explored. Dorothy Richardson has been praised as one of the pioneers of Modernist writings along with Virginia Woolf and James Joyce. Her works were innovative in terms of themes and styles; they challenged male writing conventions and offered the representation of women's experience. Although such innovative styles were well presented in her renowned thirteen-volume epic *Pilgrimage* they were prominently shown in her small collection of short stories. The short stories written in the 1910s and 1920s were the radical presentation of women's experience and viewpoint as well as the experiment of language as the formation of characteristic structures of human consciousness. As the exploration of female consciousness, these stories put women's marginality to the center of interest. *Sunday*, written in 1919, is about a woman who visits her grandmother while being alienated among her grandmother's visitors. *The Garden*, which was written in 1924, portrays the inner mind of a girl longing for love. *Death*, written in the same year, is the consciousness of a dying woman being left alone to face death. All three stories portray the unexplored female experience in a jumbled and disorganized way and stop without ending to avoid closure. The style represents woman's vision of the world as flowing and continuing. The women's inner voices in these works are the cry of recognition in the patriarchal world.

Soul mate or Macho Man: A Critical Discourse Analysis of the Representation of Men in Two Popular Flemish Women's Magazines

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If we adopt the definition of women's magazines as 'journals (that) help to shape both a woman's view of herself, and society's view of her' (Ferguson 1983:1), it becomes clear that the representations in these magazines are of great value. As the subject of *men* turns out to be an important topic in women's magazines, it is highly interesting to look at the way men are represented in these magazines and to find out how the women readers' role towards men is being defined.

The **objective** of our presentation is **to sketch the way men are represented in two popular Flemish women's magazines, *Flair* and *Libelle***. These are the two most read weeklies for women in Flanders. Their target groups differ: the *Flair* reader tends to be younger than the *Libelle* reader. Moreover, whereas the *Flair* reader is generally unmarried and without children, family life is of core interest for the *Libelle* reader.

The corpus is limited to **12 randomly chosen issues of each magazine** from the year **2008**. From these issues, we have analyzed all articles that pertain to the subject of men. The articles are subdivided into four categories, according to the *author* (Goffman 1981): Testimonies, Experts & Figures, Introductions & Titles and Current Affairs.

The articles are analyzed along two different lines, inspired by **Critical Discourse Analysis** (van Dijk, 1993; Wodak & Meyer, 2001; Wodak & Chilton, 2005). In the first part **a lexical analysis examines which names are used to refer to men**. Moreover, we seek to find an answer to the following questions: how (if at all) do the names in both magazines differ? What's the underlying cause for the differences or similarities between the magazines?

A second part of the analysis, **the transitivity analysis** (Halliday, 1994), is restricted to the **titles of the articles**. In this part, we scrutinize **the verbs** and examine **the way in which 'the man' relates to the other actors in the titles**. In this analysis too, both magazines are compared: are there differences or similarities between the magazines?

Metaphoric Representation of Natural Catastrophes in Newspaper Discourse

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This paper concerns the use of metaphor in newspaper discourse on natural catastrophes. In particular, it investigates cognitive and social functions that metaphor fulfills in newspaper discourse with the aim to reveal, on the analysis of concrete linguistic material, multi-functionality of figurative language. The focus is on metaphor functioning as a conceptual tool, i.e. helping people to interpret and make sense of complex and not easily imaginable aspects of reality, like natural catastrophes, in terms of more easily imaginable phenomena, such as animals, monsters and war. At the same time, the paper reveals that metaphor functions as an effective ideological weapon. It is shown that metaphors employed in newspaper discourse on natural catastrophes put all the blame for the events on nature while hide broader social, economic and political conditions playing a significant role in natural disasters. In effect, metaphors serve as a hindrance to constructive action. Other functions of metaphor that the analysis points out are simplification of reality, bipolarization of the world, dramatization of stories by appealing to readers' emotions, and creation of the feelings of community and belonging.

The analysis draws upon critical discourse analysis, the outlines of which have been laid by Norman Fairclough (1990), and the cognitive theory of metaphor, as introduced by Lakoff and Johnson (1980). The corpus used in the analysis is based on articles on Hurricanes Katrina and Ike, which are compiled from *The Toronto Star*, a Canadian national daily newspaper, and *The New York Times*, an American national daily newspaper.

Diasporic Dilemma: A Study of M.G. Vassanji's *The Assassin's Song*

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The Toronto-based novelist, M.G. Vassanji's latest novel, *The Assassin's Song* (2007) a few pages from its conclusion, strikes at the most sensitive note of a Diaspora writer, "Do we always end up where we really belong?"¹(p. 311) In this paper I propose to study the reasons of diasporic dilemma – making a home in a foreign land by choice and still longing for one's homeland. I shall also analyse the causes and consequences of the alienation of the Diaspora writers that figures in their writing. The story takes the reader to a fictitious thirteenth-century village in what was to become the modern Indian state of Gujarat, then to Harvard Yard of the late 1960s, then British Columbia in the 1980s, and back again to the shrine of Pirbaag in the Gujarati town of Haripir in 2002, when bloody communal riots put a brutal end to seven centuries of religious ecumenism. Karsan is uneasy about becoming god to the worshipers -- Hindu, Muslim, and Sikh, mystic -- who come here. Despite his father's epistolary attempts to keep Karsan close to traditional ways, the excitements and discoveries of his new existence in America soon prove more compelling, and after a bitter quarrel he abdicates his succession to the ancient throne. Yet even as he succeeds in his "ordinary" life—marrying and having a son (his own "child-god"), becoming a professor in suburban British Columbia—his heritage haunts him in unexpected ways. After tragedy strikes, both in Canada and in Pirbaag, he is drawn back across thirty years of separation and silence to discover what, if anything, is left for him in India. The reasons of his return back home are in the heart of all who are living in an alien land.

Covert Communication and Conceptual blending in Taiwan TV Commercial

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The covert communication and the informational conceptualization are sensed when we watched commercial advertisements without paying attention to. This study aims to reveal the covert information and conceptual blending used in advertising language by analyzing a famous online-game commercial in Taiwan. First, the language used in the commercial is researched semantically and syntactically. Second, pictorial metaphor mapping and conceptual blending is studied under the blending network proposed by Fauconnier and Turner (2003). The result shows that the unique language use such as disjunctive style (Leech 1966) and the representative as attention grabber make the commercial impressive and influential. In addition, the dynamic meaning construction successfully connect the motivation for buying of the target audience—the online-game players. The blending of their emotion for playing the game and for the favorite of the character in the commercial are mapped. Moreover, we can not ignore the fact that the sexist interpretation is communicated covertly and accepted overtly in our society.

Disability in Literature: Hearing Authors and Deaf Characters

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This discussion focuses on how hearing authors represent deaf characters and their relationship to hearing literary ones in the 20th-century American literature. In particular, this paper studies the shifting of the representation of deaf literary characters from pathological ‘disabled’ into literary characters who are more aware of their cultural and linguistic identity. This shifting is evident through the changing of the relationship among the hearing and the deaf literary characters which is depicted by hearing authors in the following books. *The Heart is a Lonely Hunter* (1943) by Carson McCullers, *Children of a Lesser God* (1980) by Mark Medoff, and *Talk Talk* (2006) by T.C.Boyle, are books which portray the change of hearing authors’ perception about the deaf literary characters and their relation to hearing ones in the 20th-century American literature.

Theories and theorists such as Disability Studies theory, Queer theory (natural/unnatural, deaf as queer) and Foucault (Normalcy, Docile Bodies, Foucault about Critical Disability Theory), highlight the subjugation, objectification and acculturation that hearing characters attempted against deaf characters and bodies. Moreover, deaf characters’ disability is the ground of power control discourse between the deaf characters and hearing ones. Deaf ‘disability’ is the stigma that should be eradicated through normalization, institutionalization in order to turn deaf people and characters into docile able-bodied people. Their pathologized ‘disability’ renders deaf characters into becoming a subaltern or ‘disabled’ literary identity which is suppressed by the hearing dominant characters.

Finally, discussion examines how hearing authors perceived deafness through deaf literary characters and their relation to hearing ones. It is also important to see how historical facts and Deaf history assisted in the shifting of deaf characters’ representation in the 20th-century American literature, from subjected deaf characters into equal to hearing literary ones.

Communication Strategies used by Successful and Less Successful Adults

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The purpose of the present study is to investigate and compare the communication strategies (CSs) of both skillful and less skillful learners of English as a foreign language (EFL) in Taiwan. There have already been abundant of studies that attempt to describe language learning strategies in EFL field. However, most of them emphasize on teenagers or college students regarding to reading strategies (Shen & Min, 2002), writing strategies (You & Joe, 2003), and listening strategies (Teng, 2003). Few research aims to look at speaking strategies in adult learners who possess higher cognitive ability. By means of conducting an experiment in which participants need to use English language to describe a picture, this study thus intends to explore the frequency and types of communication strategies used by EFL learners within two contrast language proficiency. Subjects are two EFL adults; and they were required to participate in the picture description activity with an English native speaker in order to obtain their spoken data and were also interviewed by the researcher right after the speaking task was performed. Additionally, one Strategy Inventory for Language Learning (SILL) questionnaire was used to uncover adults' overall strategies of learning English. Based upon three ways of data collection, the major findings indicate that in the speaking task the lower achiever outperformed the higher one in the quantity and variation of the CSs. Hence, this study also provides some useful insights into Taiwanese EFL adult learners' CSs choices in the picture description activity and other implication for EFL instrumental practices.

Academic Service Learning: Beyond the Artificial Boundaries of the Language Classroom

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Academic Service Learning can be described as a “course-based, credit-bearing educational experience that allows students to (a) participate in an organized service activity that meets identified community needs and (b) reflect on the service activity in such a way as to gain further understanding of (ADD “THE”) course content, a broader appreciation of the discipline, and an enhanced sense of civic responsibility” (Bringle and Hatcher, 1995). Having developed and taught the only service-learning language course at the University of Toronto this year, an advanced oral French course, I will discuss how the service component helped me meet both my instructional goals and the desired course learning outcomes. The course objectives were: (a) to enhance the students’ language learning experience by offering them the opportunity of a full immersion in a French speaking environment; (b) to strengthen their communication skills in French and enhance the effectiveness and accuracy of their oral expression; (c) to encourage them to critically reflect on their own experience as language learners through the development of their social conscience and civic engagement. This paper will evaluate the benefits of extending the students’ learning beyond the artificial boundaries of the classroom. Students themselves have identified these benefits through the course’s mandatory on-going critical reflections, in-class discussions and virtual exchanges. I will also discuss the challenges and limitations of developing and delivering a language course with a service component. Finally, drawing from my students’ experience, I will demonstrate how this type of experiential learning can be a particularly effective motivational tool in the hands of the language instructor. More specifically, I will show that not only can it help students to develop a genuine interest in the material taught even when it is not directly related to their field of study, but also help form engaged citizens who view their learning as a lifelong process and who have a deeper understanding of the impact of their actions on the community.

An Investigation of the Relationships among Socially Interactive Technologies, Communication Competence, Social Cognition, and Formal Written Discourse

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The current paper is drawn from a larger research project that called upon a two-study design to examine United States college students' use of socially interactive technologies (instant messaging programs, online social networking websites, blogs, and text messaging applications on cell phones). The first study was implemented to examine the frequency and form of college students' use of socially interactive technologies. The second study investigated whether the informal interactive written discourse typical of socially interactive technologies is permeating college students' more formal writing.

Using this two-study design, college students' responses from a media use questionnaire were collected for Study I and examined in tandem with results from a quantitative content analysis of two formal messages written by students during an experimental computer laboratory session for Study II. The current paper is couched within an ecological schema provided by the theory of affordances to focus on the ways internal and external factors might contribute to linguistic outcomes in formal electronic writing situations.

Results from Study I revealed that among the students in this sample, college grade point average and levels of need for cognition were negatively related to the frequency with which students use certain interactive media for written communication. The second study's results revealed that frequent use of socially interactive technologies in general, and certain formats in particular (text messaging and instant messaging), was consistently associated with the use of particularly informal written communication techniques. Specifically, problems with document formatting as well as the inclusion of a nonstandard orthography and grammatical mistakes were all significantly related to frequent use of socially interactive technologies. Study II also revealed that multitasking on the computer while writing the two formal messages was significantly related to problems with document formatting as well as the inclusion of increased grammatical mistakes.

Cultural Specificity in Translation

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Louis Paul Boon, one of the main representatives of Dutch literature of the 20th century, is regularly described as a 'typical Flemish' author, without further specification. Our hypothesis would be that it is possible to obtain a better understanding of the nature and functioning of this case of Flemish cultural specificity by analyzing its confrontation with another language/culture, which will experience a greater need to define the 'other'. The aim of this PhD research is to acquire deeper insights into the way the work of this Flemish canonical author has entered the French system, both through translation and reception analysis.

In my paper I will present the general outline of my PhD-research and the first results of the translation analysis. We have developed a model to describe the transfer of culture specific elements between source text and target text, examining 'coupled pairs (CP)', which are simultaneously defined as translation problems and solutions (Toury, 1995). Four types of CP are studied: culture specific items ('CSI', Aixelá, 1996), intertextual references (Genette, 1982), idiomatic expressions and thematic references (specific to the author under study). For these CP the translation techniques and strategies utilized are determined. By this analysis we try to answer questions like: "How does the translator treat source culture specific elements that don't exist in the target culture (TC) in a text destined to be read by TC readers?"

The second part of my PhD is dedicated to the study of the reception of Boon in the French cultural environment. Important topics to be analyzed are agency of institutions/persons, paratext (Genette, 1987) and the reception as experienced by test readers and critics. These findings will be confronted with the results of the translation analysis. Together, they can possibly provide a better insight in the functioning of cultural 'otherness' in translation.

**Explicit and Implicit Affirmation of Animal
Characteristics in Children's Literature**

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When Shakespeare Moves to Hollywood: The Popular Cultural and Post-Colonial Spaces Inhabited by Kenneth Branagh's Films on Shakespeare

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Shakespeare adaptation on film has become a popular culture especially in the 1990s, marking Shakespeare studies a shift from literary research to cinematic pleasure. The present film productions of Shakespeare's plays that reconstruct a Shakespeare narrative in the realm of popular culture offer a broader discussion upon the interplay between the discourses of Shakespeare texts, film analyses, and performance criticism, opening up questions about the relation between original and adaptation, and about film presentation and cultural reading. This research is interested in exploring Kenneth Branagh's remakes of *Henry V* (1989), *Much Ado about Nothing* (1993), *Hamlet* (1996), and *As You Like It* (2006), four films that infuse the filming of Shakespeare with popular culture, a growing trend that 'renews' the meaning of a Shakespeare film in the 1990s. The English tradition of Shakespeare film refurbished by Branagh, who realises Hollywood money the hidden drive that steers Britain's Shakespeare films, enters an arena built up by big cast, popular mass/youth culture, and Hollywood's market capitalism that all make Shakespeare more accessible.

The discussion of Branagh's four films to the extent to his influence exerted to other films (on Shakespeare) provides a premise to argue upon how the popularisation of Shakespeare on film has led to reconsider Branagh as a *cultural comprador*, a person deals with cultural exchange in post-colonial studies, as Branagh conceives Shakespeare as the property of 'ethnic' (British) group and his works the pieces of cultural knowledge. The British history, the British monarchy, the British accent, and the British actors are all intentionally commodified that serve to establish 'British cultural images' for the (Hollywood) market. Branagh's success to promote 'British' Shakespeare to the 'American' market entails the discussion on the potential 'post-colonial' space inhabited by the role that Branagh plays in the promotion of Shakespeare films, allowing us to explore the articulation of *cultural comprador intelligentsia*, a term in this context not necessarily within the political frame of the coloniser vs. the colonised, but possibly constructed within cultural imperialism, a network of cultural commodities of world capitalism that has positioned Branagh's interaction with Hollywood in the structure of (neo)post-colonialism.

How Words and Pictures work in the Translation of Maurice Sendak's Picture Book

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Interaction between pictures and texts has been seen as an important element in picture books, a unique genre, and it should be also concerned about while translating. A lot of researchers have pointed out that the consideration of interaction should be included in the processing of translation (Chen, 2003; Lu, 2000; Yang, 2008). However, whether the products of the translation of picture books follow the same patterns of interaction seems less explored. Thus, the purpose of the present study attempts to investigate whether there is a change of interaction in picture books after translating. By using the patterns developed by Nikolajeva and Scott (2000), an examination of English and Chinese version of three of Maurice Sendak's picture books (*Where the Wilds Things Are*, *In the Night Kitchen*, and *Outside over There*) shows that the interaction changes after translating. It may be due to the concept of the picture book translating, which may be influenced by Liang Lin, a pioneering picture book translator in Taiwan. Lin's (1976) concept makes picture book translators simplify the texts and the interaction in picture books to cater to the readers, most of whom are children without sufficient knowledge to read. Nevertheless, this kind of concept in translating, i.e., the simplification in picture books may underestimate the ability of children and transform the original works. Consequently, the change of the interaction should be deliberated carefully, and a new criterion for translating the unique genre seems needed. An implication is also provided at the end.

Gothic Carnavalesque and the Language of Laughter in Nolan's *The Dark Knight*

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Bakhtin's concept of the *carnavalesque* provides an image of the design of the Gothic. As a site of insurgency, the carnival expresses the subversion of the monstrous, the display of spectacle and the play of simulacrum that characterize the Gothic. In Christopher Nolan's *The Dark Knight* (2008), the Gothic *carnavalesque* is embodied in the persona of the Joker. Instead of cheer and levity, this clownish freak evokes violence, coulrophobia and the grotesque. Behind the mask of comedy lies a theatre of mayhem. First appearing in comics, the conventional vehicle for humor and sedition, the Joker was visually styled after Conrad Veidt in Paul Leni's German Expressionist film *The Man Who Laughs* (1928). In his manifestation of the Joker, Heath Ledger's laugh is demented and riotous yet strangely camp and liberating. Defiant of phonetics, semantics and syntax, laughter exists outside the realm of language. In the same way, both the Joker and the Batman are liminal pariahs of Gotham City who suffer exclusion and misrepresentation. In the publicity posters of *The Dark Knight*, laughter is also associated with the chaotic and anarchic language of graffiti. By lifting traditional and societal prohibitions of disorderly laughter, the Joker mocks the futility of man's logic, calculation and scheming. In so doing, the Joker endears himself to the cinematic audience and compromises any obligation we have to align ourselves with the Batman and the enforcement of law and order. The implications are ontological. Harvey Dent's game of luck and chance finds an affinity with the Joker's philosophy of the random fairness of chaos. In this momentary disruption of routine, establishment and authority, the Gothic *carnavalesque* exposes the fragility of our arbitrary constructs of identity, society and humanity. The result is a renewal and reaffirmation of what remains in the aftermath of our encounter with the Joker.

Pragmatic Perspective on Translating Nonsense Poems: Evidence from Six Translations of *Jabberwocky* into Polish

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In this paper we argue that the pragmatic perspective on translation developed within the framework of Sperber and Wilson's (1986, 1995) Relevance Theory provides a plausible, fine-grained, account of the most important issues involved in translating nonsense poems. The starting point of our argument is that translation generally aims to preserve the equivalence between the source language text (SLT) and the target language translation (TLT). Nonsense poems generally have little linguistic meaning, but nevertheless systematically communicate similar poetic effects. This – we argue - is best explained on the assumption that they provide readers with clues which lead them to interpret those poems in similar contexts, following the same or very similar inferential (reasoning) strategies. If this is correct, then the main challenge in translating nonsense poems is to establish pragmatic (rather than linguistic or semantic) equivalence between the SLT and the TLT. Relevance Theory provides a framework within which the relation between nonsense texts and the inferential processes which guide context selection and interpretation can be spelled out explicitly in a way which predicts and explains the way translators actually approach the translation process. We support this conclusion by examining closely six translations into Polish of the opening lines of Lewis Carroll's 'Jabberwocky':

*'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.*

These translations show that all translators followed similar translation strategies, while producing different texts (for example, *brillig* is translated as: *Brzdęśniało, Błyszniąło, Bzdreżyło, Smaszno* and *czas mrusztławy*). We make a strong case for two conclusions. Unlike other approaches to translation, the pragmatic perspective developed (within the Relevance-theoretic perspective on communication) in Gutt (1991), provides a framework within which: (a) the differences between the poetic effects achieved by each translation can be explained in a principled way, and (b) the quality of the translations can be evaluated explicitly.

Specific Aptitude for Foreign Language Learning – Musical Intelligence

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Howard Gardner's (1983) theory of Multiple Intelligences (MI) includes two that are particularly and naturally pertinent to foreign language (FL) learning: linguistic intelligence ("word smart") and musical intelligence ("music smart"). With regard to the MI theory the FL learning process will be facilitated if an appropriate pathway to learning is taken up; Consequently, two assumptions are made in this paper: first, that FL teaching can be positively enhanced if it takes students' musical intelligence into consideration and, second, that those students who have a natural gift for music and well developed musical intelligence will rationally utilize this specific aptitude to develop certain phonetic abilities. It needs to be emphasized that the two assumptions advanced above relate to the acquisition of suprasegmentals only, i.e., intonation, rhythm, pitch, and stress, but do not pertain to segmental features of speech, such as the phonetic quality of speech sounds. This is investigated in the paper and results are presented. It is also worth noting that a good number of musicians do not necessarily possess what is called phonemic coding ability: even those who have absolute pitch can retain a marked foreign accent in spite of having attained very good communicative competence. On the other hand, an average FL learner can significantly develop pronunciation skills and approximate target language pronunciation if provided with appropriate training as evidenced in an earlier research of the present author.