ENGLISH STUDIES
at NBU

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Aims & scope

English Studies at NBU (ESNBU) is an entirely open access, double-blind peer reviewed academic journal published by the Department of English Studies, New Bulgarian University in one or two issues per year in print and online.

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EDITOR'S MESSAGE

English Studies at NBU is entering its second year. Our aim is to provide a unique forum within which those of us who are interested in humanities and languages can share our findings and ideas.

This third issue of ESNBU offers an array of engaging articles in the fields of translation and interpreting, intercultural communication, foreign language teaching methodology and literature.

Please feel free to add a comment online in the *Discuss* section or contact the author or the editors for further dialogue. We look forward to getting feedback from you, and continue to welcome submissions for our upcoming issues. You can find out more about submitting a paper to ESNBU at our Web site http://www.esnbu.org.

The news is that we have started a Doctoral section so that young researchers have the opportunity to share their innovative ideas and research findings.

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Open review systems have existed since the 90s and many journals have reported on reduced bias and improvement of quality of both the articles and their reviews. Some of the benefits for readers and authors are: more constructive reviews, and that published reports can serve as peer review examples for young researchers. Among the benefits for reviewers are: it shows the reviewer's informed opinion of the work, demonstrates experience as a reviewer, can take credit for the work involved in performing the review (apart from our encouragement to verify and earn credit for reviews at https://www.publons.com).

We, the editors of ESNBU, believe that disclosing the pre-publication history of an article through the introduction of an open peer review system will make the peer review process more transparent and will stimulate scholarly discussion.

In closing, I would like to thank our authors, reviewers and the entire editorial team for their help and support in the preparation of this issue.

With regards,

Boris Naimushin, Editor in Chief

Member of the European Association of Science Editors (EASE)

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Call for submissions

English Studies at NBU invites contributions for Volume 2, Issue 2 to be published in December 2016. Manuscripts are accepted in English. Translations of published articles are generally not accepted.

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Subjects covered by this journal

Language & Linguistics; Language & Literature; Language & Communication; Literature & Culture; History & Cultural Studies; Language Learning & Teaching; Translation & Interpreting Studies; Creative Writing & Art History

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THE SPLENDOUR AND MISERY
OF "INTERCULTURAL COMMUNICATION" TEACHING MODULES

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Abstract

The paper examines in a critical light the approaches and theoretical grounds of certain educational projects seeking to promote "intercultural competence" in translators, both in Russia, the contributors' home country, and in Western Europe, as exemplified by a European Union project. Some textbooks as well as teaching material and recommendations are placed under scrutiny for consistency, relevance and value to the training of professional translators/interpreters, especially at postgraduate level. It is shown that some guidelines presented as an improvement on current translation teaching practices repeat or repackage ideas developed decades ago by Russian and Bulgarian translatologists. The paper argues that there is no special need for artificially implanting or isolating an "intercultural communication" module in translation teaching, as translation is itself a primary form of international and, therefore, intercultural communication, and the best practices of its teaching, at least in the leading translator/interpreter schools of Russia, have incorporated the cultural component in harmony with other essential translation competences for at least half a century.

Keywords: intercultural communication, intercultural competence, translation, European project, teaching materials

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How Intercultural Communication Came to Reign

Up until about 20 years ago, translation and interpreting in Russia had been taught as such, pure and simple, with "no artificial colorings added." There seemed to be nothing wrong with it: the professional standard of the interpreters and translators trained by Russia's (and, earlier, the Soviet Union's) leading language schools, such as the Maurice Thorez Foreign Languages Institute or the Military University, was generally not only up to the mark, but often far above it.

Then, however, came a revelation: it turned out, according to education officials and some academics, that what aspiring translators were missing was the teaching of "intercultural communication skills." In July 1996, the Russian Ministry of Higher and Professional Education issued Directive 1309 "On Supplementing and Partially Amending the Classification of Areas and Specialties of Higher Professional Education." The directive replaced the university speciality 'Foreign Languages' with 'Linguistics and Intercultural Communication.'

The decision had never been offered for discussion to higher education professionals. As Professor Svetlana Ter-Minasova, a leading exponent of intercultural communication and the author of the textbook 'Language and Intercultural Communication', wrote in its preface, the change was a surprise to just about everyone. She wrote:

> 'Following the publication of this directive, Moscow State University's Department of Foreign Languages was inundated with letters, faxes and e-mails. Anxious colleagues from all over this country, still a vast one [after the collapse of the Soviet Union], came to visit, all to ask the same questions: What is intercultural communication? Where do we get the information? Are educational texts available?' (Ter-Minasova 2000, p. 3).

Term Under Scrutiny

What *is* intercultural communication? It may now be too late to question the term, but isn't communication (if understood as the transfer of information) always interpersonal, i.e. taking place between individuals or, at most, between groups of *people*, not cultures as such (which are highly generalized abstract inanimate concepts)? And if what is implied by "intercultural communication" boils down to communication between *representatives* of different cultures, should the cultural component be isolated

and singled out from all others—linguistic, logical, historical, geographical, ideological, social, generational, behavioural, psychological, stylistic, aesthetic, and so on—for purposes of translation teaching? After all, people never represent cultures alone; they also represent families, generations, age and gender groups, occupations, educational backgrounds, interests, social strata and many other things.

The translator's task is to facilitate the flow of information between communicants in its complex totality, based on an understanding of what pieces of information derivable from the source text are pragmatically relevant and must be carried across to the recipient for communication to be a success. The various aspects of the information put into the target text need to be carefully balanced in line with the writer's or speaker's intent and message, which need to be properly decoded by the translator. The science of translation and of teaching translation is exactly about that, and there seems to be no special need for the 'intercultural' label. Overemphasis on the 'intercultural' is both theoretically and practically unfounded.

By now, a number of textbooks and manuals on intercultural communication have been published, some of a broadly theoretical nature and others focusing on specific language combinations — mostly English-Russian, with one textbook on Russian-German intercultural communication, a joint effort by Russian and German scholars (Gruševickaja et al., 2003). We are aware that the interest in "intercultural communication" was not confined to Russia after it opened itself to other countries in the wake of the breakup of the Soviet Union, but was international in nature and took deep roots in Europe, perhaps as a side effect of the growing influx of guest workers and migrants, in addition to the accession of new countries with less familiar cultures to the European Union.

The Intercultural Mantra

Textbooks came forth, preceded and followed by large-scale programs, "curriculum frameworks" and pan-European projects. Let us take a look at one of them, a project entitled "Promoting Intercultural Competence in Translators" (PICT)[1]. In the

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[1] www.pictllp.eu

project's explanatory material, the words "intercultural competence" are repeated many times, but with no precise definition of their meaning.

PICT's so-called "Good Practice Report"[2] states that

"a majority of the EU Higher Education institutions surveyed as part of the PICT project supported the inclusion of Intercultural Competence as part of the curriculum for postgraduate students of Translation. *At the same time many of them said that Intercultural Competence was not always explicitly taught at present. In other cases, whether it was taught depended on the preferences of the staff involved*" (emphasis added).

It appears that there still are some translation teachers who have not so easily succumbed to the charm of the words "intercultural communication" and appear to have taken a more critical approach to it. Some of them may have taken a closer look at the Emperor's new "intercultural" clothes and found their fabric to be far less material than education officials were telling them.

However, the report contains a very strong recommendation, "that postgraduate Translation programmes explicitly incorporate intercultural competence whether this is in the form of a stand-alone module, whether it is integrated across a range of translation modules or whether it is via both."

This is reminiscent of a directive, both by nature of its language and because it offers little reasoning other than the practice of a majority of the institutions *surveyed* (which, technically, may not even be a majority of *all* educational institutions).

The remainder of the report's recommendations is based on equally unsubstantiated reasoning, which boils down to the repetition of words like *important, key* and *crucial*. (As a side remark, we cannot help quoting some specimens of bureaucratic officialese from the report under discussion: "The EU *is and remains* a *key-player in exercising leadership* and *promoting synchronization across policy levels*." That can definitely serve as a useful teaching material to show students how clichés can obscure the meaning of what is being said. The formula is capable of giving rise to the question: if the EU is not *the* leader, but only a 'key player in exercising leadership,' how solid are its recommendations?).

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[2] www.pictllp.eu/download/Good_Practice_Report.pdf

Let us now look at the actual teaching materials PICT is offering[3].

Proposed Exercises

The plan for a session intended to introduce "**some basic intercultural terms**" suggests that "students write definitions of culture, then compare and discuss definitions in pairs." This should be followed by a "brainstorming" session, during which they write 'definitions' of nationalities on their own, then compare them in pairs and identify the underlying overgeneralisations and stereotypes and disprove them."

One wonders how this is relevant to teaching translation. The idea that stereotypes are not universally true and that one should not be guided by them is something university students (and especially postgraduates, for whom the study plan is primarily intended) are supposed to have learned in secondary school. On the other hand, such stereotypes sometimes underlie the texts to be translated; if relevant for the correct understanding and interpretation of those texts, they cannot be dismissed and have to be rendered in translation. It is up to the translator, therefore, to decide on the degree of their relevance for the target text, and that decision will not be based on any definition of culture, but on context/situation analysis comprising a multitude of factors specific to the text at hand and to the circumstances and actors of communication.

Let us turn to a more practice-oriented part of the PICT paper, session 4, "**Critical Incidents**." This session "is designed to raise students' awareness and sensitivity to potential intercultural clashes and ability to see intercultural situations in the eyes of the other and to negotiate successful ways of dealing with culture bumps."

It is true that in their professional activities translators, and especially interpreters, sometimes have to find ways of dealing with 'bumps,' whether cultural or other. We looked for an example of such a 'bump' in PICT and found the following:

> "Tanja, a young translation student from rural Finland, was visiting London for the first time. She had just bought a ticket to the underground but had never used the gates (or any underground) before. When she tried to insert her single fare ticket to the intended slot, the machine refused to accept it. This happened repeatedly, and Tanja got more and more anxious and aware of the queue behind her. Finally, in desperation, she cried for

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[3] www.pictllp.eu/en/teaching-material

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help. "How does this machine work?!", she shouted frantically. Everyone around her turned their gaze away and moved quickly to use the other gates."[4]

Here are the discussion points suggested by PICT:

"What is happening here? What kinds of issues seem to arise? Can we find explanations for them? What kinds of misunderstandings take place and why? Can you imagine yourself in the position of one of these participants? Who? Why? How would you feel?" (Ibid.)

The first question one is tempted to ask is—why is this incident called "intercultural"? If Tanja has never used the underground before, a similar incident could just as easily occur in the capital of her own country. Would such an incident have to be called *intracultural*? And what if she saw a microwave oven she had never seen before in the home of her cousin and didn't know how to use it—would it also be a 'cultural' incident of some sort? In any event, whether labelled as cultural, technological or otherwise, the story has nothing to do with translation. The purpose it serves in postgraduate translation teaching is not clear. As university professors, we would consider this kind of student 'activity' as a pastime completely lost to the teaching of anything relevant to translation and good for a short relaxing intermission at best.

In the search of sections more pertinent to translation, the title of session 7, "**Translators' Intercultural Competence and Translatorial Action**," sounds more encouraging. Here is what the students are supposed to do:

"Browsing the web pages of the British translation agency Kwintessential to see what kinds of services they offer and searching for similar services in the home country. Are there many service providers? Do they also offer translation and/or interpreting? Did ideas emerge… that do not seem to be widely on offer yet? Presentations in groups… Each group selects one translatorial service that they think has innovative potential (preferably one they themselves brainstormed, but it may also be one they found while sourcing) and prepares a 5 minute presentation of it to the class, explaining what the service is and what kind of niche it fills in the markets."[5]

There seems to be nothing wrong (apart from company name placement) with encouraging students to look at translation as a business, but, if it is to be taken seriously, this requires a special — and much longer and more profound — course of training. Secondly, one wonders again why this should be regarded as part of the

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[4] http://www.pictllp.eu/download/en/teaching-material/4-PICT-teaching_Critical-incidents.pdf
[5] http://www.pictllp.eu/download/en/teaching-material/7_PICT-teaching_Translators-intercultural-competence-and-translatorial-action.pdf

concept of intercultural communication? Perhaps the authors of the project were influenced by entries from the "Culture Vulture" blog posted on the homepage of the agency they seem to advertise, such as "Idioms Across Europe: 25 Different Uses for the Color Yellow,"[6] citing idioms from various languages which contain the word meaning 'yellow.'

In our view, there is no special need to rebrand things like that as "intercultural": the study of idioms is called **phraseology** and has always been part of traditional language and translation classes.

Our search for reason and consistency proved no more fruitful in the case of session plan 11, "**Translating Face-to-Face Interaction**."[7] We have pointed out before that communication is an interpersonal process, but here, too, the planners have not succeeded in showing how to take proper account of its cultural aspect in interpretation teaching.

According to the session plan, the focus of this exercise "can be limited to FTAs (face threatening acts)" and the "tu-vous" distinction non-existent in English.

FTAs are mostly associated with a speaker's misunderstood intentions. Although this is clearly a communicative problem, it may be intercultural, intracultural or non-cultural at all: the key factor here is not culture, but the communicative function the utterance plays, in interaction with others factors. This is about meaning and understanding, and is the subject of a discipline called **pragmatics**. Translation theory and teaching have always given a lot of attention to the pragmatic aspects of text and utterance. Why reinvent and, most importantly, rename the wheel?

As for the "tu-vous" distinction, it is primarily **a grammatical and stylistic issue** and, though not devoid of a cultural dimension, the latter is not key to the treatment of the phenomenon. Like many other incongruences between the vocabularies and grammatical systems of the source and target languages, translators should not look upon this phenomenon as a problem per se, but only in the light of its contextual and

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[6] http://www.kwintessential.co.uk/read-our-blog/idioms-across-europe-25-different-uses-for-the-colour-yellow.html
[7] http://www.pictllp.eu/download/en/teaching-material/11_PICT-teaching_Translating-Face-to-Face-Interaction.pdf

situational relevance. As a matter of fact, the tu-vous difference is irrelevant to the translation of many, if not most, conversations and dialogs. We feel that the traditional approach to it, based on Vilen Komissarov's breakthrough theory of **levels of equivalence**, presented for the first time more than four decades ago (Komissarov 1973), can successfully deal with this issue without special resort to any "intercultural communication" exercises.

Old Ideas Repackaged

The PICT plan includes a session dedicated to **realia**, entitled 'Realia in Travel Brochures.' The following is a quote from the paragraph on suggested activities:

> "The teacher introduces the concept [of realia] as a possible instance of non-equivalence in translation and provides a few definitions for them. Examples of realia are sought out among the items listed on the blackboard. At this point, students are encouraged to consider these items from a certain target culture's point of view."[8]

The plan then sets forth "potential translation strategies for realia," such as direct transfer, calque, cultural adaptation, superordinate terms, explication, addition, and omission.

These *techniques* (incorrectly labelled as "strategies" in PICT), some just under different names, is what one can find in the chapter "Realia Rendering Techniques in Translation" from the book by Bulgarian scholars Sergei Vlakhov and Sider Florin (2006, 102–109), whose first edition appeared more than 35 years ago, in 1980. It should be added that the Bulgarian authors provide a much more detailed and consistent account of the possible techniques. In Russia (and, we believe, in Bulgaria), it has always been part of translation teaching programs and curricula.

It must be added that the above-listed translation techniques cannot be taught in isolation, but on the basis of a much broader and logically consistent concept of equivalence/non-equivalence.

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[8] http://www.pictllp.eu/download/en/teaching-material/9_PICT-teaching_Realia-in-travel-brochures.pdf

As stated in the preceding contribution to this journal, the PICT project was "aimed at allowing any university *teaching Translation to improve the ways in which it developed students' intercultural abilities*" (emphasis added). We simply do not see how a curtailed, downsized and oversimplified version of a time-tested theory and practice can be passed off as an innovative improvement.

Without going into a detailed analysis of other session plans in the project, let us just say that the rest of it has led us to similar conclusions. The least convincing was the part on the so-called "textual dimension," which boils down to **cookbook recipe analysis**. In this exercise, students are "asked to have a look at a dozen recipes of meat dishes (similar to the source text recipe given to the students at a later stage). They are advised to pay attention to the layout, order of ingredients needed and actual cooking instructions. In addition, students are asked to determine the linguistic features that are—or seem to be—typical of a recipe text.

It appears that the trendy term "textual dimension" is no more than a shiny wrapping for a number of time-tested terms and concepts: "style," "clichés" and "usage." Hardly an improvement either.

Core of Culture Missing in "Intercultural"

Different as various definitions of culture may be, no scholar would probably deny that the core of culture is constituted by literature and the arts. Ironically, there is hardly any trace of these areas of knowledge in the "intercultural competence" training plan, — in spite of the undeniable fact that familiarity with these and other creative activities of humankind is essential to the formation of a good translator/interpreter. Of course, if such familiarity is missing, no sixty-minute session can fill the gap. Only an extensive program combining instruction with independent student research can do the job, and this again is what the best translation schools have always offered to their students. As early as the 1950s, in-depth courses on the history, geography, literature, culture and politics of the countries where the foreign languages under study were spoken, running for several semesters, were mandatory for students of translation and interpreting at foreign languages institutes in Moscow and elsewhere in the Soviet Union.

We are definitely not saying that there is no room for improving the traditional translation teaching systems and practices. On the contrary, new developments to make them more efficient should be encouraged and welcomed. Can anyone, however, undertake to prove that the extremely superficial "intercultural competence" class outlines we have examined are really an improvement?

There is no question that the study and comparison of cultures may be of great value and use to language practitioners, in particular teachers and translators/interpreters. It is less clear, however, whether the current state of 'intercultural' studies and texts available for use in teaching translation are of much practical value.

Many of the 'cultural' differences discussed in texts on intercultural communication properly belong to the study of languages, rather than cultures. Problems related to equivalence/non-equivalence, 'translatability', *realia*, differences in colour schemes, etc. have been extensively studied and described in numerous books on translation theory by Soviet/Russian, French, German, Bulgarian and other scholars. However, to our knowledge, these books are not widely used in European "intercultural communication" projects, possibly because they are not written in English.

Diehard Stereotypes

While criticizing the weaknesses of European projects, we cannot bypass the fact that current Russian literature on "intercultural communication" is far from offering anything more relevant to the teaching of translation. Much like their West European counterparts, Russian scholars of the subject (few of them being professional translators) reveal a tendency toward blowing the 'intercultural' dimension out of proportion and toward making grossly inaccurate generalizations.

Some textbooks published in Russia concentrate on cultural stereotypes as reflected in jokes, proverbs, anecdotes, manners, etc. Unlike the PICT project, which seems to seek to disprove them, one is often left with the impression that some Russian authors are fascinated with those stereotypes. Many of their conclusions and generalizations are extremely debatable and have little or nothing to do with real-life problems encountered by practicing translators/interpreters.

As an example, we regard as highly questionable attempts to include in the didactic material discussion of 'language and ideology' (as is, incidentally, the case with PICT Project's plan for session 1, "The Role of Culture and Ideology in Translating Political Texts"). Professor Ter-Minasova devotes a whole section of her book on intercultural communication to the comparison of ideologies. The chapter "Russia and the West: Comparison of Ideologies" (Ter-Minasova 2000, 196–214) contains the speculative assertion that 'from the standpoint of ideology, American English and Soviet Russian are the closest of the variants of Russian and English' (Ter-Minasova 2000, p. 197). The author believes that this is borne out by 'open, ostentatious patriotism,' 'the cult of sacred objects and symbols,' and 'slogans, appeals, billboards, and social street advertising' (Ter-Minasova 2000, p. 200).

The textbook also contains a wide-ranging discussion of 'political correctness' with examples that are sometimes absurd or ludicrous, rather than pointing to specific difficulties that translators and interpreters may encounter in rendering 'politically correct' terms and expressions in texts of different genres.

Conclusion

We believe that success in the practical work of translators is achieved through good command of the languages, mastery of translation skills, and knowledge of the main areas of culture, such as the history, geography, arts, literature, political systems and traditions of particular countries. Students need to study all those subjects in their own right, rather than devote their time to a miscellany of 'intercultural' trivia.

The pragmatic aspect, i.e. assumptions about what and how much the recipient of the translation knows about the subject discussed in the act of communication, is also of great importance. It has been shown by Edward T. Hall (1976) that in certain cultures people tend to assume that their interlocutors must know 'a lot' ('high-context cultures', e.g. Arabic, Slavic) while in others ('low-context cultures', e.g. Scandinavian, British) the assumption is that the interlocutor has little prior knowledge and needs more 'explanation.' Such knowledge may be useful particularly for interpreters and calls for competent exercise of logic and judgment, which mostly comes with practice.

Most of the mistakes made by students are not the result of inadequate "intercultural competence" but rather of insufficient command of languages and translation techniques, often combined with limited general knowledge and interests and poor familiarity with fundamentals of most diverse branches of learning.

There is no special need to implant "intercultural communication" in translation teaching: translation is a primary form of international and, therefore, intercultural communication, so translation competence is intercultural communication competence. Comparative cultural insights are so organic to the teaching of translation that we do not believe they can or should be taught in isolated 'modules.' This should be evident to those who do not understand translation as mere substitution of words from the target language for those of the source text, and we would like to hope that no serious scholar shares such a simplistic view.

Finally, let us guess what happened with Tanja from the backwoods of Finland after she had that unfortunate mishap with the gate machine in the London underground. Could it be that she went home and started writing a book on the inclusion of intercultural competence modules in the teaching of translation?

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COHERENCE: IMPLICATIONS FOR TEACHING WRITING

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Abstract

The paper presents the results of a study consisting of three text-based analyses of groups of student argumentative essays written on the same topic. The aim was to identify text-based features of coherence in L1 and L2. The analyses were carried out on essays written by first and third year undergraduates at the Department of English Language and Literature, Faculty of Philology "Blazhe Koneski" at the Ss. "Cyril and Methodius" University in Skopje, Republic of Macedonia who wrote in their first language Macedonian, L1, and in English as a foreign language, L2. The goal was to recognise the importance of discourse organisation in academic writing in L1, and to examine factors which may affect second language learners' competence in the organisation of written discourse in English as a foreign language, L2. The paper points out the differences in the rhetorical models in Macedonian and English written discourse and how these differences may have an impact on writing assessment and the teaching of writing at university level.

Keywords: Coherence, organizational patterns, topical structure analysis, rhetorical models, teaching writing

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Writing is embedded in culture and since there are differences from one culture to another, there are differences as to the accepted or preferred rhetorical norms and conventions from one culture to another, from one written discourse to another.

Successful writing does not just mean adhering to the rules of grammar and vocabulary. It means following a whole range of other written discourse norms or conventions. Students should be taught strategies to improve their writing in line with English speaking academic discourse conventions. Students need to be sensitized to the differing organizational patterns and discourse styles and how they affect communication. Writing instruction should prepare students to take internationally recognized language tests, and to enable students to develop competence in argumentation, persuasion and critical thinking.

Text analysis research has shown that clear higher-order rhetorical structure with appropriate transitions or discourse markers aids the reader in understanding the text. The implication is that we, as teachers and researchers should aim to train students to use top-level rhetorical strategies/models in order to improve their writing quality (Connor & Schneider, 1990). Both researchers and teachers insist that if the linguistic features of effective texts can be identified, they can be taught to students (ibid.). Important cohesion analyses based on sentence-level features and inter-sentential relations, drawing on the work of Halliday and Hassan (1976) have not been able to describe important coherence relations on the level of whole discourse (Connor, 1984b; Evensen, 1990; Wikborg, 1985, 1987). L2 writing research has clearly demonstrated that a text may be cohesive but not coherent.

The present paper will report on results of three text-based analyses of groups of argumentative essays written on the same topic by first and third year undergraduates who wrote in Macedonian, L1, and in English, L2. The motivation for the research has been the need to be able to teach students how to write effectively, as well as to initiate contrastive and comparative research in writing between Macedonian and English. The focus of the research was on coherence, more precisely the study attempted to find out how the student writers achieve coherence in their writing in Macedonian and in English and whether systematic writing instruction at university level helps students focus on the discourse level of texts.

Defining *coherence*

Coherence is generally accepted as a *sine qua non* in written discourse (Bamberg, 1983:417); writing that does not achieve coherence will certainly fail to communicate the intended message to the reader. Knowledge of what constitutes coherence is particularly important in writing, since the concept of coherence is different in L1 and L2. Writing instruction has recognized that students have problems at the level of whole discourse, not just sentence level connectedness. On the other hand, students focus on sentence-level connectedness and understand coherence narrowly. In order to be able to help students develop coherence in their writing, it is essential that teachers have a thorough understanding of what makes a stretch of writing coherent. It is necessary to define coherence in broader terms, on the level of whole discourse (Lee, 2002).

- From a linguistic point of view, coherence can be said to be internal to the text – coherence is defined in terms of the formal properties of the text.
- The non-linguistic aspect, that is coherence as an internal feature of the reader – focuses on the role of the reader in creating coherence. Coherence is a characteristic of the mind, the intellect and this is what enables interpretation of the text. Coherence is not a feature of the text itself. Modern reading comprehension theories assert that text processing is an interaction between the reader and the text and that readers employ their knowledge of the world (content schemata) and knowledge of text structures (formal schemata) to make sense of a text (Carrell, 1987; Bamberg, 1983).

Whether coherence is regarded as text-based or reader-based, it is important that the writer, the text and the readers all interact in the construction of coherence.

Based on studies by Lee, (1998, 2002) and the literature review, coherence can be described as including the following features:

- Connectivity of the surface text with cohesive devices (Halliday & Hasan, 1976)
- An information structure which guides the reader through the text and contributes to the topical development of the text (Connor & Farmer,1990;

Firbas, 1986; Lautamatti, 1987); in other words how information is distributed (e.g. old before new) to contribute to topical development.

- Connectivity of the underlying content evidenced by relations between propositions. A proposition is an assertion. It is through the relationships between propositions that *global* coherence is established (Kintsch & van Dijk, 1978).

- Macrostructure with a characteristic pattern and shape appropriate to its communicative purpose and context (Hoey, 1983, 1991);

- Metadiscourse features as signalizers of coherence relations (Cheng & Steffensen, 1996; Crismore et al., 1993); This includes, logical connectors, sequencers, hedges (Lee, 2002).

As shown earlier, knowledge structures play an important role in the construction of coherence, reader-based features such as *purpose, audience* and *context* should be taken into account in the execution of the research and also in teaching (Lee, 1998).

Rhetorical models for organizing information in argumentative essays in Macedonian and English

According to findings of contrastive research in other languages, namely, Bulgarian, German and English (Clyne, 1987; Dimitrova-Gjuzeleva, 2001;), as well as based on the descriptions of organizational and compositional structure of written discourse by Macedonian scholars (Minova-Gjurkova, 2003; Pandev, 2004; Duchevska, 2005), we could summarize prominent differences in the rhetorical models of argumentative writing both in Macedonian and English. These organizational patterns or rhetorical models are used by the authors in the process of composing and writing argumentative essays in English and in Macedonian. Important research in this contrastive domain was carried out in the Bulgarian language by Svetlana Dimitrova-Gjuzeleva. Due to the linguistic and cultural similarity of the Macedonian language with Bulgarian, the research results obtained for the Bulgarian written conventions were used to analyze and summarize the characteristics of the norms and conventions of written discourse in Macedonian. These discourse patterns were then contrasted with Anglo-American rhetorical conventions. The following features were obtained:

- Argumentative as well as expository writing in the Anglo-American writing norms consists of formulating a thesis statement and elaboration which should be elicited from the topic of the composition which is already conceived to enable such processing. The writer's purpose is indicated at the very beginning of the essay in the introduction. In contrast, the Macedonian patterns of organizing the flow of ideas allow the writer more freedom, including digressions from the main topic, since the latter is regarded as a stimulus for free expression (cf. Dimitrova-Gjuzeleva, 2001).

- Relevance is considered to be a key component of 'good', acceptable writing and is the most important 'virtue' (Clyne, 1987:74) in English written discourse;

- Each paragraph begins with a topic sentence and ends with a transition leading on to the next paragraph, so that linear progression is achieved. If facts, or new ideas are introduced which are not relevant, and do not contribute to the overall unity of the text, then these digressions are not tolerated and are unacceptable. Conversely, the Macedonian style of writing is characterized by unclear division of paragraphs and free compositional structure (cf. Dimitrova-Gjuzeleva, 2001).

- Coherence is explicit and the text is audience friendly, audience oriented. The writer/author has a high level of awareness of reader expectations regarding the discourse. Contrary to this, the Macedonian model relies on the intelligent reader demanding wide knowledge from the reader since s/he has to 'decode' the underlying messages 'encoded' by the author of the text. Coherence is implicit and associative (ibid.);

- In accordance with the English written discourse conventions, the argumentative writing belongs to the genre of academic discourse, demanding clear, relevant arguments and a clear structure. In contrast, in the Macedonian language, argumentative writing is classified as belonging to the genre of journalistic prose, the main features of which are complex, individualistic thoughts, creative expression and elegant style (ibid.);

According to Dimitrova-Gjuzeleva, the above contrastive analysis of argumentative written discourse as a genre in the Bulgarian (respectively, Macedonian) language and in English, simply confirms the intuitive reflections of teachers of writing that there are

serious differences as to what constitutes a 'well' written essay in the understanding of native speakers of the two languages (Dimitrova-Gjuzeleva, 2001). It could be safely said that Macedonian students who study writing in English encounter problems in the domain of the rhetorical organization of their written products, due to the interference, and to a certain extent, negative transfer of mother tongue writing norms.

The study

The classroom study involved three text-based analyses of groups of argumentative essays written on the same topic in order to identify text-based features of coherence, as well as to distinguish between groups of varying degrees of writing proficiency. The aim was to recognize the importance of discourse organization in academic writing and most importantly, to examine factors which may affect second language learners' competence in the organization of written discourse in English as a foreign language.

The analyses were carried out on compositions written by first and third year undergraduates at the Department of English Language and Literature, Faculty of Philology "Blazhe Koneski" – Skopje, Ss. Cyril & Methodius University, majoring in English who wrote both in their first language, Macedonian, L1 and in English as a foreign language, L2. The topic was: ... *More severe punishments and more prisons will reduce crime. Do you agree with this statement?* All three analyses focused on coherence, i.e. attempting to identify unity and logical connectivity of the written compositions, but each analysis concentrated on a different aspect of coherence. The first analysis made comparisons of 60 (30 written in L1 and 30 written in L2) compositions in terms of organizational patterns, organization scores and overall quality. Based on empirical studies carried out by Sasaki & Hirose (2001), Connor & Schneider, (1990), similarities and differences regarding the choice of organizational structure in argumentative student essays written in their mother tongue, Macedonian L1, with argumentative essays written in English L2 by the same students were investigated. It focused on the rhetorical structure of the whole text, the position of the *main idea*, type of organizational structure: *deductive or inductive* and the presence or lack of a *summary/conclusion*. The types of organizational patterns were coded with numerical

values to enable statistical processing. The compositions were also graded by two independent raters.

The second analysis investigated in what way first year and third year undergraduates logically connect ideas. To this effect, research carried out by Witte (1983b), Connor & Schneider (1990) was replicated using topical structure analysis on three groups of compositions (total of 90 compositions written by first and third year undergraduates) based on Lautamatti's taxonomy (1987) which reveals the internal topical structure through the repetition of key words and phrases. This type of text analysis follows the flow of information structure of the text, and as such, offers an overall model of coherence for the written composition. Lautamatti's, model is based on the Prague linguistic school and concentrates on the semantic ties between the topics of sentences and their relationship with the main, discourse topic. The progression of subtopics is called topical progression. Sequences of sentences were examined by looking at the sentence topics and how these topics work through the text to progressively build meaning. Based on previous research (Connor & Farmer, 1990; Connor & Schneider, 1990; Witte, 1983b) three progression types have been identified:

- *Parallel progression* – the subtopics of several sentences remain the same (the subtopic in S1, S2, S3...is the same). A parallel topic is commonly a repetition, a pronominalized form, or a synonym of the preceding topic (Connor & Farmer, 1990).

- *Sequential progression* – the comment (the new information) or *rheme* in the sentence becomes the *topic* (*given* information, or *old*) in the following sentence. Comment of S1 = topic of S2). A sequential topic is different from the immediately preceding topic. Witte (1983b) associated a greater proportion of sequential topics in lower rated essays with less coherent writing. The introduction of too many new sentence topics may obscure the discourse topic of the essay, or result in fragmented and not adequately developed writing (Connor & Schneider, 1990).

- *Extended parallel progression* – the topic is repeated after several sequential progressions.

In relation to the criteria for coding the topics in the essays, Bardovi-Harlig's notions of *topic* and *focus* was used. The topic was identified, which may or may not be the same as the grammatical subject of the sentence. Namely,

Topic:

What the author is writing about. It is context dependent; it may be given information and is probably definite (Bardovi-Harlig, 1990).

*Focus***:**

Rest of the sentence that provides new information, part of the sentence which most advances communication, context-independent and may be indefinite (Bardovi-Harlig, 1990).

Following are sample passages showing types of progressions and coherence diagrams:

Parallel progression

Chocolates *are a national craving. (2) Records show that* they *are sold in huge quantities. (3)* Designer chocolates *often sell for nearly $30/lb. (4) It is obvious that* these candies *are America's number one choice.*

Chocolates
they
Designer chocolates
these candies

Sequential progression

Computer interviews *are used by market researchers to assess product demand. (2) Using these, many* different products *are analyzed. (3) For example, people may be asked about* detergents*.*

1. Computer interviews
2. products
3. detergents

Extended parallel progression

(1) Body language *varies from culture to culture. (2) To say 'yes',* Americans *nod their heads up and down. (3)* Japanese and Italians *use the same nod to say no. (4)* Body language *is an important skill for international managers.*

Finally, the third analysis focused on investigating the important role that discourse markers have in pointing towards coherence of the text. The aim of the last

analysis was to determine the frequency of usage of certain discourse markers, as well as to attempt to define and classify these discourse markers based on their functions in the corpus of written compositions.

Results

The results of the first analysis of choice of organizational patterns revealed that there were more similarities than differences in the argumentative compositions written in L1 and L2. The highest scoring essays used the inductive organizational pattern (33% of the essays written in English, and 16% in the essays written in Macedonian), which could mean that leaving the main idea at the end of the essay, in the conclusion, is valued in Macedonian writing and is allotted a greater number of points. Of course, the results clearly demonstrated that the choice of organizational pattern is not the only factor that contributes to the overall quality of the written product. Coherence on the level of whole discourse plays an important role, connectedness between paragraphs, relevance of ideas and the appropriate use of discourse markers. The majority of students (50% of the essays written in Macedonian, and 46.67% of the English essays) used the deductive organization. More precisely, they treated the essay topic as if it were a question that had to be answered. They stated their opinion and main idea at the beginning of the essay. The discourse features of the compositions consisted of general, neutral declarations that simply gave a response to the "for" or "against" question. There was no attempt at taking up a stance, defending one's position and persuading the reader. The compositions written in L1 had greater variety regarding the use of organizational patterns, most certainly due to the spontaneity of writing in L1. Also, the level of literacy in L1 had exerted influence. The students had not yet developed a sufficient level of competence in L1 regarding the discourse organization of their compositions in order to surpass their level of organizational competence in L2.

Regarding the results of the second analysis, the use of progression types revealed that sequential progressions abound in the first year L2 compositions, resulting in low-quality essays without much topical depth. Mann-Whitney (Wilcoxon) test confirmed differences between the first year L2 compositions, where only 21,43% used over 5 parallel progression, whereas 53% of the third year group used 5 or more parallel

progressions resulting in better quality essays without frequent diversions from the main topic. The better quality essays by the third year group were to be expected, since the students had already had five semesters of systematic writing instruction.

The results of the third analysis which focused on calculating the frequency of discourse markers as signals of coherence relations, clearly demonstrated that discourse markers were not used as often as they should have been. Thus, the analyzed corpus of compositions revealed insufficiently signalized relations both between sentences, and on the level of the whole discourse which resulted in a high level of implicitness. This in turn, rendered the written composition less comprehensible to the reader. In addition, the low frequency of causal discourse markers denoted that the quality of argumentation was not up to level. (Georgievska-Sarzhoska, 2010)

Even though text-based analyses have their limitations, the present study attempted to describe student writing by going beyond the sentence to the discourse level.

Implications of the study for the teaching and assessment of writing

Due to the differences in the rhetorical models for organizing information in English and Macedonian, some implications can be drawn as to what should be given emphasis in teaching writing and in the assessment of writing competence.

Writing instruction should include sessions of teaching explicitly the basic characteristics and aspects of coherence in the English language as well as in Macedonian. This means teaching coherence creating devices based on the features of what constitutes coherence described above. Instructors could use specific comments when giving feedback to the students, such as: under use of meta-discourse features, inappropriate use of discourse markers. Students can self-edit and review their peers' performance. Coherence need not be an abstract theory that is remote from practice. It can be a concrete concept that can be described, taught and learnt in the classroom (Lee, 2002).

Bearing in mind that the study carried out analyses on argumentative essays, the results clearly demonstrate the need for devising an appropriate method of assessment of essays at a more advanced level of linguistic and writing competence. This new analytical model of assessment would take into account and identify the elements of

persuasion, and argumentation (Dimitrova-Gjuzeleva, 2001). In other words, in addition to the linguistic, the rhetorical component in written discourse should be included in the assessment of the essay.

Due to the fact that there are differences in the understanding of the concept of coherence, as well as differences in the rhetorical models in Macedonian and English written discourse, there are also differences in the criteria for assessing essays between native English speakers and Macedonian teachers. More precisely, according to Anglo-American textual and rhetorical norms, the most important criteria for assessment of argumentative essays is sociolinguistic competence, in other words, explicit coherence and clear expression, conciseness and fulfilling reader expectations. This is followed by assessing the appropriateness of the overall organizational structure of the essay, including the correct choice of rhetorical norm (macrostructure) which should be in line with the purpose of the essay. These features are followed by evaluating the content, the intended message of the essay, the persuasive force it possesses together with the quality of argumentation (Dimitrova-Gjuzeleva, 2001). After these criteria have been fulfilled, the final stage of the assessment involves looking at the grammatical accuracy and lexical appropriacy of the essay (ibid.). Conversely, in the Macedonian assessment model, performed by Macedonian native speakers, the emphasis is on grammatical precision and vocabulary, followed by examining the organization and content, and finally discourse level competence is assessed (the logical flow of ideas, coherence at a deeper level of text)(ibid.).

Conclusion

As a result of the three analyses, we can conclude that coherence determines the semantic relations which enable the understanding of a certain text so that it might be adequately used. This entails that certain conditions have to be fulfilled in order for coherence to be realized. These are: the purpose the author wants to achieve, the expectations of the audience, conveying the intended message. The performed analyses in the study could be termed explorative, nevertheless they have shown that there are certain aspects of student writing which can be measured, or assessed, however some cannot. Focusing on improving the syntactical component will not result in better quality essays, neither will the narrow sentence level cohesive devices improve the

quality of the written text. Bearing this in mind, teaching writing should include explicit teaching of coherence creating elements and raise students' awareness of the need to focus on 'whole' texts that is on the level of discourse beyond the sentence level. Students have to be sensitized to the important role that the reader plays in creating coherence. The first module in the writing syllabus should consist of teaching the following aspects of coherence: *Purpose, audience and context of situation.* Coherence cannot be achieved without a clearly defined purpose. Teaching coherence creating devices could be carried out in two phases: the first section would include the macro-elements – purpose, audience and context, choice of macrostructure, followed by the second section consisting of teaching the micro-level elements – internal cohesion, sentence level connectedness and meta-discourse markers (Lee, 1998).

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TRUTH AND ILLUSION

IN TENNESSEE WILLIAMS' *A STREETCAR NAMED DESIRE*

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Abstract

The following paper discusses some of the motifs ubiquitous to Tennessee Williams' oeuvre, namely truth and illusion as they are presented in one of his most famous plays, A Streetcar Named Desire. The author endeavors to portray these motifs through an analysis of the characters' behavior and the subsequent, tragic consequences in order to reveal the humanness of Williams' characters who are just like the playwright himself, all marred by alcoholism, depression and loneliness.

Keywords: A Streetcar Named Desire, Blanche DuBois, truth, illusion, psychological breakdown

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Tennessee Williams' early success is largely based on the strength of his unforgettable female leads, such as the southern belles of *The Glass Menagerie* and *A Streetcar Named Desire*, who are strong, articulate and assertive, yet often tender and vulnerable (Hovis, 2003). Cruelly extracted from the only context that gives her life meaning, Blanche DuBois becomes a victim, while simultaneously fighting for survival, as the obsolete and old-fashioned values that she adheres to fade away. The brutality and harsh reality characterizing the social milieu of the 20th century do not allow for her gender consciousness to evolve, creating a final and tragic inability to distinguish the truth from illusions she exploits to provide refuge for herself.

The very beginning of the play mars Blanche as a scarlet-lettered woman, a recognizable and uninvited outcast, whose indiscrete sexual behavior distorts her image of a teacher as a "[custodian] of culture" (Bartlett & Cambor, 1974). She endeavors to maintain a mental equilibrium, pirouetting on a wire, balancing her own personal interpretations of masculinity and femininity, superiority and inferiority, supremacy and subordination. What is revealed about her, in scene seven of the play, is crucial information uttered by her sister: "… you've got to realize that Blanche and I grew up under very different circumstances than you did" (Williams, 2000, p. 209). It is exactly this crucial information about her belonging to a defunct social stratum of nobility that will be her downfall. She is portrayed as the epitome of a Southern belle, a social phenomenon rooted in the idea that women "might escape the rule of the patriarchy that the oppositions of white/black, master/slave, lady/whore, even male/female might collapse into an anarchic conflagration threatening to bring down the symbolic order" (Roberts, 1994, p. xii). Being instructed that her essential trait is her physical beauty, she finds herself lost in a state of perpetual panic about her fading looks. Needing a physical touch, yet conditioned by Southern Puritanism to control and subdue, preferably eradicate, her libidinal desires, her coquettishly prim mannerisms do not fool anyone into believing her virginal. Thus, it becomes evident that the only temporal stage where her haunting obsessions are victorious over reality is the past, which she desperately and unsuccessfully tries to hold on to.

Blanche was conditioned by a childhood of wealth, money and constant tending of her every whim. She was a Victorian model of the pure and chaste angel of the house, and her entire behavior exuded antebellum chivalry code, fortifying the already

ubiquitous and potent stereotype. Taught that "a cultivated woman, a woman of intelligence and breeding, can enrich a man's life – immeasurably" (Williams, 2000, p. 211), she perceives her sole purpose in life an almost legal commitment to courtship, girly romances and finally, marriage to a rich and always older, wealthy male member of the Southern gentry, and "if she was pretty and charming and thus could participate in the process of husband-getting, so much the better" (Seidel, 1985, p. 6).

This idea calls to attention the duplicity of Blanche's behavior with Mitch. Having been forced to adopt the socio-cultural role of asexual maternity, Blanche is aware that her time is ticking away. Tradition states that "the heyday of the belle is short-lived; from a debut at sixteen or seventeen to the threat of spinsterhood by nineteen, her career lasts for the few short years in between" (Seidel, 1985, pg. 61). Someone as complex and perceptive as Blanche would likely not be interested in someone as dull and simple as Mitch, at least not for long, and that even the game she is playing with him is a lie: she wants to marry him not because she loves him, but because she wants to secure her own future (Hovis, 2003). Her so called game of deception, willing and conscious, though naïve and calamitous only to herself, is merely the result of her upbringing. Thinking she would marry the first man she falls in love with and live a fairy tale life makes Blanche vulnerable to the harsh realities of life, which is why the Blanche who gets off the streetcar named Desire is not the same Blanche who lived and loved in Belle Reve. Stella explains this to Stanley perfectly: "You didn't know Blanche as a girl. Nobody, nobody was tender and trusting as she was. But people like you abused her, and forced her to change" (Williams, 2000, p. 136). Thus, Blanche changes by developing an outer self that serves to protect her inner self from scrutiny and judgment (Hovis, 2003). Her utter unwillingness to change is evident in her words to Stella:

> Well, Stella – you're going to reproach me, I know that you're bound to reproach me – but before you do – take into consideration – you left! I stayed and struggled! You came to New Orleans and looked out for yourself! I stayed at Belle Reve and tried to hold it together! I'm not meaning this in any reproachful way, but *all* the burden descended on *my* shoulders... you are the one that abandoned Belle Reve, not I! I stayed and fought for it, bled for it, almost died for it! (Williams, 2000, p. 126)

The days after the Civil War had created a mythical, legendary ideal of the Old South, which inspired awe with its abundance of opulence, social order and courteous

living, and Blanche is all too eager to join in. While enslaved African Americans saw the past for what it really was, the clanking chains, the Southern gentry produced sounds of clanking glasses, but this did not bother Blanche one bit. On the contrary, she enjoyed all the luxury of social pride and honor a genteel, plantation owning family could afford. This was her refuge, and the eventual deterioration of this image, the disappearance of this safe economic system her world was grounded in, had a profound effect on her psyche, equaled only to her painful experience of marriage.

Consequently, the repercussions of losing Belle Reve are devastating to Blanche. She finds herself in life situations she thought were far below her, while in fact, she merely follows in the footsteps of her ancestors, who lost their grand estate due to "grand fornications" (Williams, 2000, p. 173). While praised and revered for their gentility and refinement, her ancestors are revealed to have indulged in carnal pleasures. This inability to sustain two sides within herself, will eventually lead to a vivid illustration of her utilization of sex to obliterate her conscience. While Stella removes herself from the insalubrious surroundings and allows herself to be brought down to earth by Stanley, accepting her raw sexuality and exploring it with him, Blanche cannot consign to oblivion the manner in which she was raised, and continues to inhabit delusions, tirelessly waiting for her knight in shining armor to come and take her away.

While Stella's marriage unshackles and simultaneously redeems her, Blanche's first and only marital affair does the opposite. It plunges her into dark depths of self-denial, guilt, revulsion and antipathy, leading her to a sagittal path of nymphomania and prostitution. Her first rendezvous with a broken illusion transpires when she finds out that her beloved husband Allan, "this beautiful and talented young man," was in Stella's words, "a degenerate" (Williams, 2000, p. 198). Blanche refers to herself as being "unlucky," "deluded" and that there was something which might have pointed to the outcome of their tragic love story, "a nervousness, a softness and tenderness which wasn't like a man's, although he wasn't the least bit effeminate looking" (Williams, 2000, pg. 201). Like many other Williams' characters who come across other people that reveal occluded or ringent signs of homosexuality, Blanche feels repulsed, enraged and shows an utter lack of understanding for his sense of guilt. She feels betrayed by the person who was everything to her, spitting all of her venom in his face on the dance floor: "I know! I know! You disgust me!" (Williams, 2000, p. 203). Feeling pangs of

conscience and as if wearing the mark of Cain for the fact that "he'd stuck the revolver into his mouth, and fired" (Williams, 2000, p. 160), Blanche lives her life as a penance for this sin. Even though she did not directly pull the trigger, she was nonetheless, an integral part of the society which considered homosexuality an immoral deviation of the human existence, and thus, she was guilty. Only later does she come to realize that he came to her for help, for sympathy, but her constrictive upbringing could not allow for this. Thus, the Varsouviana polka plays in her mind, incessantly, a madman's song of the end of a life.

During the course of the play, Blanche continues to play the role of a Southern belle and hysterically holds on to it, regardless of the fact that she lost their estate Belle Reve and that she was forced to leave her job, on account of a certain indecency with her seventeen year old student. Despite all the immoral and decadent things she has done, she continues to carry herself with arrogance and ornamental poise, while in reality, she comes across as a hysterical, insensitive, and narcissistic individual, forcing her vision of herself on others by pathetic exhibitions of her flashy, but obviously cheap clothes. She does not act the way she feels like, but rather forces onto herself as well as others, this charade of lady-like behavior, demanding attention and affection from all those who surround her.

Simultaneously, she is absolutely petrified of losing beauty, becoming aged, unsightly, unwanted and unloved. She dexterously eludes telling anyone her true age, relying on the gentlemanly behavior of men not to dare ask a lady such a question. Old age brings her closer to death, decay, becoming insignificant and forgotten, which is in stark contrast to what she has been endeavoring to become all her life: the adored centre of attention. For the same reason, she also refuses to appear before Mitch in broad day light, emerging from the shadows only as a dim manifestation of a seductive silhouette. The faint lights and the contemptibly inexpensive red Chinese lantern she buys mirror her escape from veracity and her incapacity to acknowledge and cope with the true state of things. Light, a notion always closely intertwined with truth and exposure, has the same appositeness for Blanche: it threatens to expose her numerous deceptions. The sun and bright light during night divulge Blanche's true age, which is why she never takes walks with Mitch in broad daylight. Additionally, she does not turn on lights when they are inside, she lights candles under the false pretext that it allows them to behave as if they

were in a café in Paris. She can hide her true face in semi-darkness, but light reveals her for what she really is: an aging woman who desperately holds on to the last pieces of her artificial beauty. Furthermore, she takes numerous baths during the day, as if she wants to cleanse and purify herself from all the dirty things in her past, which she tries to forget and conceal from others. These baths refurnish her with a revitalizing pick-me-up, both physical and emotional, though only for the moment. As she herself will come to realize, profound purification does not come easily.

As even the best of pretenders tend to make a slip-up and expose themselves for who they truly are, the scene with her seducing the young boy, who brings the newspaper, affirms her as a hypocrite. She only proclaims herself chaste and morally righteous, because she is aware of the fact that it is the only way she could keep Mitch interested in her long enough for him to marry her. Nonetheless, not even this feeling of urgent desperation refrains her from returning to her old habits of trying to seduce minors. The lyrics of "It's Only a Paper Moon," the popular 1940s ballad Blanche sings while bathing, encapsulates Blanche's state of affairs with regard to Mitch. She sings, "It's a Barnum and Bailey world / Just as phony as it can be / But it wouldn't be make-believe / If you believed in me." Blanche's hope in a future with Mitch is recumbent on his believing her act - or in him taking her words for gospel staunchly enough to make the act reality. The song emulates the rosy glasses everyone tends to be in possession of during this infamous state of being in love. However, it also simultaneously foreshadows the fact that if a love is based on illusions, such as the case with Mitch and Blanche, the person deceived will very soon and very easily fall out of love, feeling ashamed for having been deceived by a bewitching liar.

Mitch is deficient in both formal manners and education, two things which would rate him very highly in Blanche's eyes, a fact that makes him an imperfect choice for her, but as it was previously mentioned, she herself acquiesces that she is not in the position to be finicky. Despite all their differences, they do have two fundamental things in common: agony of suffering and solitude. Blanche lost her husband and Mitch the girl who gave him the cigarette case with the poetic inscription: "And if God choose, I shall but love thee better – after death!" (Williams, 2000, p. 149). Both nursed their parents through lingering deaths and for both, this close encounter with loss had a profound influence on their psyche. In Mitch, it engendered sincerity and openness, while these

traits are nowhere to be found inside Blanche's thinking processes. She continues to be disingenuous, even with people who offer nothing but the truth to her, in an effort to mold reality into a suitable make-believe refuge from harm.

Likewise, Mitch represents a very common figure in Williams' plays, the character of the gentleman caller. Most of Williams' characters inhabit some kind of an illusion where the determining turn point must take place, after which their lives will become much better, as if by magic. Blanche wholeheartedly believes that she might start a new life with Mitch, merely because the alternative is deficiently repugnant for her, all the more so that she does not even dare enter this part of her psyche, which does not cling to the antebellum chivalry code. She has been taught that male companionship is a woman's means of survival in the face of social convention. The only social protection she can count on is that of marriage and family. Thus, she perceives Mitch as her last prospect of being socially and morally accepted, which is her imperative and self-imposed prerogative. Nevertheless, Blanche continues to paint a deceitful portrait of herself for Mitch, at the same time drowning her sorrows in alcohol. The more she drinks, the less she has to deal with her current, throbbingly painful situation, and it is clear that in order to resolve her present, she has to confront her sordid past. Thus, the Varsouviana polka, music which played when her young husband committed suicide, paired with the intoxicatingly effective powers of alcohol, deepens Blanche's descent into illusion and further away from reality.

As for her sisterly relations, she would never be able to forgive Stella for marrying Stanley, whom she considers to be brute, animalistic and socially bellow her, and whose main amusements are gambling, bowling, sex, and drinking. Stanley, whose family comes from Poland, emerges as the new, heterogeneous America which belongs to new Americans who lack refinement, education and spirituality, to which Blanche does not belong, because she is a relic from an outdated, dysfunctional social hierarchy. This enduring, antagonistic relationship between Blanche and her arch nemesis Stanley epitomizes the struggle between appearances and reality, between what is real and what certain characters want to perceive as real. From the moment Blanche walks into their house, Stanley is able to see right through her. He is not dazzled by her cheap, showy clothes and neither is he sympathetic towards her after hearing the tragic story of Blanche's short marriage from Stella. He perceives Blanche as someone who survives

by thinking up ways to get money from men and he fears Stella and himself were swindled by Blanche, who spent their, actually only Stella's, part of the inheritance. Thus, he employs all his efforts to expose Blanche for what she really is.

He is one of Williams' atypical characters, who are secure in their own skin and who feels completely satisfied living in his household, in which he is the king. He himself says so in the play: "Be comfortable is my motto" (Williams, 2000, p. 129). He is a primitive pagan who sees nothing wrong in his way of life and who feels perfectly at home in the Elysian Fields, the name given to the ancient Greek version of the afterlife. Stanley lives a perfect life, Hades with a conquered Persephone, in harmony with who he is and what he expects others, especially women, to do for him. He has no issues with his animalistic outbursts and considers his home a haven, where he is free to be the jungle king. Unlike Blanche, he does not suppress any part of his persona, allowing for his sexuality and vitality to be always at the top. He harbors no concocted illusions and with him, the cards are always on the table, opened. This is why Stanley does not believe a word Blanche says; her helplessly flirtatious persona is wasting its charm on him. He decides to conduct an investigation of his own, and confront Blanche about Shaw, which proves to be the first exposé of Blanche's dirty past. Up to this point, the reader is all too eager to believe Blanche's story, but this is when her fabricated account begins to crumble, as she offers very little effort in endeavoring to conceal her knowing who Shaw is. Naturally, Stanley immediately informs his poker and bowling buddy, Mitch, thus tearing to pieces Blanche's last chance of happiness and a normal life.

Consequently, Mitch appears before Blanche completely heartbroken and drunk, and his turning on the light symbolizes his exposure of her true intentions and of her personage, while destroying the image she created of herself. Darkness was her ally in her battle for Mitch's affection; it gave her the freedom to describe things as they ought to be and not as they are. She herself tells Mitch on one occasion that she prefers magic to reality. Now, the truth is out and Blanche, in broad daylight, is left to her own devices. Mitch manages to break Blanche's illusions and from this point on, she is doomed to descend into madness.

It seems that Blanche's sexual duplicity and romantic delusions have been the source of her fall. Yet Blanche is also the victim of social circumstances. Having been

born in a privileged position of high society, what was required of her, unobjectionably, was a complete suppression of desire, while her sense of wealth and status were allowed to roam free. All of this led to the anger of new Americans who did not consider this social landscape a fair one. Just as they were dissatisfied, so is Stanley, and he transforms Blanche into his victim, by disclosing the details of her sordid past, thus contributing directly to her tragic fate.

But Stanley's cruelty toward an already too fragile and psychologically unstable Blanche does not end here. What he does next completely shatters Blanche's weak persona and sends her to the point of no return: "We've had this date with each other from the beginning" (Williams, 2000, p. 219). In order to show his physical and psychological supremacy over her, he violently rapes her. This rape also denotes the final and ultimate demolition of the Southern genteel fantasy world, represented by the psychologically broken Blanche, by the cruel but energetic present, represented by Stanley. He brings out the animalistic and devouring New South in which there is no room for fairy tales, knights in shining armor or romanticism. The present is the time of animal instinct and common sense, where Stanley has demonstrated the supremacy of primitivism over civilization, of male over female, of physical over the psychological.

From this point on, Blanche completely shuts herself in her own imaginary world, forever waiting for the perfect husband – Shep Huntley. He represents the last shred of an already dead code of conduct, the chivalric gentleman. He is her final fantasy, the one which she will continue to hold on to, even in her insanity. For her, he is Godot, the one who has all the answers, and if she is only patient enough, he will come and reveal all that is needed for happiness and serenity. Unfortunately, the only gentleman caller who finally does come for her is the doctor, leading her away to the asylum. He is a poor substitute for the perfect man she has been waiting for, but at least he has arrived. He is neither the down-to-earth Mitch, nor the dream beau Shep Huntley. He is reality, knocking on the door of her house, ready to tear it down at any minute. Blanche's dependence on the kindness of strangers rather than on herself is the pivotal reason she has been bruised so frequently in life. She pours out her heart to Mitch on one occasion: "Thank you for being so kind! I need kindness now" (Williams, 2000, p. 264). The poor, understandably delusional Blanche still does not comprehend the gravity of her past situation; that the idea of the kindness of strangers she so

desperately believes in is far from the truth. Strangers have not been kind to her unless she had something to offer which was worth their time. And, it usually was, hidden in the murky rooms of the Tarantula Arms. Consequently, the strangers of the past and the present are not what she hopes them to be. There are no chivalric knights and gentlemen who will come to rescue her from the mud she was pushed in, by her own promiscuous behavior.

Although Williams adopts the characters of Stanley and Blanche to represent polar extremes on the spectrum of reality and truth, he uses the character of Stella to depict the midpoint of these two modes of existence. Stella, like the great majority of people, is realistic about certain circumstances and events in her life, and self-deluded about others. For instance, she is comfortable in acknowledging the commonness of her husband and the shabbiness of her domestic surroundings, simply because of the passion the two of them have in their marriage: "But there are things that happen between a man and a woman in the dark – that sort of make everything else seem – unimportant" (Williams, 2000, p. 162). She has found the well out of which she extracts nourishment for her sexual desires, while Blanche's life is devoid of this crucial sustenance.

However, despite all the help she intends to offer her sister, Stella does have a line she will not cross. Either consciously or subconsciously, she is unable as well as unwilling to admit the possibility of rape taking place, even more that her husband was the perpetrator. She relentlessly continues to consider it a figment of Blanche's already distraught psyche, as she witnesses the tragic end of a life. Blanche, on the other hand, with her retreat into hysteria and madness, as she refuses to acknowledge anyone but the gallant doctor who is to take her away, is actually offering Stella the easy way out, by allowing her the privilege of not facing the truth of her husband's deed. This way, Blanche's inability to speak for herself on this matter, creates a protective matrix around Stella, tolerating yet another instance of self-delusion. Thus, Williams concocts these two differentiating filial characters, with Stella as the mediator between Stanley's animalistic, cruel and brutal reality and the romantic devices and plots Blanche utilizes in handling her day to day problems. In the end, due to her sister's descent into madness, Stella can continue with her life as before. If nothing else, Blanche has done at least one good deed.

Consequently, at the end of the play, Blanche completely loses herself in her own personal fantasies, and is finally able to find sanctuary from life's cruel blows that she did not know how to handle. Her insanity emerges, just like the one of the unnamed narrator in Charlotte Perkins Gilman's "The Yellow Wallpaper," where both she and Blanche find no other solution, no other escape than retreating fully into oneself, leaving the objective, demanding, judgmental world behind and closing the door forever. Ironically, both heroines cannot express themselves and cannot live in the world they were born. Their only means of escape is to flee mentally into a private fantasy of their own choice. It is important to note, however, that Blanche's deception of those around her is not perpetrated out of malice and cruelty, out of an inhumane desire to hurt and deceive others; rather it is a heart-rendering depiction of a person unable to cope with social and temporal changes, of a pathetic and heart-broken retreat to a romantic time when she was beautiful and for that, loved. To live in illusions means to live in pain. One cannot fully retreat into illusion without completely descending into madness, and sometimes, like in Blanche's case, the reality is overly harsh and unforgiving, while only illusion provides a soothing and sheltered experience.

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DOCTORAL SECTION

PATTERNS OF CREATING SUSPENSE IN STEPHEN KING'S *THE SHINING*

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Abstract

The article focuses on the ways of creating suspense in Stephen King's novel *The Shining*. Its main purpose is to explore the basic suspense motifs in the book and establish some general patterns of their development and distribution throughout the novel. After providing a theoretical definition of what suspense is, the paper sets to explore the ways it is achieved in the novel. A toolkit is adopted from narrative theory, in order to analyze the ways of building suspense in terms of narration. The study shows that the suspenseful motifs in *The Shining* can be divided into three groups according to their operation in the text: *gradually developed suspense motifs, climactic suspense motifs,* and *mini episodes of suspense.*

Keywords: suspense, suspense motifs, Stephen King, *The Shining*

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According to Alfred Hitchcock suspense is "the most powerful means of holding onto the viewer's attention" (Truffaut, 1983, p. 72). If this is valid, then it might be claimed that the careful manipulation of suspense structures is one of the strategies that can make a narrative interesting. Despite the fact that Stephen King is an author who is famous for his talent for creating tension, there are few extensive studies on how suspense functions in his novels. The objective of the current research is to explore the basic patterns of suspense building in King's bestselling novel *The Shining*. By isolating the main suspense motifs and analyzing their structure, an attempt will be made at classifying them, which will offer a glimpse at the author's narrative techniques of building suspense.

The Shining is a typical ghost story about a family of three that decides to spend the winter in a deserted mountain hotel for financial reasons and to resolve a family crisis. After a series of wrong moves Jack Torrance, a former alcoholic, accepts the job as a caretaker at the Overlook Hotel in an attempt at earning some money and reuniting his family.

The story unfolds as strange things begin to happen to the Torrances while they are isolated from society. Moving hedges, sounds beyond explanation, strange dreams, and eventually ghosts' appearances are just part of the horrific experiences the family goes through at this haunted place and gradually it becomes clear that the hotel is trying to possess them. Jack resumes his drinking habits, (although the Overlook is free of alcohol!) and starts acting like a madman who wants to kill his family.

Following a series of terrifying experiences, Danny, the Torrances' five-year-old son, who possesses the supernatural talent called *the shining,* manages to call telepathically Dick Halloran, the African-American cook of the hotel, who comes to save them. After a ruthless pursuit, Danny, his mother and Halloran survive, but Jack dies as the hotel explodes because he has forgotten to check the press of the boiler (something he was supposed to do regularly).

The metamorphosis of good into evil, of protagonist into antagonist, and the ruin of family bonds during life in isolation are among the basic themes discovered in the novel, and even though it was published more than thirty years ago, in 1977, its high

rating on Goodreads and the appearance of its sequel called *Doctor Sleep* in 2013 prove that the readers' interest to the narrative has not waned.

The critical discussion of the novel is mainly preoccupied with the exploration of the characters and the social issues it addresses. As the book holds a very strong autobiographical element connected with the character of Jack Torrance and his problems with alcohol addiction, his transformation is at the core of many of the studies devoted to the book. Jack turns out to be the loser on various fields of life: as a father (he harms his child); as a husband (his wife doubts him because of his previous failures and alcohol addiction); as a teacher (he is fired because he physically abuses a student); as a writer (he experiences a writer's block). Edwin Casebeer (1996) suggests that "...the alcoholic Torrance (...) is the monster." (p. 51).

This inadequacy of the white male in the novel is seen by some critics as reflecting problems of the American society, as a whole. For Tony Magistrale (2010) the text might be read as a critique on capitalism and class division in the Reagan historical period: "It is more accurate to say that the two forces—capitalism and supernatural evil—create a complementary nexus where the ghosts on board still represent the design and power of wealth and privilege" (p. 95).

Other scholars consider this inadequacy of the individual resulting into an inadequately functioning family. According to Erica Joan Dymond (2015), with *The Shining* " ... King offers his most objective and a family-centered work to date" (p. 124). The family is represented as a vulnerable unit that is easily destroyed by personal weaknesses and society flaws. For Casebeer (1996) *The Shining* dramatizes "the point that the pathological individual is a symptom of the pathological family and that both must undergo treatment" (p. 50).

Another aspect of the novel which is in the focus of literary discussion is the character of the child – Danny. According to Sharon Russell the book centers primarily on the exploration of the nature of evil and its attack on childhood innocence and other critics, like Reino and Casebeer, set to explore the duality of Danny Torrance, who "is already two people: a child and an adult" (Reino, 1988, p. 36). Tony Magistrale (2010) goes as far as calling the novel "a scathing critique of patriarchal abuses" (p. 101).

After the release of Stanley Kubrick's experimental adaptation of the novel (1980), which met the disapproval of Stephen King, the discussion around the book became even more vivid. Not only did Kubrick dare to experiment with the conventions of the horror genre, but it also became evident that the movie departed radically from the novel's basic message and themes and offered numerous allegories varying from racism to the Holocaust.

In a nutshell, the critical discourse of *The Shining*, both novel and film, is basically orientated to literary, historic and cultural interpretations and analyses and there have been few, if any, attempts at an extensive narratological exploration of the suspense motifs in the novel and the way they operate in the text.

Although the current study tends to be purely analytical and it has no ambition to break new ground into the theory of suspense, a formal definition of suspense as a phenomenon related to fiction needs to be provided. As the theoretical postulates of Noël Carroll and Dolf Zillmann give the most straightforward and detailed criteria for defining this reception phenomenon, they have been selected for the purposes of the analysis. Thus in combination with narrative theory, they can easily be used in tracing suspenseful situations and motifs in terms of plot development and narrative structure.

> Noël Carroll (2003) summarizes that suspense, as a response to fiction, is:
>   1. an emotional concomitant to the narration of a course of events
>   2. which course of events points to two logically opposed outcomes
>   3. whose opposition is made salient and
>   4. where one of the alternative outcomes is morally correct but improbable (although live) or at least no more probable than its alternative, while
>   5. the other outcome is morally incorrect or evil, but probable. (p. 260)

Dolf Zillmann (1980), on the other hand, emphasizes on the opposition of hope and fear that suspense involves, more specifically, "(1) the fear that a favored outcome may not be forthcoming, (2) the fear that a deplorable outcome may be forthcoming, (3) the hope that a favored outcome will be forthcoming, (4) the hope that a deplorable outcome will not be forthcoming, and (5) any possible combination of these hopes and fears" (p. 135).

In his efforts to explain how suspense functions in horror stories, Carroll (1990) introduces the term *erotetic narration* which suggests that "… scenes, situations and events that appear earlier in the order of exposition in a story are related to later scenes, situations, and events in the story, as questions are related to answers" (p. 130). Thus, while reading a horror novel, for example, the reader is projecting a number of possible outcomes in his mind "as tacit questions or implicit expectations, which the narratologist can represent as questions" (Carroll, 1990, p. 133). This increases their interest in the development of the story and many narration devices, such as analepses and parallel narration, can be used to answer such questions.

Carroll (1990) establishes two crucial types of narrative questions: *macro-questions* that concern the global development of the whole story and are usually related to how it ends and *micro-questions* that "organize the small-scale events in the plot, even as they carry forward the macro-questions in the story" (p. 136).

Carroll (1996) summarizes:

Suspense arises when a well-structured question – with neatly opposed alternatives – emerges from the narrative and calls forth what was earlier referred to as a simple answering scene (or event). Suspense is an emotional event that accompanies such a scene up to the point when one of the competing alternative outcomes is actualized. (p. 137)

It becomes clear that in order to understand how suspense works in the novel, one should go into its plot and explore how the story events are narrated. That is why some main concepts from narrative theory have been adopted for the purpose of the analysis: *voice* (who tells the story?) *focalization* (who sees it?), and *time* (including the categories of *order*, *duration* and *frequency*). Thus the analysis of the suspense in the novel *The Shining* will pursue situations which produce hope and fear in the reader by involving two logically opposed outcomes, one of which is morally correct, but improbable and the other morally incorrect but probable and the way these situations unfold in the text in terms of its event structure.

Before isolating the individual suspense motifs, one should take a look at the general distribution of suspense-inducing episodes in the novel.

The Shining is divided into five parts, called BOOKS. BOOK ONE and BOOK TWO serve as an introduction to the plot and characters. Although they do not abound in suspense-inducing episodes, they have a function in creating suspense as the main suspense bombs are planted in these parts. The elements that are going to develop later as suspenseful motifs are introduced. Such elements are the hedge animals and room 217. It is mentioned that Danny does not like the topiary the first time he sees it and Hallorann warns the child not to go into room 217. Later on in the book, these two are to be developed into suspense motifs.

In BOOK THREE, there are more suspenseful episodes and some of the elements introduced earlier are incorporated into suspenseful situations that gradually reach their climax. Danny finally enters 217 and Jack sees the hedge animals moving.

BOOK FOUR also offers suspenseful episodes as the story progresses and a lot of situations reach their climax and BOOK FIVE is intense with suspense. With the approximation of the denouement of the story the suspense episodes are shorter, but the tension they produce is greater because of the probable fatality that envelops their outcome. The micro-questions give way to macro-questions, such as, *will the protagonists survive*?

It can be concluded that in terms of overall structure, suspense is less in the beginning of the book and it gradually intensifies with the closeness of the denouement.

The type of narration in *The Shining* can be defined as what G. Genette (1983) calls *heterodiegetic*: "the narrator is absent from the story he tells" (p. 244), the narrator is covert, undetermined, placed outside the action and uses the third person singular form. The story is presented from the viewpoint of an internal focalizer which is different in every chapter. Such type of narration M. Jahn (2005) calls *figural narration*:

> ... narrative which presents the story's events as seen through the eyes of (or: from the point of view of) a third-person internal focalizer. The narrator of the figural narrative is a covert heterodiegetic narrator presenting an internal focalizer's consciousness, especially his/her perceptions and thoughts. Because the narrator's discourse will preferably mimic the focalizer's perceptions and conceptualizations the narrator's own voice quality will remain largely indistinct.

Figuratively speaking, the novel guides the reader on a tour round the heads of the different characters. As Russel (1996) points out, "King moves immediately into the minds of the characters and lets us read their thoughts" (p. 47). This shift in the focalizer can be generally defined as *variable focalization*, in Jahn's terms. There are also cases of multiple focalization – when one episode is repeatedly related from the viewpoint of different characters in the story.

A few general tendencies should be mentioned with regard to the time analysis of the overall structure of the novel. In terms of order, the discourse structure generally follows the event structure, although there are also cases of anachronies. In terms of duration all the five modes are observed: ellipsis, summary, scene, slow-down, and pause. The general frequency dependency throughout the text, in Genette's terms, is singulative, although one might find cases of repeating and iterative frequency. The repeating mode is usually observed in cases of multiple focalization. For example, the story with the dead lady in room 217 is first told by Watson in the beginning then it is repeated from Halloran's viewpoint in the final part of the book.

The close analysis of *The Shining* reveals that several types of suspenseful episodes can be identified:

1. Situations that revolve around one particular motif which is developed in the course of several chapters. These chapters are not successive but are distributed in alternation with other chapters dealing with different parts of the story. This type will be called *gradually developed suspense motifs*.

2. Shorter suspenseful episodes that lead to the general denouement of the story whose outcomes have direct relation to the answers of the macro-question: will the protagonists survive? Such episodes are generally distributed around the end of the book when the strands of the plot are drawn together. This type will be referred to as *climactic suspense motifs*.

3. *Mini episodes of suspense*, which introduce individual situations that involve tension-release experience for the reader but do not pertain directly to the denouement of the overall story and are not extensively developed in terms of discourse time. They are placed in chapters which often have another focus.

Let us first take a look at the gradually developed suspense motifs. A general tendency in their structure is that they unfold in the course of several chapters that do not follow one another but are interspersed among different chapters. These are basically the motifs of room 217, the motif of the hedge animals, and the motif of Halloran's journey.

217 is the number of a haunted room in the hotel where a lady committed a suicide after being abandoned by her teenage lover. The story of the dead lady is first mentioned in Chapter 3 by Watson, a worker at the hotel, although he does not specify the number of the room. Then, in Chapter 11, Dick Hallorann makes Danny promise never to go into room 217, which only provokes the boy's curiosity. In Chapter 12, the room is briefly mentioned, as the family is given a tour round the hotel with Mr. Ullman. Chapter 19, which is called "Outside 217", is one of the moments of great suspense in the book as Danny is pictured standing in front of the door, holding the passkey, almost entranced by a morbid curiosity. After all, he does not enter the room until Chapter 25 ("Inside 217"). In this chapter the motif of 217 reaches its climax as Danny enters the room and meets the ghost lady in the bath-tub, then he is attacked by her. Finally, in Chapter 30 (''217 Revisited''), Jack enters the room to check what is wrong with it. Suspense is generated while he is checking the room. Although he could feel a presence in the bathroom, he lies to Wendy and his son that there is nothing there. "Not a thing" (King, 1992, p. 184) is his verdict in the next chapter.

It can be assumed that in this suspense motif Hallorann's warning functions as an initiating event which generates suspense-bound micro-questions such as: *will Danny enter the room? Will he be hurt there*? *Yes* is the probable, but incorrect outcome and *No* is the correct, but less probable one. The reader is predisposed to feel hope that Danny will not go in and fear that he will. As the situation unfolds, there are some additional questions that appear in relation to suspense: *will Danny die? Will Jack see the ghost? Will she attack him?*

The suspense motif of 217 is developed successively in Chapters 11, (Chapter 12 just mentions it to build up tension), 19, 25, and 30 with obvious pauses over a few chapters that deal with different matters. The greatest tension is observed in Chapters 19 and 25.

The second gradually developed suspense motif in *The Shining* is the motif of the hedge animals. It has to do with the topiary which consists of hedges trimmed like animals that come alive and attack the protagonists in different phases of the book. The motif of the hedge animals operates similarly to that of 217. It is first introduced in Chapter 9: "Beyond the path leading to roque there were hedges clipped into the shapes of various animals. Danny, whose eyes were sharp, made out a rabbit, a dog, a horse, a cow, and a trio of bigger ones that looked like frolicking lions" (King, 1992, p. 54).

The motif is developed further in Chapter 11, when Halloran warns Danny to stay away from them. The structure of gradual development of the motif into several suspense-inducing situations scattered among other chapters resembles the organization of development of the motif of 217. The hedges are frequently mentioned throughout the book and thus a constant reference to them is provided. This makes them a basic suspense element of the text. Once again, Hallorann's warning that these hedges are nothing good functions as an initiating event. Then, three confrontations of the hedge animals follow, as they successively threaten or attack the three male protagonists of the novel in different chapters: Jack (Chapter 23), Danny (Chapter 34), and Hallorann (Chapter 51).

The third gradually developed motif has to do with Hallorann's journey to the hotel to save the family. When distraught Danny uses his telepathic abilities to 'call' Hallorann for help (initiating event), the cook immediately starts for Colorado. His journey from Florida to Colorado spans on five chapters and thus takes considerable discourse time. It is easy to see that the outcome is far postponed and the very journey vastly prolonged, as the distance is long, the weather is awful, and the cook is unprepared for such an experience, the travel is not an easy one and this creates tension and uncertainty. Suspense revolves around the micro-question: *will Hallorann arrive on time and save the family*? The fact that Dick makes his will before leaving for the hotel intensifies the feeling of a possible bad outcome and thus increases suspense. A considerable retardation of the action is achieved by integrating every little detail of the journey (significant or insignificant). This blow-by-blow account manages to convey the atmosphere vividly and we feel as if we are there, but its basic function is to postpone the announcement of the actual outcome and thus sustain tension for a long time. The description of the long journey does not become tiresome and boring as every difficulty

that the protagonist overcomes on his way up the mountain provokes tension-relief experience and thus the interest is sustained.

It is evident that despite the fact that the three motifs are developed gradually, suspense is equally intensive at every stage. It cannot be claimed that suspense is less intense in Chapter 19 ("Outside 217") than in Chapter 25 ("Inside 217") because it does not depend on the outcome, as Carroll states in *Beyond Aesthetics* (2003), "the emotion of suspense takes as its object the moments leading up to the outcome about which we are uncertain.... Once the outcome is fixed, however, the state is no longer suspense ... the emotion of suspense gives way to other emotions" (p. 257).

A common pattern of narration in these suspenseful episodes is that at first there are a lot of fragments that interrupt the suspense-related situation (describing memories or everyday activities). Sometimes the linear narration is paused by the introduction of analepses or some description. This postpones the outcome of the situation and creates suspense. Thus, in Chapter 19 for example, the whole action in it can be synthesized in a few sentences:

1. He [Danny] had been drawn to Room 217 by a morbid kind of curiosity.
2. He plunged his left hand into his pocket and it came out holding the passkey.
3. ...he... slipped the passkey into the lock.
4. Suddenly he reached out with his left hand, not sure of what it was going to do until it had removed the passkey and stuffed it back into his pocket.

(King, 1992, p. 123-129)

This short scene is largely prolonged by the analepses and accounts of Danny's thoughts and emotions. In the very beginning there is a minutely detailed description of the door Danny stares at.

> It was a perfectly ordinary door, no different from any other door on the first two floors of the hotel. It was dark gray, halfway down a corridor that ran at right angles to the main second-floor hallway. The numbers on the door looked no different from the house numbers on the Boulder apartment building they had lived in. A 2, a 1, and a 7. Big deal. Just below them was a tiny glass circle, a peephole. Danny had tried several of them. From the inside you got a wide, fish-eye view of the corridor. From outside you could screw up your eye seven ways to Sunday and still not see a thing. A dirty gyp:
> (*Why are you here?*) (King, 1992, p. 123-124)

The close inspection of insignificant details, such as its number plate and peephole together with Danny's association with their home in Boulder halts the action. This pause is extremely important for suspense creation, as it not only delays the real action but it also creates tension by infecting the reader with the curiosity of the child. We see through his eyes and just like him are inclined to feel eager to know what hides inside.

The main action is also slowed down by instances of long analepses. Some of them just give additional narrative time to unimportant events and details. However, there are also cases of analepses that function as suspense amplifiers by providing an analogous situation. Such is the mirror text of *Bluebeard* in Chapter 19*.* It reveals Danny's memory of how Daddy read to him the scary tale of *Bluebeard* when he was three. Just like Bluebeard's wife, out of curiosity Danny intends to do something he was warned not to. This episode not only slows down the action, it also tips the balance in favor of the negative outcome. Probably here, the reader's fear for Danny is most intense, as we are indirectly reminded of the consequences that might follow. This feeling is intensified by Danny's emotions and overall attitude towards the story:

> The old fairy tale book had depicted her discovery in ghastly, loving detail. The image was burned on Danny's mind. The severed heads of Bluebeard's seven previous wives were in the room, each one on its own pedestal, the eyes turned up to whites, the mouths unhinged and gaping in silent screams… (King, 1992, p. 125)

The analeptical episode of *Bluebeard* functions as a warning for Danny that he might not like what he will find there, just like Bluebeard's wife did not like what she found behind the locked door of the forbidden room. The specific outcome of the fairy tale is only foreshadowed in Danny's mind as the child is obsessed by the ghastly secret awaiting behind the door of 217. The intrusive thought that is suggested by this analogy is that curiosity leads to nothing good. C*uriosity killed the cat* is another refrain that echoes in the boy's head during his visits to the room. An obvious parallel can be traced between the protagonist of the fairy tale and the protagonist of the novel.

With the advance of the action, narration becomes quicker paced following mostly scenic mode with occasional slow-downs to maintain the experience of suspense. As the situation reaches its climax, the action develops more quickly, with no significant interruptions, the confrontation is more severe.

It can be concluded, that in terms of gradually developed suspense motifs the suspense-building techniques depend largely on the focalizer. The episodes in which the focalizer is Danny are far more reflective, including large parts of interior monologue, intertextual fragments and analepses. Suspense is built over the child's feelings of insecurity and fear as well as his defenselessness. The episodes involving Jack and Hallorann as focalizers are not so meditative, the action is quicker-paced and suspense is generally built by incorporating a lot of details in the narration. These details are not descriptions that completely pause it (as is the case with the description of the door of 217 in Chapter 19) but they manage to slow it down to a considerable degree and thus postpone the outcome and create suspense. The alternation of one suspense motif with another can be observed and this maintains the tension throughout the whole book.

The second type of suspenseful episodes has been defined as climactic suspense episodes. They are generally characterized by their brevity and fatality. These episodes are placed close to the end of the book and their resolution is significant for the macro-questions and the overall finale of the work. In *The Shining*, by and large, these are the episodes in which Jack, possessed by the Overlook ghosts, attacks his wife Wendy and chases his family, his final meeting with Danny and the escape of Wendy, Danny and Hallorann before the hotel explodes.

The overall impression is that the climactic suspense episodes are more dynamic, they develop more quickly than the gradually developed suspense motifs as the lines of the plot come together towards the end of the novel. They are less reflective and more intense with action. The basic technique for creating suspense is the filmic cross-cutting (parallel editing). Thus Capter 55 presents now the chase of father and son, now the scene of Wendy and Dick. The most extensively employed frequency mode is the scene with occasional slow-downs. There are hardly any anachronies or long reflective passages representing memories and thoughts. The action is dense and unfolds quickly. Despite the fact that some of the climactic suspense episodes span over more than one chapter they take considerably shorter discourse time than the gradually developed suspense motifs. The chapters that deal with them appear either in succession or within the distance of one chapter, which makes their resolution quicker. However, despite their brevity suspense is no less intense in them as they present a direct risk to the life of the protagonists and foreshadow the denouement of the whole story. Another typical

feature is that micro-questions rapidly change and as soon as suspense is resolved in a particular situation, it is quickly revived by another one.

The third type of suspenseful situations identified in *The Shining* operates on a smaller scale to maintain the tension and they have been called mini episodes of suspense. These episodes are sporadically scattered throughout the narrative and although they are not developed extensively in the course of many chapters, they have their significance for the nature of the book. Their basic function is to keep the reader on the alert and feed the expectation for horror. Some examples of such episodes are provided in: Chapter 8 (suspense is provoked by the uncertainty whether the Torrances' car will manage to climb the mountain), Chapter 12 (when Danny gets a scary vision in the Presidential Suite), Chapter 16 (when Danny locks himself in the bathroom and then is bitten by the wasps which were supposed to be killed) Chapter 33 (around Jacks's dilemma whether to fix the snowmobile or break it), Chapter 36 (the elevator's party game), Chapter 41 (when Danny meets the Dogman and is scared by him), and Chapter 56 (when the hotel tries to trick Hallorann on their way out).

Tension also revolves around the episodes when Tony, Danny's imaginary friend, appears and gives Danny scary visions as warnings, and even in the dreams of the protagonists, but as the reader is aware that these are not real, their function is a little bit different. Although Danny's visions are pretty scary, we know that Tony is there to guard him and we do not feel intense fear for the protagonist. These episodes, together with the dreams, are more or less prophetic. Usually the function of dreams, especially in Gothic literature, is to foreshadow the future and thus move the plot forward. They maintain suspense on another level – by suggesting the idea that something awful is going to happen and they also signal the psychological instability and vulnerability of the characters. All the characters have their dreams that somehow reflect their past and present nightmares and dreams, especially bad dreams, occur when the psyche is bothered. Thus they are important to suspense.

It can be summarized that the suspense analysis of *The Shining* revealed three basic patterns of ordering the episodes to develop suspenseful motifs in the overall structure of the book – *gradually developed suspense motifs* (in the course of several chapters which are scattered among other chapters that deal with different situations); *climactic suspense*

episodes (within only one or two consecutive or close chapters, observable primarily close to the denouement of the story and the end of the book); and *mini episodes of suspense* (short situations providing suspense in chapters with different focus).

The *gradually developed motifs* take the longest discourse time. They are frequently characterized by the reappearance of the same motif in different situations. For example, the hedge animals against Jack, the hedge animals against Danny and the hedge animals against Hallorann. In the case of Hallorann's journey, there is alternation of different vehicles and suspense is repeatedly provoked with each one of them (the car, the plane, the Buik, the snow mobile). Although the attacks of the evil forces increase in severity towards the last phases of development of the motif one cannot claim that suspense is higher towards the final stage of development of the motif. This is partly because suspense does not depend on the outcome and partly because in the initial phases the reader hasn't been acquainted with the threat yet, which suggests fear of the unknown and thus great suspense. The chapters follow different narratological strategies depending on the focalizer. The suspenseful chapters in which the focalizer is Danny use the widest range of devices including different kinds of analepses, mirror stories, intertextual references, unusual punctuation, and inner monologue. One can identify the erotetic type of narration, as the motifs are first introduced as elements or situations that one can expect to develop further.

The *climactic suspense episodes*, on the other hand, are shorter in terms of discourse time but not less intense in terms of action. They appear towards the end of the novel and pave the way to its denouement. They frequently employ a type of narration that is analogous to the parallel editing in cinema - following simultaneously two different situations in alternation. The episodes are most frequently narrated in scene mode or slow-downs. They are less reflective and more dynamic in terms of action. As every little detail of the scene is included, the actual outcome again is somehow retarded, although there are no significant deviations from the primary narrative. The prevailing singulative frequency of such episodes signals the quick pace of the action. The quick alternation of one micro-question with another eventually leads to the macro-questions.

The primary function of the *mini episodes of suspense* is to maintain the emotion throughout the text. Suspense in such episodes is quickly resolved.

What has been said above leads us to the overall conclusion that suspense in Stephen King's *The Shining* is constantly in operation on several levels as the identified three different patterns of suspense-building cooperate and work together. Episodes of gradually developed suspense motifs are scattered among the chapters and thus one motif intertwines with another. When they are resolved with the approaching end of the book, they are replaced by climactic suspense episodes that lead to the end. The entire narrative is populated with sporadically scattered mini episodes of suspense that have no direct relation to the more elaborate patterns but they sustain suspense throughout the book by inducing tension and relief experience on a smaller scale. Sometimes the emotion of suspense operates together with the emotion of horror but they are not in direct relation.

Generally, in terms of order, the narration of the suspenseful episodes can be defined as primarily linear and analeptical. In terms of duration the most frequently employed modes are scene, pause, slow-down (slowed-down scene). In terms of frequency – narration is primarily singulative, less frequently – iterative, rarely repeating.

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"I am years seven old."
ACQUISITION OF ENGLISH WORD ORDER
BY BOSNIAN AND TURKISH CHILDREN

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Abstract

This paper aims to investigate differences in the acquisition of English word order between Bosnian and Turkish students resulting from word order in these two languages (Bosnian and Turkish). In second language acquisition, the knowledge of the native language (L1) in acquisition of a foreign language (L2) can indeed have a facilitating or inhibiting effect on the learner's progress in mastering a new language. Thirty children from the first grade at the International School of Sarajevo were tested. Some of them attended the kindergarten where English was a language of communication and the rest of them had six months of exposure of English in school settings. We wanted to find possible differences in acquiring word order in English in these groups of children as well. This study offers new results for acquiring correct word order in English.

Keywords: language acquisition, word order, EFL

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Word order in English, Turkish and Bosnian languages

All languages have a basic or underlying word order. Some languages are labeled as strict word order languages and rarely stray from the basic word order. Some languages allow more flexibility. There are six basic word orders for the sentence: subject–verb–object (SVO), subject–object–verb (SOV), verb–subject–object (VSO), verb–object–subject (VOS), object–subject–verb (OSV) and object–verb–subject (OVS), (Tomlin, 1986).

English has little word order variation. In English, word order within sentences is more fixed to distinguish subjects from objects. The basic underlying word order in an English sentence is: Subject- Verb- Direct Object. Example: Joe writes poetry. We say that English is the S-V-O (subject-verb-object) language like French, Cantonese, Spanish and many other languages. The major languages that follow the S-O-V (subject-object-verb) pattern as their basic ones are Turkish, Japanese, Korean and Persian languages.Some languages that use the V-S-O (verb-subject-object) pattern as the basic order are Malayo, Polynesian languages such as Tagalog, the classical versions of Semitic langauges such as Hebrew and Arabic and Celtic languages like Welsh and Breton.

Word order in English tends to keep the subject and verb as close as possible. Sentence 1 shows an example of this order.

S1. The students sent their homework to the teacher.

1. subject (*the students*)
2. verb (*sent*)
3. direct object (*their homework*)
4. indirect object (*the teacher*)

This order is rarely altered. Native English-speaking readers are accustomed to finding the various parts of speech (noun, verb, adjective etc.) in the order given in the example.

In contrast to English, Turkish follows a Subject-Object-Verb pattern. There are some other word order differences such as 'prepositions' following the noun in Turkish, modal verbs following main verbs, relative clauses preceding the noun they modify. These variations often result in students having difficulty with the placement of

elements in longer, more complex English sentences. Turkish has no definite article, and the use of the indefinite article does not always coincide with its use in English. So interference mistakes are predictable in this area. Similarly, personal pronouns in Turkish are used much less frequently than in English.

The neutral word order in Bosnian is Subject-Verb-Object. However, other orders are possible since inflectional endings clearly mark the grammatical relations and roles in the sentence. In general, word order is principally determined by topic (what the sentence is about, or old information) and focus. There are no articles in the Bosnian language.

Language transfer in the acquisition of word order

The role of cross-linguistic influence or linguistic transfer in second language acquisition has been a field of extensive research in the past few decades. Transfer is a traditional term from the psychology of learning, which means the imposition of previously learned patterns into a new learning situation.

In second language acquisition, the knowledge of the native language (L1) in acquisition of a foreign language (L2) can indeed have a facilitating or inhibiting effect on the learner's progress in mastering a new language. Traditionally, facilitation effect is known as positive transfer, while inhibition is considered as negative transfer.

One of the earlier hypotheses on the Contrastive Analysis Hypothesis tried to predict the likelihood of linguistic transfer in second language acquisition based on the similarities as well as the differences between various aspects of L1 and L2. That is, similarities in linguistic structures in two languages will result in positive transfer, while differences will create an interference which is known as negative transfer.

Another theory underlying language transfer is that of markedness. The hypothesis of markedness theory concerns correlations, i.e. pairs of "marked" (least distributed) and "unmarked" (more distributed) structural entities in the language (O'Shannessy, 2011). According to this theory, those linguistic phenomena in the target language which are more marked than the corresponding phenomena in the native language will be more difficult to learn. However, there is a problem to apply the markedness principle to cross-linguistic

analyses, which makes it problematic to predict which structures in L2 would be more likely substituted with corresponding structures in L1.

Over the last twenty years a cognitive approach to language transfer, as well as to other psycholinguistic phenomena, has prevailed in the field of SLA. One of the most important findings of the time was that L1 directly and indirectly influences L2 acquisition. Indirect influence, in turn, reflects underlying organization principles of the language and the learner's metalinguistic awareness of that knowledge.

The most revolutionary linguistic theory of the past few decades within the cognitive framework was that of universal grammar proposed by Chomsky in 1965. According to Chomsky, the learner must take a very limited input in L2 and construct a clean grammar of the language being learned. The final product would be a language in which redundancies will be minimized at all costs.

The universal grammar theory and its application to the major linguistic fields, including second language acquisition, have attracted a lot of scientific attention over the last three decades. However, it has also become an issue of debate and has been opposed by the connectionism theory. Rather than focusing on innate constraints, connectionists try to look at the ways in which the learner extracts regularities from the L2 input.

Evidence on word order changes from earlier studies

Studies on language transfer in SLA were predominantly carried out in the field of syntax (Tomlin, 1996). One of the major concerns of those studies was to see how word order in L2 might be influenced by the structural differences of the word order in L1 (Hohle, Horing, Weskott, Knauf and Kruger, 2013).

There has been conflicting evidence relating to the influence of L1 on the L2 word order in production. Some studies reported that L2 acquisition is affected by the SVO (subject-verb-object) ordering in L1 (O'Shannessy, 2011), others suggested that the production of simple declarative sentences in English is not strongly influenced by the structural nature of L1 (Hengeveld, Rijkoff and Siewerska, 2004).

Furthermore, there was controversy as to whether an L1 basic word order can be transferred to L2 where such word order is not used at all.

McFadden (2005) found no evidence of such transfer in Japanese learners of English (i.e., Japanese uses SOV order, while English uses SVO). Plunkett and Westergaard (2011) supported that finding but suggested that such transfer can occur in case a language makes use of more than one basic word order (e.g., Dutch). Other evidence suggested that the initial word order acquisition is guided by universal principles rather than by the specifics of the contact languages (Tomlin, 1986).

Is an earlier start better?

Whether the focus is on teaching ESL or EFL, many teachers, parents, and researchers are concerned with determining the optimal age for learning a second language (L2) or foreign language. Children seem to pick up languages quickly. However, does starting language learning earlier mean children will grow up speaking English as a second foreign language better than those who start learning English as high school students or adults?

Early studies have argued that there is a critical period for language acquisition that lasts until puberty. However, starting ESL at a younger age does not necessarily provide an advantage over a later start. For example, young learners are not considered the most efficient language learners. In terms of the rate of acquisition, with the length of exposure and instruction kept constant, adults and teenagers actually outperform young learners, with teenagers doing better than both children and adults, except in pronunciation. In terms of pronunciation, young learners are known to be good imitators and can achieve native-like pronunciation. However, students who start English language instruction in high school can also attain a native-like proficiency. According to Shin (2000), despite the popular belief, it is not well documented by research that an early start to second or foreign language learning alone will result in higher levels of attainment.

Method

Hypotheses

Hypothesis 1: There is no statistically significant difference in acquiring word order in English (simple sentences) between the children who speak Bosnian as a mother tongue and the children who speak Turkish as a mother tongue.

Hypothesis 1a: There is no statistically significant difference in acquiring word order in English (sentences with articles) between the children who speak Bosnian as a mother language and the children who speak Turkish as a mother language.

Hypothesis 2: There is no statistically significant difference in acquiring word order in English (simple sentences) between the children who went to kindergarten where English was spoken and the children who did not go to kindergarten.

Hypothesis 2a: There is no statistically significant difference in acquiring word order in English (sentences with articles see the above comment) between the children who went to the kindergarten where English was spoken and the children who did not go to kindergarten.

Hypothesis 3: There is no statistically significant difference in acquiring word order in English (simple sentences) between the older children and the younger ones.

Hypothesis 3a: There is no statistically significant difference in acquiring word order in English (sentences with articles) between the older children and the younger children.

Participants

Our participants were 30 children who attend the first grade at the International School of Sarajevo. 15 of them were children who speak Bosnian as their mother tongue and 15 who speak Turkish as their mother tongue. For graphical representation, see Figure 1.
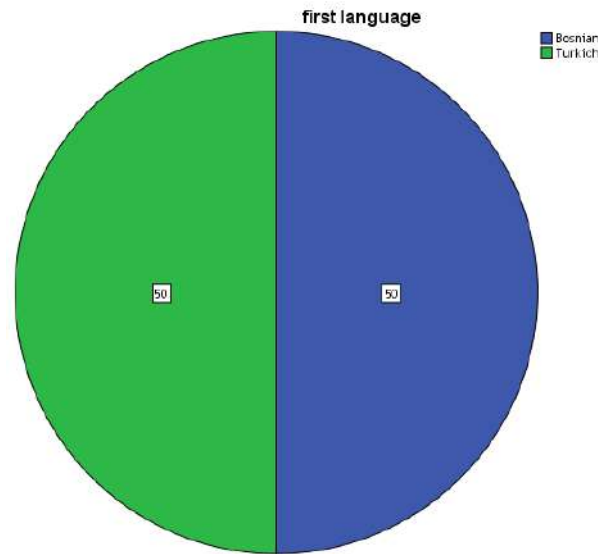
Figure 1 First language distribution of the sample

The range of their age was from 6.6 to 7.7, with average value of 6. 84 years and standard deviation SD = .438 (Figure 2).
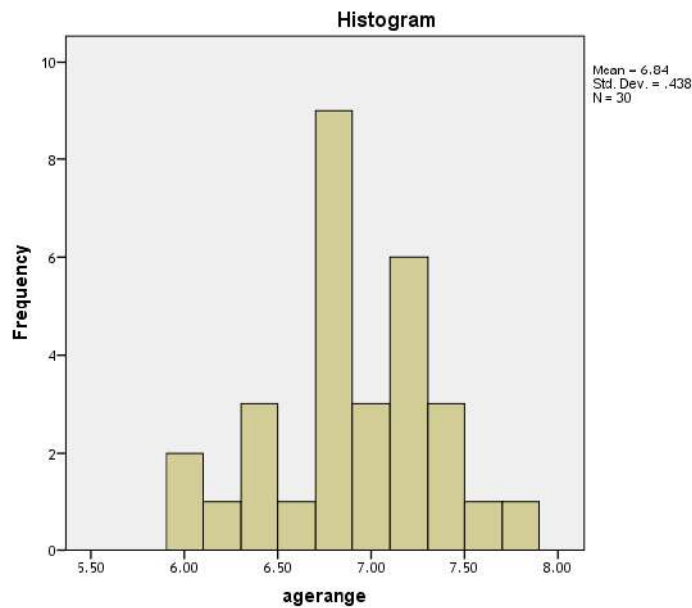
Figure 2. Distribution of sample by age

19 of them were males (63.33%) and 11 were females (36.67%). For graphical representation, see Figure 3.
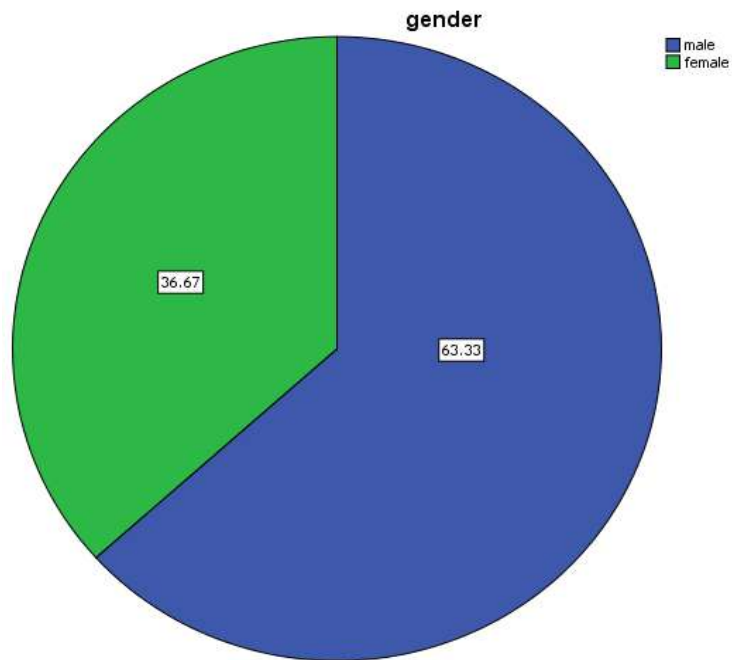
Figure 3- Gender distribution of the sample

Most of the children have had six months of exposure to English in primary school settings which use English as a medium of instruction. However, some of them attended kindergarten where English was considered as a language of communication. There were 19 children (63.33%) who went to kindergarten and 11 of them who did not (36.67%).

Figure 4- Distribution of the sample regarding attending kindergarten

Procedure

All children were tested in school settings. All data collection was conducted in the children´s classrooms and the children had one lesson to do th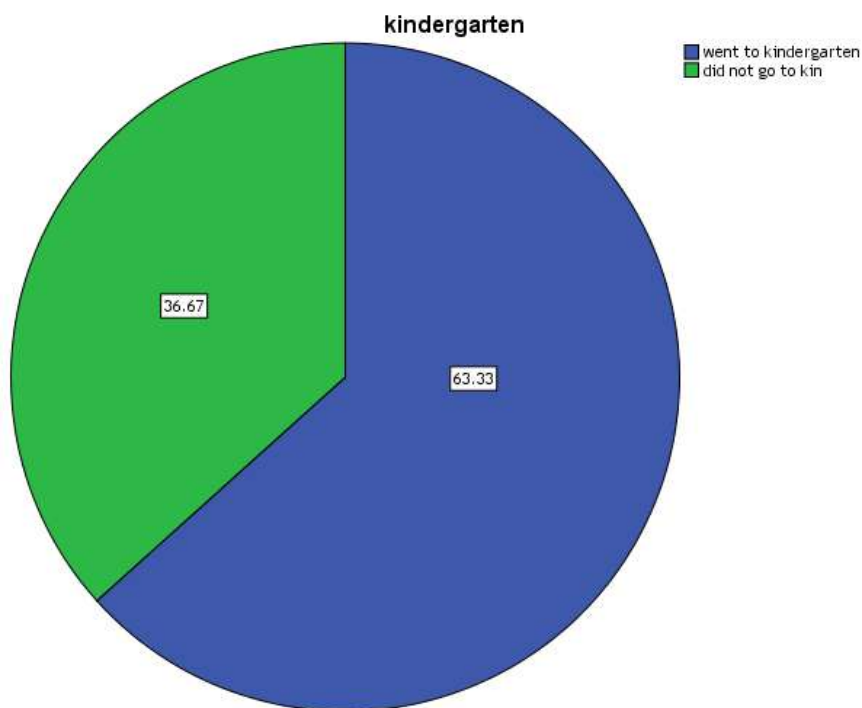e task. They needed to form 14 sentences using the words provided. The words were not put in a correct order, so the children had to put words in a correct order which will follow English language rules. The first seven sentences contained 4 or 5 words. They presented "simple sentences". For example: seven, I, old, years, am. The next seven sentences had 6 or more words, including articles as well (play, I in, the, like, to park) and they are called "no simple sentences"

Results

Cronbach's Alpha test was conducted to test the reliability of items. For the first seven sentences there was α = 0.58 and for the sentences with articles α= 0.76

An independent-samples t-test was conducted to evaluate the hypothesis that Bosnian and Turkish children do not show a statistically significant difference in making well-formed simple sentences. As we can see, there was a significant difference in the scores for Bosnian children (M=6.4, SD=0.9) and Turkish children (M=5.1, SD=1.5); t (28)=2.96, p = 0.006.

Group Statistics

	first language	N	Mean	Std. Deviation	Std. Error Mean
simples	Bosnian	15	6.4000	.91026	.23503
	Turkish	15	5.0667	1.48645	.38380

Table 1. Descriptive values for "simple sentences" (regarding first language)

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
		F	Sig.	T	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference		Lower	Upper
simples	Equal variances assumed	2.543	.122	2.963	28	.006	1.33333	.45004		.41146	2.25521

Equal variances not assumed		2.963	23.20 5	.007	1.33333	.45004	.40280 2.26386

Table 2. Independent sample test ("simple sentences", regarding L1)

The corresponding two-tailed p value is 0.006, which is less than 0.05 and 0.01. Therefore, we can reject the null hypothesis at 5% and 1% significance level, which means that the average outputs of two groups of children are significantly different from each other, i.e., the children with different L1 do not have the same efficiency.

An independent-samples t-test was also conducted to evaluate the hypothesis that Bosnian and Turkish children do not show a significant difference in putting in the correct order sentences with articles. We have the scores for Bosnian children (M=4.4, SD=1.8) and Turkish children (M=4.3, SD=2.6); t (28)=0.16, p = 0.87.

Group Statistics

	first language	N	Mean	Std. Deviation	Std. Error Mean
nosimplesent	Bosnian	15	4.4000	1.76473	.45565
	Turkish	15	4.2667	2.60403	.67236

Table 3. Descriptive values for "no simple sentences" (regarding first language)

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	T	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
nosimp lesent	Equal variances assumed	3.700	.065	.164	28	.871	.13333	.81221	-1.53040	1.797
	Equal variances not assumed			.164	24.620	.871	.13333	.81221	-1.54075	1.807

Table 4. Independent sample test ("no simple sentences", regarding L1)

The corresponding two-tailed *p* value is 0.871, which is higher than 0.05. Therefore, the null hypothesis will have to be accepted since the p value is greater than

0.05 and 0.01. This means that at 5% and 1% significance level, the claim that the efficiency of the two groups of children is the same is right.

Comparing scores for simple sentences and no simple sentences we can see that both of the groups of children showed better understanding in ordering words in simple sentences. All of them had difficulties in ordering words with articles. The results are shown in Table 5.

	Mean	Median	S.D.
Simple sentences	5.8	6.0	0.25
No simple sentences	4.3	5.0	0.4

Table 5. Descriptive values for overall scores

We also wished to examine differences between the children who attended kindergarten where English was used and the children who did not go to kindergarten. We conducted t-test(s) for independent samples. The results are shown in Table 6.

Group Statistics

	Kindergarten	N	Mean	Std. Deviation	Std. Error Mean
simple s	went to kindergarten	19	5.3158	1.52944	.35088
	did not go to kin	11	6.4545	.68755	.20730

Table 6. Descriptive values for "simple sentences" (regarding kindergarten)

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
simples	Equal variances assumed	7.738	.010	-2.324	28	.028	-1.13876	.48998	-2.14244	-.13507
	Equal variances not assumed			-2.794	26.867	.009	-1.13876	.40754	-1.97516	-.30236

Table 7. Independent sample test ("simple sentences", regarding kindergarten)

The scores for the children who went to kindergarten (M=5.3, SD=1.5) and for the children who did not go to kindergarten (M=6.4, SD=0.7); t (28)=- 2.8,p = 0.009. There is a statistically significant difference between the children who attended the kindergarten and the children who did not go to kindergarten. Surprisingly, the children who did not go to the kindergarten scored better results. In addition, these results suggest that earlier does not mean better.

The scores for the children who went to kindergarten were (M=4.2, SD=2.3) and for the children who did not go to kindergarten (M=4.5, SD=1.9); t (28)= -.398, p = 0.7.

Group Statistics

	Kindergarten	N	Mean	Std. Deviation	Std. Error Mean
nosimplesent	went to kindergarten	19	4.2105	2.34708	.53846
	did not go to kin	11	4.5455	1.96792	.59335

Table 8. Descriptive values for "no simple sentences" (regarding kindergarten)

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
		F	Sig.	t	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference		Lower	Upper
nosimplesent	Equal variances assumed	.768	.388	-.398	28	.693	-.33493	.84075		-2.05713	1.38727
	Equal variances not assumed			-.418	24.152	.680	-.33493	.80125		-1.98807	1.31822

Table 9. Independent sample test ("no simple sentences", regarding kindergarten)

There is no statistically significant difference between the children who went to kindergarten and the children who did not go to kindergarten.

Group Statistics

	Agegroup	N	Mean	Std. Deviation	Std. Error Mean
simples	up to 6.7	14	5.3571	1.59842	.42720
	from 6.7. to 7.7.	16	6.0625	1.12361	.28090

Table 10. Descriptive values for "simple sentences" (regarding age group)

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
simples	Equal variances assumed	2.000	.168	-1.412	28	.169	-.70536	.49945	-1.72843	.31772
	Equal variances not assumed			-1.380	22.953	.181	-.70536	.51128	-1.76313	.35242

Table 11. Independent sample test ("simple sentences", regarding age group)

Younger children scored (M=5.4, SD=1.6) and older children (M=6.1, SD=1.1); t (28)= -1.41, p = 0.17. There is no statistically significant difference between younger and older children in making simple sentences.

Group Statistics

	Agegroup	N	Mean	Std. Deviation	Std. Error Mean
nosimplesent	up to 6.7	14	4.2857	2.55489	.68282
	from 6.7. to 7.7.	16	4.3750	1.89297	.47324

Table 12. Descriptive values for "no simple sentences" (regarding age group)

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
nosimplesent	Equal variances assumed	3.825	.061	-.110	28	.913	-.08929	.81424	-1.75717	1.57860
	Equal variances not assumed			-.107	23.741	.915	-.08929	.83079	-1.80494	1.62636

Table 13. Independent sample test ("no simple sentences", regarding age group)

Younger children scored (M=4.3, SD=2.5) and older children (M=4.4, SD=1.9); t (28)= -1.1, p = 0.09 . There is no statistically significant difference between younger and older children in making sentences with articles.

We also wished to examine differences between males and females. There is no statistically significant difference between male (M=5.9, SD=1.4) and female (M=5.4, SD=1.4); t (28)= 1.1, p = 0.27 in making "simple sentences" and in making "no simple sentences"; male (M=4.2, SD=2.3) and female (M=4.6, SD=2.1); t (28)= -0.57, p = 0.57.

Discussion

Our results seem to fit our predictions: no difference was observed in the acquisition of word order in English between the children who speak Bosnian and the children who speak Turkish as a mother tongue. The Bosnian children have shown better skills in understanding basic order in simple sentences. The reason could be found in the fact that Bosnian and English have similar word order (SVO). On the other hand, Turkish language has different order (SOV).

This is enlightening information for the teachers of English language. As teachers, we should be aware that the differences between our students' native language and English can cause negative transfer and learning problems. In this context, some Turkish students may experience greater difficulties in acquiring English word order than Bosnian students. Teachers should take that into consideration and include more word order activities. The Turkish children need to be involved in more activities which will help them to acquire work order in English language.

Results have shown that Bosnian and Turkish children have difficulties in acquiring word order in sentences with articles. The International School of Sarajevo should organize extra curriculum activities in order to help those students in the acquisition of word order in sentences with articles.

The results have shown that children who attended kindergarten where English was used do not show better skills in ordering words in simple sentences than the children who did not go to kindergarten.

As predicted there was no difference between younger and older children in acquiring word order. Future research is needed in order to settle a number of questions that arise from our results.

Conclusion

To summarize, we have found that Bosnian children acquire word order better in English in simple sentences. However, there is no difference between Bosnian and Turkish children in acquiring word order in sentences with articles.

In addition, there was difference between the children who attended the kindergarten and the children who did not go to kindergarten where English was used. Actually, the children who did not go to kindergarten show better skills in acquiring simple sentences. On the other hand, there were no differences between these groups of children in acquiring word order in sentences with articles. There were no differences between younger and older children in acquiring word order in English.

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