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TABLE OF CONTENTS

ADJECTIVE ATTRIBUTE IN THE JOURNALISTIC SUBSTYLE OF THE MACEDONIAN LANGUAGE[1]

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Abstract

This work researches the usage of adjective attribute in the journalistic substyle of the Macedonian language in the consensual relation of the nouns which signify person (personal nouns) in order to find out the most frequently used types, as well as, to note the eventual differences in its use due to the area of the article. The sample consists of 40 journalistic articles from various areas, and the starting point in determining the type of attribute is Minova-Gjurkova' theory (2000). For data processing and reaching the conclusions, descriptive statistics is used as well as analysis, synthesis and comparison. The research shows that the analyzed journalistic articles are quite repeatedly using the basic adjective attribute presented with relative adjectives and wide varieties of combinations with adjectives, numbers, pronouns, counting that there is no difference due to the area of the article itself. It also suggests that in the articles there is no creativity in the forms showing ordinary adjective attribute and its use is limited to well known adjectives which may affect the quality of expression.

Keywords: adjective attribute, Macedonian language, journalistic substyle.

1. Introduction

According to Minova-Gjurkova (2000), the attribute is a secondary sentence article which is not prone to change the structure of a sentence. In contrary, it serves to enrich the structure. Further, she states that the attribute expresses particular quality and it determines the noun, the center in a given sentence, from a characteristics point of view, thus enlarging its context in one hand, and in another hand, decreasing the volume of what it refers to. Furthermore, she emphasizes that most frequently attribute is presented with the adjectives and nouns, more rarely with numbers or pronouns as well that the relationship between the attribute and the noun is consensual or steering, ex. *ubava zhena* (***beautiful*** *woman*) and *dete so ubava kosa* (*a child with* ***beautiful*** *hair*). According to her, for the adjectives the attribute function is a basic syntactic function and, in general, the attribute is placed before the noun. If the order is vice versa, it is about stylistic nuance or developed attribute. As an article that appears mostly before the noun group and modifies it, the attribute is named premodifier. Nevertheless, it may appear after the noun like postmodifier. The modifiers, as it is emphasized by Weng (2007), may enlarge the simple sentence into a quite longer and complex one.

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[1] Revisional scientific paper

In this work, the use of the adjective attribute in consensual relationship with the nouns which mark a person (personal nouns) in journalistic sub-style of the Macedonian standard language which are presented trough 40 articles from five areas: sports, politics, culture, health and science is researched. In that sense, it is extremely interesting to consider the type of adjective attribute mostly used in those articles, its form as well as the eventual differences in its use in relation to the area to which the article belongs.

On account to that it is a secondary sentence article, it may seem that examining the adjective attribute is not quite important. However, the research shows out that the adjective attribute is quite often a subject of interest in the English language researches. From there on, the scientifically and practical contribution of this work may be seen, and that is to give information to the readers of the Macedonian language in one hand, and in other hand to the researchers who are interested is this question.

1.1. Types of adjective attributes

According to Minova-Gjurkova (2000), the adjective attribute is most common attribute in the standard Macedonian language, owing this to the fact that the adjectives are considered as determiner of the noun, and that really there is a structural equivalency between the noun in a given sentence and the corresponding noun group. As she declares, the adjective attribute may appear in the following forms:

- **Basic adjective attribute** (***ubava*** *zhena*, ***malo*** *kutre*) (***beautiful*** *woman*, ***little*** *dog*).
- **Epithet** (***bela*** *samovila*, ***crn*** *gjavol*) (***white*** *fairy*, ***black*** *devil*).
- **Developed adjective attribute** (*mache*, ***isplasheno od nevremeto***) (*cat*, ***frightened by the storm***).
- **Separated adjective attribute** (*Pred mene*, ***zasrameno***, *deteto zaplaka*) (*In front of me*, ***ashamed***, *the boy cried*).

Minova-Gjurkova (2000) states that the adjective attribute has the grammatical categories degree, gender, number and determination, showing up that it is paradigmatical. In relation to the word order, she points out that as an article which stands before the noun group and which modify it, the adjective attribute is known as premodifier. However, if it is about the developed adjective attribute, then the adjective stands behind the noun.

2. Previous research in the field

In the foreing literature, there are a lot of researches connected with the adjective attribute. In addition, certain up to date researches that support the justification of this research are given.

Biber et al. (1999) and Quirk et al. (1972) examine the appearance of premodifiers of the noun group (two, three and more). As well as Huddleston (1984), they consider that the examples where there are increased numbers of premodifiers are rare an unique, although Kvirk et al. (1972) stresses out that a large number of premodifiers can be added to the noun. It is clear that the use of more premodifiers helps to obtain more information, and in the same time, according to them, the question for the modifiers order is quite significant. In this context, the number of the researches that stress out the order of the modifiers is also meaningful. Biber et al. (1999) consider that the order depends on the meaning which is transferred, and moreover, on the structure of the premodifiers. Quirk et al. (1972) lists the following order of the premodifiers in the English language: evaluative or subjective addjectives (*ubav*, *ekstravaganten*) (*beautiful*, *extravagant*), general adjectives denoting form and size (*mal*, *tezhok*) (*small*, *heavy*), adjectives denoting age (*star, nov*) (*old, new*), adjectives denoting colours (*zelen*, *siv*) (*green*, *grey*) ect. Using three approaches for the premodifiers' order, Swan & Hatzivassiloglu (1999) claim that the order affects the fluency of text. The order of the premodiers (adjectives and pronouns) in the English language is considered by Al-Monem (2018), who is relaying on the classification of the adjectives by Dixon (1982): adjectives denoting dimension, physical characteristics, human charachteristics, (*srekjen, ljubezen*) (*happy, kind*), colour, age, value (*dobar, losh*) (*good, bad*), speed (*brzo*, *bavno*) (*fast*, *slow*). He reveales that the Iranian students of the English language found the premodifiers hard to be acquired.

Nagrahani (2009) researches the forms of the modifiers in the noun phrases used in the jurnal "Jacarta Post", and their distribution from semantical and structural point of view. Hernandes (2017) does a variational analysis on the modifiers into shows for cooking and he assumes that the adjectives as modifiers are found in attributional or predicative function and that mostly, the evaluative adjectives are used. Gu (2019) points out the importance of the modifiers' role, among others, of the adjectives in the English language, approaching them as a grammatical units, and examining them in relation to the definition, classification and position in the noun group. Paul (2019) considers premodifiers into the film critics on the web page of "BBC" and "Guardian". He explores their types, frequency and the aim of their use, concluding that from all premodifiers in the critics, the adjectives are present with 51,6% and that the lowest number, regarding their semantics, are those adjectives noting colour, as a result of which more descriptive information is obtained. Susanto (2019) writes about the premodifiers in advertisements for a lipstic from "Revlon" in online magazines for women and concludes that the adjectives are the most frequently used premodifiiers with 27% from all of the used modifiers.

In the Macedonian language, the most comprehensive information for the attribute, as well for the linearization (hiearachy of the adjective modifier order) in the Syntax from Minova-Gjurkova (2000) is given. According to her, the scheme of the noun group includes: auxiliary determiners *(site*) (*all*), determiners, (*ovie*) (*these*), numbers and countable nouns (*chetvorica*) (*four*), possesive pronouns (*nivni*) (*their*), ordinal countable nouns (*prvi*) (*first*), descriptive adjectives (*dobri*) (*good*), postmodifier (*od detstvoto*) (*from the childhood*), dependent part-sentence (*shto ne go zaboravaat*) (*who do not forget him*). From there on, the whole noun group is noted as: *site ovie chetvorica nivni prvi dobri prijateli od detstvoto shto ne go zaboravaat*). The developed adjective attribute is considered by Petrovski (2016).

3. Methodology

The sample consists of 40 journalistic articles from five areas of interest: sport, politics, culture, education and health (8 articles from each area of interest) collected during May-September. In determining the adjective attribute, the starting point is Minova-Gjurkova's theory (2000). For the data processing and drawing conclusions, descriptive statistic, analysis, synthesis and comparison are used.

4. Results from the research, analysis and discussion

4.1. The use of adjective attribute in sport articles

In the eight articles with sport context, 1 338 words are used. From them, 22 words or 1.64% are adjective attribute. Simple adjective attribute is noticed in 18 examples, or in 81.82% from all the adjective attributes or in 1,34% from all the words in the articles. One of the attrubutes is presented with a number (*35 rakometari*) (*35 handball players*) and 1 with pronoun form *(site protivnici*) (*all oponents*). 3 attributes are epithet (*legendarnata*

Germanka) (*legendary German*) (*legendarniot shvajcarski teniser*) (*legendary Swiss tennis player* and (*prviot covek*) (*the first man*).

The adjective attribute is differentiated according to the adjective by which it is presented. The less used ones are the following: developed adjective attribute (*voodusheven od uspehot*) (*delighted for the success*), attribute presented in a combination with relative and descriptive adjective (*potencijalnite mladi rakometari*) (*the potencial young handball player*) and attribute presented in a combination of two different relative adjectives (*legendarniot shvajcarski teniser*) (*legendary Swiss tennis player*). Their representation is the same compared with the attribute with number and relative pronoun, i.e. they presents 4.55% from all the attributes and 0.07% from all the words used in the eight articles. Next, there are attributes presented with numbers (*14-godishno momche*, *prviot chovek*) (*fourtheen year boy*, *the first man*), with possesive pronoun (*nashite reprezentativci*, *nashite fudbaleri*) (*our team*, *our football players*) and with descriptive adjective (*nov trener*, *alchniot menadzher*) (*new trener, the greedy manager*). They make up 9.09% from all the attributes and 0,15% from the sum of words used in the articles. Most of the attributes, even 10 or 45.45% are attributes with relative adjective, and it is 0.75% from the whole of words (*potencijalnite reprezentativci*, *glaven favorit*, *klupskata legenda*, *italijanskiot struchnjak*, *poraneshnite reprezentativci*, *prilepskiot napagjach*, *nekogashniot napagjach*, *tehnichkiot direktor*, *belgiskiot dzver*, *kluchnite fudbaler*) (*the potential team*, *key favorite*, *club legend*, *the Italian expert*, *the former representatives*, *The Prilep's attacker*, *former attacker*, *the technical manager*, *the Belgium beast*, *the key football players*).

Within the adjective attribute presented with relative adjective and the adjective attribute presented with a combination with two relative adjectives, two specific instances are noticeable: *legendarnata Germanka Shtefi Graf and legendariont shvajcarski teniser X Y* (*the legendardy German Shtefi Graf and the legendary Swiss tennis player H Y*). Taking in consideration that the attribute determines the noun from characteristic point of view, it is evident that the relative adjective *legendaren* (*legendary*) is an adjective attribute – epithet which is harmonized by gender, number and determination of the noun, in the instance, with the *Germankata (German*) and *teniser* (*tennis player*). Bearing in mind that those two nouns are followed by personal names, there is a space to tell that they are descriptive expressions, more precisely periphrases (Janusheva, 2020a), meaning that they are secondary nomination of the denotations' name (first nomination, X Y). In this context, when a syntax analysis on a sentence is done, it should be indicated that the attribute, in this case, is a part of the figurative periphrases (Janusheva, 2020b), *legendarniot shvajcarski teniser*, X Y and *legendarnata Germanka Shtefi Graf*. Among the characteristics of the periphrases, their evaluation function should be pointed out, clearing out that the attribute is part of the periphrasis and the evaluative character of the periphrases is correlated and connected with it. Relaying on that, the author of the article determines/evaluates the person from the feature point of view, which according to him, is the most significant, makes a distinction and separates this person from the others. In addition to this, the same explanation may be stated for the same adjective attribute *tehnickiot* (*technical*) in the descriptive statement *tehnickiot director* X Y, but the difference is that in this example, it is about logical periphrases (Janusheva, 2021).

4.2. The use of the adjective attribute in articles of political connotation

The journalistic articles with political connotation have 2 438 words. In them, 14 simple adjective attributes are used, with representation of 63.64% from all the attributes and 0.57% from all the words and 1 epithet.

In relation to the type of the adjective used for presentation of the adjective attribute there are: attribute with relative adjective (*talibanski borci*, *poraneshniot pretsedatel*, *poraneshniot sovetnik*, *poraneshiot portparol*, *litvanskiot minister*, *zagrizhenata ambasadorka*, *beloruskiot ambasador*, *lichni asistenti*, *bremeni zheni*, *bremeni majki*) (*Taliban soldiers*, *the former president*, *the former adviser*, *the former spokesman*, *the Litvanian minister*, *the worried ambassador*, *The Belarus ambassador*, *personal assistants*, *pregnant women*); attribute with a combination of two relative adjectives (*poraneshniot amerikanski pretsedatel*, *poraneshniot generalen sekretar*) (*the former American president*, *the former general secretary*); attribute presented with number and relative adjective (*200 dopolnitelni asistenti*) (*200 additional assistants*); attribute with pronoun and relative adjective (*sekoe novorodeno dete*) (*every new born child*); attribute with countable adjective (*prviot diplomat na EU*, *vtororodeno dete*) (*the first diplomat of EU*, *second born child*) . This presents 6.67% from all the attributes and 0.04% from all the words of the articles. It is evident that in the articles with political context there are examples that point out on simple adjective attribute as a part of logical and figurative periphrases (*prviot diplomat na EU*) (*the first diplomat of EU*) and (*beloruskiot ambasasor*) (*The Belarus ambassador*).

4.3. The use of the adjective attribute in articles with cultural contents

In the articles with cultural contents there are overall 2 463 words. From them, 17 or 0.96% are adjective attributes, and from them 16 are simple adjective attributes and one is developed adjective attribute (*voodusheven od uspehot*) (*delighted from the success*). From here, 94.12% are simple adjective attributes, which is 0.65% from the accumulative sum of all the words. The developed one participates with 5.88% into the adjective attributes and with 0.04% in all of the articles' words.

Regarding the type of the adjective used to present the adjective attribute, there are adjective attribute presented with relative adjective (*izvonredniot basist*, *makedonskiot jutjuber*) (*the great bassist*, *the Macedonian youtuber*) and with descriptive adjective (*popularnoto duo*) (*the popular duo*). In all articles there are overall 6 combined attributes or 28.57% from all the attributes and 0.24% from all of the 2 463 words: attribute presented by a combination of pronoun, descriptive and relative adjective (*nashata najgolema muzichka dzvezda*) (*our biggest music star*); decsriptive + descriptive adjective (*mladiot talentiran tapanar*) (*the young and talented drummer*); number + decriptive + relative adjectives (*eden od najaktivnite makedonski muzichari*, *eden od najrenomiranite makedonski pijanisti*, *edna od najgolemite dzvezdi od jugolsovenskiot film*) (*one of the most active Macedonian musicians*, *one of the most renowned Macedonian pianists*, *one of the biggest stars of the Yugoslav film*). The last three examples are semantic formulas serving to express figurative and logical periphrases.

4.4. The use of adjective attribute in articles about health

Getting into the articles with health content, they consists of 2 629 words. From them, 8 or 0.30% are adjective attributes. Regarding the type of the adjective used to present the adjective attribute, the following are noted: attribute with relative adjective (*vakciniranite posetiteli*, *britanskiot pretpriemach*) (*the vaccinated visitors*, *The British entrepreneur*); developed adjective attribute (*nauchnicite zbuneti od situacijata*) (*the scientists confused by the situation*); attribute with numbers (*416 614 lica*, *sedum lugje*, *21 zhitel*) (*416 414 persons*, *seven people*, *21 inhabitants*); attribute with a combination of descriptive and number adjective (*sedummina povozrasni lica*) (*seven older people*). From the eight adjective attributes, 3 are presented with relative adjective and 3 are with numbers, consequently, their representation is the same, 37.50% from the attributes and 0.11% from the overall words used for writhing the eight articles. Only 1 or 12.50% from the adjective attributes and 0.04% from the sum of the words is developed attribute, and the representation of the attribute created with a combination of numbers and descriptive adjective is equal. Also, in these articles, the attribute in the semantic formula for expressing the logical periphrases is noted.

4.5. The use of attribute in articles with scientific context

In the articles with scientific context, compared with the others that were previously analyzed, the greatest amount of words, i.e. 3 002 words is used. From them, only 5 are adjective attribute, or 0.17%. One is presented with number (*eden astronaut*) (*one astronaut*), 3 are combination of number and relative adjective (*dvajca ruski astronauti*, *trojca amerikanski astronauti*) (*two Russian astronauts*, *three American astronauts*), which is 60% from the attributes and 0.10% from all the words used in the articles. 2 are adjective attributes with relative adjective (*планетарни научници, руските астронаути*) (*planetary scientists*, *The Russian astronauts*), which is a representation of 40% of the attributes and 0.07% from the overall number of 3 002 words used.

Regarding to this, the most commonly used is the simple adjective attribute with one adjective in 42 examples and this is 60% from the adjective attributes and 0.35% from all the words. Then, there are 17 combined adjective attributes or 22.99% from this type or 0.14% from all the words. Attributes with pronoun are following: there are 7 of them or 9.46% from the attributes or 0.06% from the words. 5.41% from the attributes are the attributes with numbers, and they are presented with 4 examples from each type. Their representation into the whole of words in the 40 articles is 0.03%.

The type of the adjective attribute, according to Minova-Gjurkova (2000) in all the 8 articles is given in the chart 1:

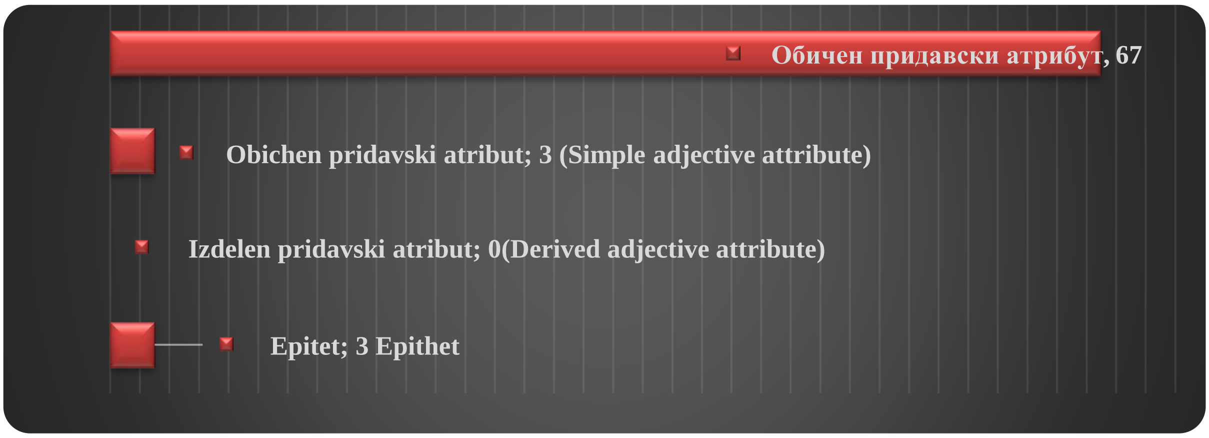

Chart 1: The type of the adjective attribute

According to the type, the adjective attributes are mostly presented through the simple adjective attribute, 91.78% or 67 attributes, which is 0.56% from the total number of the words in all 40 articles. The rest 3 are developed adjective attributes and their frequency is 4, which is 11% from the adjective attributes or 0.025% of the words.

The type of the simple adjective attribute, regarding the adjective used in all 40 articles is given in chart 2:

From the simple adjective attributes, the biggest frequency is noticed in attributes with relative adjective. 28 attributes were found out, and more exactly, this is 40% from the adjectives, 41.79 % from the simple adjective attributes and 0.236% from the total number of 11 870 words used in 40 articles. Moreover, next are attributes with descriptive adjective, 7 or 10% from the adjective attribute, 10.45% from the simple adjective attribute and 0.06% from the total number of words used. In the articles, there are 4 different attributes presented with possessive pronoun, number, numerical adjective and combination of number and with relative adjective. Their representation in the total number of adjective attributes is 5.71%, 5.97% from the simple adjective attributes and 0.034% from the total number of words used in the articles. With 3 examples the attributes with pronoun and attribute with triple combination (number, relative and descriptive adjective) are represented. That is 4.29% from the adjective attributes, 4.48% from the simple adjective attributes and 0.025% from the total number of words. The following attributes are represented with one example: attributes with combination of number and descriptive adjective, combination of two descriptive adjectives, combination of pronouns, descriptive and relative adjective and combination of pronoun and countable/numeric adjective. Their representation in all the adjective attributes is 1.43%, in the simple adjective attributes is 1.49 % and in the total font of words used for the 40 articles is 0.008%.

In sum, the analyzed articles show that regarding the type of the adjective attribute, the most frequent is the simple adjective attribute, which has a role of modifier and the same is confirmed in the research of Nuhrahani (2009), Hernandez (2017), Gu (2019), Paul (2019) and Susanto (2019), suggesting the enormous usage of the adjectives in a modifier role in the journalistic articles. The results from this research are in a correlation with the research made by Biber et al. (1999) and Quirk et al. (1972) in terms of the fact that most of the nouns denoting persons are determined with two adjective modifiers. Despite the fact that Biber et al. (1991) and Huddleston (1984) consider that examples of a noun determined with more premodifiers are rarely used, in the analyzed articles there are examples with 3 premodifiers: *nashata najgolema muzichka dzvezda* (*our biggest music star*), *eden od najrenomiranite makedonski pijanisti* (*one of the most renowned Macedonian pianists*). In the analyzed articles, 3 developed attributes and 3 epithets are used. The rare use of epithets suggests that the journalistic articles have a deficit in pictorial description.

The articles with sport connotation are the ones with the most adjective attribute, followed by the culture and politics articles, and the least adjective attributes are noticed in the articles with health and science context. One of the reasons for this occurrence may be result of the fact that in the first group articles are about athletes and people directly involved in daily political and cultural events, and in the other hand, the second group of articles are commonly about scientific and health issues, facts and etc.

In relation to the type of the simple adjective attribute (the type of the adjective with which it is presented), it is noticeable that this attribute is presented with relative adjectives. Moreover, it is about well known attributes used in a daily base for characterization of the nouns for person (personal nouns). From there, it can be seen that no creativity is evident and it seems that those attributes, all together with the attributes in the semantic formula for expressing logical and personal periphrases are kind of cliché, which the author or the redaction chooses as a ready solutions for the text needs, not taking into account the eventual monotony during the reading. Talking about the linearization of the adjective modifiers, the research results show that there is no deviation from the scheme of the noun group specified by Minova-Gjurkova (2000).

5. Conclusion

The attribute is a key component in a sentence, which narrows the scope, but enlarges the context of the noun that denotes a person (personal noun). When the attribute refers to person, it characteristics comes to full expression, and it is easier to get complete perception for the person. Analysis indicates that, nevertheless it is a secondary sentence part, the attributes have an important aim as a part of a sentence, as well as a premodifiers of the personal nouns, and their choice in the article, in a great extent, may affect the fluency of the text and its saturation with everyday known attributes, which may lead to monotony during the act of reading. This work has limitations, primarily, in regard of the limited number of analyzed articles (40), and evidently, enlarged number of articles is needed in order to obtain more relevant conclusions for the use of the adjective attribute in the journalistic substyle of the Macedonian standard language. However, this work contributes into the field of researching the adjective attribute in the journalistic discourse of the Macedonian language because it gives knowledge about the type of the adjective attribute and the type of the adjective used to represent the attribute in the journalistic substyle of the Macedonian language.

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TRANSLATION OF FOOD DISCOURSE[2]

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Abstract

This paper deals with the translation of food- and cooking-related discourse. It also offers a brief overview of the findings of studies which have dealt with this somewhat underrated issue so far. More specifically, it looks into the challenges that this specialized type of translation entails such as dealing with culture specific terms, extralinguistic factors as well as pragmatic, grammatical and stylistic concerns. It also touches on the strategies that translators normally put in use, in an attempt to overcome these obstacles and produce successful food discourse that would be equally efficient and comprehensive in the target language.
Keywords: specialized translation, food discourse, culture-specific terms

Introduction

Nowadays the discourse of food[3] seems to have gained more prominence than ever before. The reasons for that are multifarious. First and foremost, food constitutes an inextricable part of human life; apart from being a biological necessity, food also plays a central role in each and every culture (Counihan & Van Esterik, 1997, in Paradowski, 2018). Also, the process of globalization which has stirred intensive intercultural contacts via migration, tourism, business contracts, media, etc. as well as the recent general obsession with healthy nutrition habits, have enabled food discourse to gain even larger momentum and to travel across borders faster than ever before. As a result, what humanity witnesses now is a soaring number of food magazines, cookery books, blogs, TV programs, celebrity chefs and cooking experts of a wide renown, cooking competitions, culinary travel programs, etc. (Paradowski, 2018).

This proliferation of food discourse is particularly noticeable in developed countries, especially in entertainment contexts (Grazone, 2017), and has poked a drastic demand for translation, manifested mainly in food labels, restaurant menus, cookery books, magazines, tourist leaflets, food-related TV series and films (Farkhan et al., 2020; Paradowski, 2018). Translation of gastronomic texts, in whatever format, is a very important type of specialized translation which mediates 'the encounter between the source culture, desirous to display its

[2] Revisional scientific paper

[3] In this paper the term discourse of food is used to refer to all formats of oral and written texts dealing with food and cooking, as nowadays cookery texts are no longer confined just to books, menus and recipes, but they are expressed through a range of media such as radio and TV programs, newspapers and magazine sections on cooking, cooking websites, blogs, etc. (Kerseboom, 2012).

culinary richness, and the target culture, willing to discover new and sometimes exotic tastes' (Birsanu, 2016: 30).

At first glance translating gastronomic texts may seem as an easy task – a matter of mere rendering the ingredients and steps of preparing a certain dish from one language into another (Salih, 2018: 21). However, practice has shown that it could be very challenging, as translation of food discourse is more than just about food – it is about identification, culture and even politics (Kohler, 2011). Or in Salih's terms (2018: 34) 'food is a very powerful medium that mirrors the social, cultural, and even political identity of a given society'. Hence, it is an imperative that translation of food discourse be handled with extreme caution and deliberation.

Successful translation of food discourse requires that translators meet certain necessary prerequisites. In addition to excellent linguistic competence, to be able to produce efficient and reader friendly food translation in the target language, translators need solid knowledge of both the source and the target culture and at least some basic skills in preparing and cooking food (Salih, 2018: 35). Nordman (1996: 556, in Paradowski, 2018) underlines the importance of two kinds of knowledge in this context – 'familiarity with the minilect – restricted form of practically-oriented technolects used by a limited circle of specialists and/or linked to a limited field' and 'the second type of requisite knowledge is what could be called 'encyclopaedic' knowledge and experience'. Kerseboom (2010: 5), on the other hand, stresses the fact that it is indispensable for a professional translator of cookery texts to have 'an extensive knowledge of the terminology of cooking, the cooking process and the instructional language used in these kinds of texts'.

Despite, the general trendiness of food discourse, this type of specialized translation remains largely under-researched. Chiaro & Rossato (2015: 237) note that 'despite the rapidly expanding market for translation of food-related texts' the relationship between food, culture and translation is still rather neglected and is in dire need of further exploration. Birsanu (2016: 26), too, points out that 'the translation of gastronomy has had quite a marginal status within the broader scope of analysis of specialized translations'. A possible explanation for this evident neglect of food translation, in Inness's (2006: 2) view, is that food is still regarded by many as a trivial, domestic, female topic which does not deserve serious attention (in Chiaro & Rossato, 2015: 243).

The sections below discuss the findings of different studies that have attempted to unravel the peculiarities of this type of specialized translation – translation of food discourse. The focus is mainly placed on the challenges detected in this type of translation which encompass culture-specific terms, extralinguistic factors as well as pragmatic, grammatical and stylistic features of culinary texts. Clearly, a discussion on food translation would be incomplete without dwelling on the translation strategies normally employed in overcoming the key challenges in cookery texts.

Translating culture-specific terms in food discourse

Food plays a defining role in shaping a culture and its identity (Salih, 2018). Food discourse is naturally full of culture-specific terms referring to food and food preparation, intimately related to a specific national or regional cuisine (Keserboom, 2010). Hence, it comes as no surprise that one of the thorniest issues that professional translators face in translating food discourse is the cultural part in it (Birsanu, 2016: 26). In Garzone's (2017) words, translation of food-and cooking related texts is truly demanding, as 'food and eating are not only part of the biological processes aimed at sustenance, but comprise a set of products and actions that reflect culture, values, identities, ethnicities and religions, and work as a system of communication'. In the same vein, Chiaro & Rossato (2015: 241) emphasize the fact that food and language are inextricable part of a person's identity, and they caution against toying with them as that can trigger strong emotions. Farkhan et al. (2020) points out that translation of food discourse needs to be handled with extreme caution because 'the close relationship between food and culture makes the translation of food-related items so difficult and the cultural differences between two communities may evoke misunderstanding or unacceptability on the part of the target language'.

Culture in culinary texts is reflected in terms designating 'units of measurement, cooking techniques, pots and pans, ingredients' (Birsanu, 2016: 30), and all of these have a high potential to raise a number of problems at the time of translation. Clearly, translators' main task in dealing with these culture-specific terms is 'to strike a balance between the representation of the foreignness of the source content and the acceptability of the text in the target language' (Birsanu, 2016: 30).

Based on her extensive experience in translating food texts, Epstein (2009) clearly points to terms referring to measurements, cooking utensils and cuts of meat as possible obstacles for translators because of cultural differences. Thus, for instance, the cuts of meat problem derives from the fact that different countries have different terms for different cuts of meat depending on the part of the animal's body. Epstein's solution to this problem is to either find a country specific chart of the cuts of meat, or to ask a professional for help. In general, what Epstein (2009) suggests is that in dealing with such terms experts should be consulted who can offer ideas (e.g. chefs, other translators, people who enjoy cooking, shop-owners, etc.). She also suggests using substitution, where appropriate; testing and comparing original recipes and with the translated ones, and using glossaries extensively, translators' notes, substitution lists, or other extratextual material where necessary, to explain the choices in the target language. In other words, Epstein insists that translators stick as closely as possible to the original and if ideas for substitutions are offered, they must be tested beforehand and explained in the target text, subsequently.

Salih (2018: 25) also discusses this issue in the context of his project which included the translation of 101 Arab recipes from Arabic to English. Thus, for instance, he mentions that the Arab cuisine is famous for its fragrant flavorful spice mixtures incorporated in preparing various dishes that might be exotic to the other parts of the world (e.g. Kabsa spice mixture which is used in preparing a dish called Kabsa (a dish of rice with spices and meat)). What Salih suggests is that, if certain spice is difficult to find in a foreign country, translators should advise readers to search for the basic ingredients of a specific spice mixture in their local shops and to produce a note instructing readers how to prepare it at home.

In dealing with the terms referring to measurements in culinary texts, the preferred strategy according to Epstein (2009) is to convert the measurement into a measurement typically used in the target language, so as not to discourage readers from approaching a particular dish. However, she also draws attention to the fact that while the conversion may work very well for main or side dishes, it can be a trickery business in bakery products and desserts where very precise quantities are needed. In those cases, Epstein (2009) suggests that the best solution is to employ both conversion and retention, i.e. to convert the measurements in the target language, but at the same time to preserve the original indications of quantities in parenthesis. This is exactly what Salih (2018) did in his translation of the 101 Arab recipes in English – he kept both methods of measurement side by side (e.g. "2 ¼ lbs. (1 kg) meat.";

“2” (5cm); “preheat the oven to 350˚F (180˚C)”). Salih (2018) based his decision on the fact that it is far better to mention both systems side by side than to provide charts and tables of conversion at the end of the cookbook, as some translators suggest, because it might be difficult for readers to flip through the cookbook every now and then just to check the converted values.

Problems may arise in dealing with culture-specific terms that denote different cooking tools and kitchen utensils which are country specific and do not exist in the target culture. In that respect, Birsanu (2016: 28) notes that actual and practical familiarization of the translator with the utensils used in the kitchen is of tremendous assistance (2018: 26). He upholds this claim by providing examples from the Arabic cuisine referring to some special pots, pans and baking tools that can be difficult to find in other countries (e.g. an earthenware pot used for cooking delicious Moroccan couscous and meat stews; a big platter for serving traditional dishes in Jordan called Almansaf; a special mold for preparing an Iraqi dessert, Klaicha).

In addition, both Epstein (2009) and Salih (2018: 26) observe that sometimes the titles of the dishes can be tricky to translate as well. Some of them have meanings specific to a region or a country carrying characteristics of the culture they represent (e.g. *Kushary*, a popular Egyptian street dish consisting or rice, lentil and red sauce; *Al-harira soup*, a traditional Moroccan soup consisting of grains and medley of vegetables). According to Salih (2018: 27) the foreignization strategy plays a pivotal role in keeping the identity of the dish alive in the target culture, although in his project, most of the titles have been provided with a translation, explaining the meaning of the dish. He opted for this option clearly because he believes that ‘to reach the ultimate goal of translation effectiveness, the translator of food discourse is not really called upon to produce very creative solutions to the cultural issues encountered, but rather to decide how the text can ‘speak’ to the target readers while preserving its uniqueness and specificity in terms of content’ (Birsanu, 2016: 26).

Grammatical and stylistic features of food discourses

Although all food discourses have their specific format and stylistic features, still what they all have in common is the fact that they revolve around recipes. Writing food recipes is a creative art which has a distinctive narrative that differentiates it from any other type of writing. Thus, for instance, the structure of a recipe usually consists of a title, a list of ingredients and preparation instructions (Salih, 2018: 22). However, some cookery books, such as, for instance, those of Jamie Oliver, display a completely different stylistic features. Thus, instead of providing a list of ingredients, followed by the preparation instructions, Jamie Oliver skillfully intermingles all of that information in his text:

Throw all this into a food processor with a handful of peeled and chopped spring onions and a good handful of fresh coriander. Once this has been chopped up nice and fine, I add a couple more chopped tomatoes, a good pinch of salt and half of another avocado, chopped, to give it a nice chunky texture. Transfer everything into a bowl and season carefully with sea salt, freshly ground black pepper and a good squeeze of lemon or lime juice. If you decide to buy ready-made guacamole, which is a bit lazy but probably very realistic, you can put it into a bowl and chirp it up a bit with a squeeze of lemon juice, a little extra salt and a bit of chilli to give it a kick (Oliver, 2004: 101)

In addition, Jamie Oliver seems to avoid providing specific measurements in his recipes and adopts a very casual and informal mode of addressing his readers, the aim of which is to leave them the impression that cooking is a simple and straightforward procedure (Kerseboom, 2010).

Kerseboom (2010: 41) notes that writers of English recipes predominantly use imperative and affirmative sentences. They also sometimes use present participle constructions (e.g. "*Fitting the paper which has been greased on the top side neatly into the greased tin, by overlapping the cut corners ...*"). Kerseboom (ibid.) also notices that dangling participles are also sporadically used alongside imperatives in recipes (e.g. "*Serve the soup immediately, sprinkling 2 to 3 tablespoons of the toasted sunflower seeds"*), but he claims that this makes the action look more complex than it actually is and that translators should avoid those cumbersome constructions and replace them with imperatives only (e.g. "*Serve the soup immediately and sprinkle…*"). In his discussion on the grammatical features of recipes, Kerseboom (2010: 40) also cautions translators to use modal auxiliaries carefully as they are less effective in instructions and leave the reader with the impression that a specific action in the cooking process is simply an option, and not a necessity.

Paradowski (2018) also observes and comments on numerous features of food discourse and recipes in particular, and draws attention, among many other things, to the importance of correct preposition use in the translated cookery texts in English (e.g. *adjust oven rack <u>to</u> medium position; add butter and grated parmesan <u>towards</u> the end; cut <u>in</u> half; fry tomatoes with shallot <u>in</u> butter; turning occasionally, <u>until</u> evenly browned <u>on</u> both sides, etc*.). He advises translators to make use of electronic corpora to determine the right choice of prepositions whenever they are faced with dilemmas. He identifies the interference from the mother tongue as a root cause for a sizeable proportion of errors of this kind in the translation of food discourse.

According to Paradowski (2018) another notorious area that tends to spill over into translations of food discourse is that of articles. Paradowski (ibid.) notes that translating culinary texts presents a complex problem for such texts do not tend to obey the rules of article usage imparted in English textbooks. He also observes that in the context of the recipes the most common article is the zero article – one could surmise that once the ingredients have been provided, and given the relative universality of kitchens being equipped with a customary set of utensils and appliances, definiteness ceases to be an issue and the resultant need to encode it by means of the definite or indefinite article becomes obviated (e.g. *transfer Ø turkey to Ø cutting board; press through Ø sieve to remove Ø seeds; soak Ø rice; when soft, arrange Ø feta, cheese and watermelon,* etc.).

Paradowski (2018) underlines yet another syntactic and stylistic feature or English culinary texts – their relative brevity which refers to the general tendency to package and compress larger chinks of information into single-word terms that need more than one lexeme when expressed in other languages. Thus, for instance, he notes that verbs, in particular passive participles, are the most frequent information compressors (e.g. *chicken breasts – skinned and boned; shrimp – peeled and deveined; beer-battered fish; curried egg sandwiches; reduce, sieve and add chopped cilantro*).

Pragmatic issues in translating food discourse

In dealing with food discourse, it is unavoidable for translators to deal with certain pragmatic aspects of the text (Kerseboom, 2010: 26). For instance, translators need to be aware of the fact that the use of passive sentences in culinary texts broadens the gap between the reader and the task. That is why active sentences are preferred instead, particularly, in conveying the sense of urgency and purpose in carrying out the actions depicted in the text (e.g. it is more effective to instruct someone to 'knock the dough back and press it gently' than to tell them that 'dough becomes less sticky when pressure is applied'). Also, an effective translation refers to ingredients or results unambiguously. In other words, translators have to imagine the situation in the target language and culture so that they can come up with a translation that TT readers can understand and use in preparing cooked dishes properly (e.g. instead of translating the instruction "the juices should run pink but not bloody" literally, translators might opt for a translation that goes along the following lines "the kidneys should be medium-cooked" which is much clearer and unambiguous).

Punctuation and connectives are especially vital in cooking texts, because they mark transitions in the text and help the reader switch from text to action and back. The translator must be aware of the value of these marks and how they function. Although most of the time it is just a matter of retaining the marks of the ST, sometimes, it might be more efficient to add a comma or split up sentences, so that readers get a clearer view of the instruction. Conversely, translators can opt for joining two clauses or sentences with a conjunction to reduce the speed of the user's actions (Kerseboom, 2010: 27).

Steehouder (1998: 102-106) notes that while most instructive cooking texts have an anonymous narrator, some have an explicit narrator. In the case of the latter, the narrator or the writer is referred to explicitly in the text, which, in turn, narrows the distance between the reader and the text narrator. For instance, the famous British chef, Jamie Oliver, often uses the explicit narrator in his recipes (e.g. "*You can grill them, but I like to put them in a dry non-stick frying pan on a medium heat*" (Oliver, 2004: 101). This suggests that the writer is giving the readers advice instead of telling them what they must do (in Kerseboom, 2010: 29).

Kerseboom (2010) also stresses the fact that directions that refer to mistakes commonly made by users could be threatening and should be treated with a great deal of caution in food discourse by both writers and translators. In that respect, Steehouder (1998) describes a variety of ways to mention the user's errors that are appropriate to recipes. Thus, for example, instead of telling users what they should not do, writers and translators consequently should focus on what users should do (e.g. 'Make sure you always check …'). Adding arguments for the actions is yet another warning strategy used in recipes that adds a hint of politeness to the text. Another useful strategy is called impersonalizing: the reader is not explicitly present in the direction and will, therefore, not be addressed, nor threatened. This is achieved by using passive sentences (Steehouder, 1998: 108-111, in Kerseboom, 2010).

To conclude, it is of paramount importance for the translator to recognize all these pragmatic strategies and to adapt them if necessary in their translation to ensure a successful rendering of the source text into the target language (Kerseboom, 2010: 29).

Extralinguistic factors in translating food discourses

The challenges presented in the translation of food discourse extend far beyond the terminological issues (Birsanu, 2016: 28). Some of these challenges are of extralinguistic nature and they too deserve special attention on the part of translators.

The availability of ingredients is one of these extralinguistic factors in food discourse. Problems with the availability of ingredients are bound to occur whenever the cultural distance between the two cultures involved is considerable. In fact, the availability issue refers to the cases where access to ingredients listed in the original recipe is limited or more expensive in the target language culture (Epstein, 2009). In this case, the dilemma that arises is whether to stick to the original ingredients and keep the integrity of the recipe, or to adapt the dish to another culture by offering substitute ingredients that are available in the target culture. Epstein (2009) explains that this problem cannot be solved by simply exchanging one ingredient with another without offering further explanation. If suggestions or changes are made to the original recipe, she proposes that it should be clearly stated in the translation what has been changed and why.

Moreover, in undertaking the task of translating a gastronomic text, the translator needs to account for the intention of the source text and the target readership, i.e. whether the text is aimed at people working in the field (chefs, even connoisseurs) or at persons with little to no cooking experience. These considerations are vital in selecting proper translation strategies (Birsanu, 2016: 27). As to the target readers, Kerseboom (2010: 17-18) also observes that nowadays recipes serve as external memories and include greater detail than before, as readers are not expected to memorize the entire recipes in detail and rely solely on their memory each time they prepare specific dishes. Also, nowadays, bearing in mind the readers and the intention of the text, which is instructional for the most part, recipes are written in such a style that they allow readers not only to conceptualize the final product but also to mentally process the instructions and carry them out step by step. This means that the information in the text is carefully segmented and the instructions are carefully ordered. Readers work more efficiently when they work step-by-step instead of reading the entire text first and performing the actions afterwards. Therefore, short segments enable them to process and act out short instructions more efficiently than large segments. Kerseboom (2010: 20) also underlines that instructions are most effective when the reader is first presented with the objective and then the actual actions he/she needs to take (e.g. it is better to say first 'now prepare the dough (objective), and then 'Mix the flour with the butter and sugar (action) than vice versa).

A final extralinguistic factor that is worth considering is the publishing house policy with respect to the extent to which it allows for domesticating or foreignizing interventions in the text (Birsanu, 2016: 27). Evidently, translators must be aware of this aspect as well as of all other extralinguistic aspects of food discourse discussed above, in order to be able to reach the final goal – an efficient and effective instructive food discourse in the target language.

Translation strategies used in rendering food discourses from one language into another

In translating food discourse, according to Kerseboom (2010), the instructive function should always be considered dominant and a priority for the translator. If the translator does not adequately transfer the expressive or operative elements in a recipe to the TT, those elements will be lost to the TT readers, but if the instructive content is not properly translated, the readers will not be able to get the right result. In other words, as Kerseboom (ibid.) explains, a recipe in the TT with poorly translated style is a bad reading experience at the most, while a recipe with incorrect or unclear instructions and references is completely useless.

A handful of studies have dealt with the translation strategies employed when handling culture-specific terms in the translation of food discourse. Thus, for instance, Marco (2019) discusses the translation techniques used in translating food-related items from English into Catalan. His study shows that in that specific context, the neutralization technique was the most frequently used one because of the absence of the original items in the target culture.

Similarly, Farkhan (2020: 141) studied the translation strategies used in rendering food-related culture-specific items in a Netflix cooking reality show *The Final Table* from English to Indonesian. What he found out was that there were five translation strategies employed, out of which the most widely used strategy was retention (borrowing); the next strategy was direct translation (calque), followed by cultural substitution (a reference is substituted with another one which deviates more or less from the source one), specification (using a hyponym), and generalization (using a hypernym or superordinate). In his research of the translation strategies used in the translation of *Sju Sorters Kakor*, a Swedish classic baking cookbook, from Swedish into English, Kohler (2011) observes that the translation strategies employed are more culture-oriented than language-oriented, as the recipes are named to fit the expectations of the target language, and the descriptions of ingredients and tools are adapted to the conventions and common usage in the target culture.

According to Kerseboom (2010), as recipes are instructive texts, practical in nature, they will be more likely to require substitution in translation than conservation of culture-specific terms. To support his claim he provides an example of a recipe by Nigella Lawson which makes reference to "Mr Whippy", a brand of cupcakes famous for its voluminous, swirled toppings. In transferring this term in another language, the translator would be better off to substitute this item unknown to the target reader, by referring to the thick, gleaming, voluminous quality of the topping, as thus he/she would enable the reader to understand the reference. Keeping the term in its original form, on the other hand, presents a serious risk which has the potential to jeopardize the understanding and the proper preparation of this specific dish. However, Kerseboom (2010) also mentions that sometimes there can be a specific need for conservation of cultural elements because allusions to other cultures enhance readers' pleasure. This is particularly the case when it comes to translating names of dishes (e.g. a recipe for 'Spaghetti Arrabiata' sounds more attractive than a recipe for 'Spaghetti with Spicy Tomato Sauce'). So conservation is the better option here as the name of the dish is the attention-grabber and should be as attractive as possible.

Conclusion

As much as food is a topical issue in our daily life so is the translation of food discourse as relevant as ever. The translation of food discourse is important not only because it touches upon the human basic need of survival and nutrition, but also because it helps cultures meet and speak together. The translation of gastronomic texts may seem to be easy, but anyone who has tried it knows how challenging it might be. The purpose of this paper has been to present the challenges of translating food discourse as well as the strategies that translators can use to achieve their goal of conveying a source language food-related text into a target language culture.

As a general prerequisite, in addition to knowledge of the languages involved, the translator should have an excellent command of the terminology, the cooking process and the language of instruction used in such texts. The challenges involved in translation of this type relate to a range of different issues. Food is deeply immersed in the culture of the people where it is prepared, so when transferring it to another culture, one has to be cautious to strike a good balance between the foreignness of the original content and the acceptability in the target language. Units of measurement, cooking techniques and utensils, ingredients and the names of dishes are some of the frequent culture-specific items that must be carefully addressed in translation. Grammatical and stylistic features should also receive due attention in the translation process. The ones discussed in the paper are the use of imperatives, definiteness, complex noun phrases or compound structures as well as a distinctive narrative structure. The selection of certain grammatical structures and punctuation marks bears pragmatic importance too. The use of active vs. passive sentences and the use of commas and full stops is a case in point. Adopting the reader's point of view helps in selecting the best approach to follow if the translator is to render a source text properly and achieve the same pragmatic effect in the target language. Finally, extralinguistic factors may also play a role in how a translator deals with a certain textual feature. Things to bear in mind are the availability of ingredients, the target readership and its technical preparedness as well as the publishing house policy.

In view of all the challenges discussed, the paper also presented the strategies that translators of food-related discourse choose. The strategies range from neutralization, to retention (borrowing), direct translation, cultural substitution, specification, to generalization. The choice of strategy depends to a large extend on the overall purpose of the translation as determined by the translator and/or publisher.

Food is an indispensable part of everyday life and the translation of food-related text is inevitable too. As long as there is food, there will be food translation. In that sense, knowledge of the processes underlying food translation is of paramount importance in making food travel across cultures. This paper has made a small step in illuminating those processes in terms of challenges and possible solutions. As such, it has paved the way for future more detailed study of the translation of food discourse.

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CHALLENGES AND SOLUTIONS IN TRANSLATING CHILDREN'S LITERATURE: THE CASE OF *ALICE IN WONDERLAND* AND ITS TRANSLATIONS IN MACEDONIAN[4]

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Abstract

In translating children's books, translators have to take into consideration the fact that children have limited knowledge of the world around them and reproduce the text in the target language by compensating for that lack of knowledge, i.e. by relaying information in a way that is understandable for children. In order for translators to achieve that, they use a wide array of translation strategies commensurate with the issues they are dealing with.
The goal of this study is to examine a specific set of translational challenges as well as the translation strategies used to overcome those challenges in translating children's books. More precisely, the study focuses on the translation of personal names, titles, food-related terms and puns, through a careful analysis of selected linguistic units of Lewis Carroll's "*Alice in Wonderland*" and their translational equivalents in the Macedonian translations of this novel (Gjuzel (1965); Temkov (1978), and Acevska (2009)). The results of this research indicate the Macedonian translators of "*Alice in Wonderland*" employed different translation strategies mainly directed at preserving the cultural significance of the source language terms but also at adapting some of the terms be more in line with the target language and culture.

Keywords: children's literature, translation, strategies, puns, names, titles

Introduction

This article deals with one of the most demanding types of literary translation – translation of children's literature. Children's literature presents a great way of exploring and experiencing the world through pictures and stories and is proof that readers, no matter how far away from each other, can still share the same feelings through reading. The concept of children's literature clearly encompasses literary pieces with topics relevant to children and closely related to childhood and the process of growing up.
Translating children's books necessitates a full understanding of the meaning of the story as well as solid knowledge of the different phases of children's development. Thus, for instance, the authors of children's books, and, consequently, the translators too, must take into account the various stages of language development in children. Children initially begin developing their language skills by forming just two-word sentences, usually a noun plus a verb, and gradually proceed towards more complex linguistic forms in the course of their physical and mental growth.
In this research an attempt is made to review the translation challenges that occur in translating children's literature related to translating titles, personal names, food-related terms and puns (wordplay), through a careful analysis and comparison of the famed English

[4] Revisional scientific paper

children's novel "*Alice in Wonderland*" written by Lewis Carroll (1865) and its Macedonian translations done by Temkov (1961), Gjuzel (1965) and Acevska (2009). Namely, the analysis of the original and the translations is done in order to detect how these translation challenges are treated by the translators and what translation strategies they employed in their attempts to come up with the best possible translation solutions.

Theoretical background

Children's literature subsumes a wide range of material written to inform, instruct and entertain children. It can be written either in a poetry or in prose format. Prose is particularly diversified, including a number of different types of both fiction (e.g. mysteries, animal stories, myths, epics, legends, folktales, science fiction, etc.) and non-fiction works (e.g. biographies, biological science, social science, etc.), whereas children's poetry distinguishes primarily among nursery rhymes, lyric poems and narrative poems (Neshkovska, 2021, p.105). Contrary to the fiction for adults, the works in children's literature are generally shorter. The texts intended to be read to or by children are characterized with innocence, and are filled with action and dialogs. They are also optimistic, multicultural, and promote prominent moral values (Hollindale, 1997). The most frequent themes portrayed in these works include friendship, family and self-esteem (Schuna, 2021). The writing style is simple and lively or picturesque, and is often accompanied by illustrations (Fadiman, 1984).

In part the problematic nature of translating children's literature lies in the fact that very often children's works have a hidden meaning intended to be understood only by the adult audience, in addition to the surface meaning which should be understandable to children (Frimmelova, 2010).

Furthermore, one of the main problems translators face is that children have limited knowledge of the world around them, simply because they have lived shorter lives than adults (Oittinen, 2000). So, in order to make the necessary adaptations in the text, it is necessary for the translator to adhere to what is accepted by the social environment the text is transferred to and what is considered useful to the children. Understandably, the translated text should be at an appropriate level of difficulty too (Merve, 2019). Put differently, the translator has to produce a text that is not too difficult for the child to comprehend and, at the same time, not too simple, i.e. not stripped of all its strangeness and mystery (Stolze, 2003, p. 49).

Other challenges in transferring children's literature include translating titles, character names, puns as well as culture-related terms which refer to food, geographical terms, place names etc. In translating these terms it is not always possible to achieve total equivalence in the translation. In fact, in translating culture-related terms, translators very frequently are faced with partial equivalence and, sometimes, even with non-equivalence (Arsova Nikolikj, 1999).

Translating titles in children's literature

In translating children's literature, the translator first has to think carefully about how they are going to translate the title, because the title is the first thing that is visible to the reader and is used as a tool to catch readers' attention. The translation should be faithful to the original because the title is a part of the text and its identity is derived from the context (Baffa & Caruana, 2009). Titles in literary works can perform multiple functions. A reader-oriented title prepares the reader for what is to come in the literary work. The title can also identify the style or the genre of the work; it can introduce the reader to a topic or idea that will be relevant to the understanding of the book and can identify a single character or a place of importance in the work (Boba-Dilla Perez, 2007).

Doyle (1989) classifies the translation strategies used for translating titles into three categories: 1) literal translations, 2) near literal translations, i.e. translations that are close to the literal, and 3) liberal or free translations. Translators need to take all the above-mentioned aspects of titles into consideration prior to making the decision on what strategy they should employ in each specific case.

Translating personal names in children's literature

Contrary to the translations of literature for adults, where names are very frequently left unchanged, the names in the books for children are often adapted by using equivalents in the target language (Lathey, 2016). However, this issue is still a topic of discussion among translation theorists because names are powerful cultural and social markers. Puurtinen (1995) suggests that the presence of many foreign names in a translation brings along the risk of creating disharmonious relationship and divergence between the names and the setting, thus creating linguistic barriers for young readers. This can result in the reader maintaining a certain distance to the text (Nord, 2003). Also, in dealing with personal names, translators need to think whether the original names will be appropriate in the target culture and whether they are actually dealing with existing names of protagonists and locations or perhaps with invented, i.e. imaginary ones.

In literature it is often said that every name has a function, no matter how faint. If the information a specific name is carrying is explicit, such as a descriptive name, it can be translated, but the translation can change the function of a culture marker. If the information is implicit, or if the function of a culture marker takes priority over the function of a proper name, then the meaning will be lost in translation unless the translator compensates by providing context or by attaching a glossary (Nord, 2003).

Given all these intricacies attached to translating names, a number of translation theorists offer different translation strategies for transferring names from one language and culture into another:

1. Transfer – the name remains unchanged in the translated text (Soltész, 1967; Newmark, 1988; Schultze, 1991; Tarnoczi, 1966; Elman, 1986; Pinczes, 1993).
2. Substitution – the translator logically replaces the name with another name, typical of the target language (Soltész, 1967; Newmark, 1988; Schultze, 1991).
3. Transliteration – a way of translating by transcribing the text from one language, by replacing the letters of the origin language with the corresponding letters of the alphabet of another language, without taking into consideration the correct pronunciation of the sounds (Tarnoczi, 1966; Newmark, 1988; Schultze, 1991).
4. Translating – or transferring the meaning of the text from one language to another in the way the original author imagined (Tarnoczi, 1966; Newmark, 1988; Schultze, 1991).
5. Transformation – the translator chooses a logical substitute for the name from the SL, which is not, or is partially related to the meaning of the original (Tarnoczi, 1966; Elman, 1986; Schultze, 1991; Klaudy, 1994).
6. Addition – adding an additional element or suffix to the name (Tarnoczi, 1966; Schultze, 1991; Pinczes, 1993).

7. Omission – omitting a part or the whole name (Schultze, 1991; Pinczes, 1993; Klaudy, 1994).
8. Generalization – generalizing the meaning of the name (Klaudy, 1994).

Translating food-related terms in children's literature

The translation of food and food-related terms, which have essential, specific, cultural significance, brings special challenges for the translators because food in children's books can be seen as a cultural marker and can have multiple functions (Chiaro and Rossato, 2015). Epstein's short study "*What's Cooking*" (Epstein, 2009) is one of the first to address the issues that translators may face when translating food-related terms. In an attempt to translate these terms in children's literature scholars have adopted two different perspectives: domestication and alienation. Domestication occurs when the translated text assimilates the meaning to the cultural norms of the target audience; whereas, alienation is when the translation retains something foreign, different, exotic, i.e. when the cultural differences are being respected. These concepts were established by Antoine Berman (2000) and Lawrence Venuti (1995).

The terms related to food and food products are often studied as a subcategory of culture specific terms, and it is often discussed what strategies are used when translating them. Examining the functions of food terms, Davies (2003) concludes that these terms can have a powerful cumulative effect and that food scenes in children's books add a lot to the setting and the characterization (Davies, 2003, p.32). According to Davies (2003) it is better to use a "wider perspective" when looking at the cultural terms, than to look at them individually. To this end, in order to help with translating, Davies introduces seven procedures for translating specific cultural terms into children's books*: preservation, addition, omission, globalization, localization, transformation* and *creation.* However, choosing the right strategy can be quite challenging. For example, while localization can be a good way to bring the text closer to the reader, adapting the culture references for another culture can cause confusion in the text and the original values to be lost. Then, the issue with globalization is that by globalizing the term it may lose its authenticity. Omission as well is not the ideal choice because by deleting the terms it destroys the feeling that has been building up in the text. The translators have to be careful when choosing the strategy and take into consideration the context of the work and the culture in which they are translating.

Translating puns in children's literature

In order to be able to analyze the translation of puns (wordplay), one must first recognize them in the source text. A pun is specifically a joke created by making use of the multiple meanings of a word or by exploiting the fact that some words with different meanings sound the same. Or as Delabastita (1993) puts it "a pun involves a clash of linguistic forms that are similar, but have different meanings".

The role of puns in the text is to catch readers' attention by creating humor. But, creating humor is a delicate matter and translators need to pay careful attention to the language and culture in which they are translating. They need to identify the taboo topics in the target culture so as not to offend the readers of that given culture. For example, in many cultures it is not common to ridicule death because passing away is something that is respected and the reader may feel offended if the translated text makes fun of death. However, in other cultures, such as Mexico, for example, it is a tradition to make jokes about this same delicate topic.

There are different types of puns which Delabastita (1993) classifies in terms of their formal structure or according to their inherent linguistic features. More precisely, according to Delabastita (1993, p.33) there are four types of puns:

1. Homonymic puns – they consist of words that are pronounced or spelled the same, but have different meanings.
2. Homophonic puns – they consist of words that sounds the same, but have different meanings and spelling.
3. Homographic puns – they consist of words that are spelled the same but have different meanings.
4. Paronymic puns – they consist of words that have similar spelling and pronunciation, but different meanings.

In order for translators to better handle the above-mentioned types of puns in the process of translation, Delabastita (1993, p.191) offers the following translation strategies:

1. *Pun to pun* – the pun found in the original text translates to a pun in the target language, which may be, more or less, different from the original in terms of its morphological or semantic structure.
2. *Pun to a figure of speech* – this strategy is supposed to capture the effect of the pun that is located in the original text.
3. *Pun to zero pun* – this strategy is employed when it is very difficult to translate the pun and the part of the original text that contains the pun is completely omitted.
4. *Pun ST = Pun TT* – the translator reproduces the pun in its original from, without any translation.
5. *Addition* – the translator introduces puns in positions in the text where there is no pun in the original text, as a compensation for the original puns that he has missed.
6. *Pun to non-pun* – the pun is rendered by a non-punning phrase.

Research Methodology

The aim of this research is to compare and contrast the English children's novel, "*Alice in Wonderland*" (1865) written by Lewis Caroll, and its translations in Macedonian done by Gjuzel (1965), Temkov (1961) and Acevska (2009). More precisely, the analysis is qualitatively-oriented and is directed towards comparing and identifying the translation strategies that these three translators employed in handling chapter titles, personal names, food-related terms and puns used in this novel.

For the purpose of this study, the analysis of the translated chapter titles was based on Doyle's classification of the translation strategies used for translating titles (2003). The analogy of the names with their Macedonian translations was built upon the previously mentioned strategies for translation of names (discussed in Section 2.2); whereas, the analysis of the translation of food-related terms was done according to the strategies offered by Davies (2003). Finally, what served as a basis for the last part of the research which included translation of puns was Delabastita's (1993) classification of puns and the translation strategies he offered for tackling puns.

Results
Translating titles

The first part of the research was directed towards detecting how the three Macedonian translators have dealt with the titles of some of the chapters in Lewis Carroll's "*Alice in Wonderland*" in their translations. Some chapters have been purposely left out so as to avoid repetition of similar information and flooding the reader with too much information (see Table 1).

Carroll (1865)	Temkov (1961)	Gjuzel (1965)	Acevska (2009)
THE POOL OF TEARS	ЕЗЕРО ОД СОЛЗИ	БАРА ОД СОЛЗИ	ЕЗЕРО ОД СОЛЗИ
THE RABBIT SENDS IN A LITTLE BILL	ЗАЈАКОТ ГО ПРАЌА МАЛИОТ БИЛ	ЗАЈАКОТ ГО ИСПРАЌА МАЛИОТ БИЛ	ЗАЈАКОТ ГО ИСПРАЌА МАЛИОТ БИЛ ВНАТРЕ
THE QUEEN'S CROQUET – GROUND	НА ИГРАЛИШТЕТО ЗА КРОКЕТ	ИГРАЛИШТЕТО ЗА КРОКЕТ И КРАЛИЦАТА	КРАЛСКОТО ИГРАЛИШТЕ ЗА КРОКЕТ
THE LOBSTER QUADRILLE	МОРСКИ КАДРИЛ	КАДРИЛОТ НА МОРСКИТЕ РАКОВИ	КАДРИЛ НА ЈАСТОГОТ
ALICE'S EVIDENCE	АЛИСА КАКО СВИДЕТЕЛ	СВЕДОЧЕЊЕТО НА АЛИСА	ИСКАЗОТ НА АЛИСА

Table 1 Translating chapter titles from "*Alice in Wonderland*" in Macedonian

Observing the table above, it is clear that literal translation is the dominant strategy used in the translation of the selected titles. The translators advocate for literal translation whenever possible, but use different terms that they think will best convey the meaning of the original to the Macedonian language in order to improve the readability in the target language.

(1) *The Pool of Tears* – here the translators used literal translation. The meaning of the English *pool (базен)* in this context has the meaning of something in large quantity. In this case a closer meaning is conveyed by the translations of Temkov (1961) and Acevska (2009) who use the term *езеро (lake)*, whereas Gjuzel's (1965) choice of the term *бара (pond)* diminishes the original meaning to a lesser significance.

(2) *The Rabbit Sends in a Little Bill* – this is a case where only Acevska (2009) has selected literal translation, while Gjuzel's (1965) and Temkov's (1961) translations omit the word *Внатре (in)* but still preserve the same general meaning.

(3) *The Queen's Croquet Ground* – as can be seen from this example, Acevska (2009) uses literal translation and comes closer to the original meaning because *Queen's* has a possessive function which means that the playground belongs to the queen, while Gjuzel's (1965) and Temkov's (1961) translations are near-literal and completely omit that meaning.

(4) *The Lobster Quadrille* – in this example all three translators have opted for a literal translation; however, Temkov (1961) generalizes the meaning by using the adjective *морскиот (The sea)* which relates to all things that live in the sea and not just the lobsters as opposed to Acevska's (2009) *Јастогот (The Lobster)* and Gjuzel's (1965) *Морските Ракови (The sea Lobsters).*

(5) *Alice's Evidence* – this is again an example where all three translators used literal translation. The term *evidence* in this title has a meaning of a testimony, or something that consolidates the proof. Here, all three translators have chosen different terms: *исказ, сведочење* and *свидетел*, which, although different, have a meaning of *witness, testimony* and *evidence.*

As can be seen from the examples above, almost all of the analysed titles were transferred using literal translation, apart from two cases where Temkov (1961) and Gjuzel (1965) chose near-literal translations by omitting words from the original titles while still preserving the original meaning (see examples 2 and 3 above).

Translating personal names

In the second part of this research, we analyzed how the personal names in Lewis Carroll's "*Alice in Wonderland*" have been translated in the Macedonian language and what translation strategies were used by the three Macedonian translators.

From the examples excerpted and analyzed for the purposes of this part of the research we could see that the majority of the translations were done by means of transfer. This means that the translators transferred the names without any change or, with some small changes, adapting some vocal features of the personal names to the phonological system of the Macedonian language (see Table 2). Thus, as can be seen in the examples below the names, such as *Alice*, *Dinah*, *Ada*, etc. retained their authenticity and preserved their recognizability in the Macedonian translations. However, a few cases of transformation and a case of omission were spotted among the analyzed examples as well.

Carroll (1865)	Temkov (1961)	Gjuzel (1965)	Acevska (2009)
Alice	Алиса	Алиса	Алиса
Dinah	Дина	Дина	Дина
Mabel	Џејн	Мејбл	Мејбел
Ada	Ада	Ејда	Ада
Mary Ann	Мери	Маријана	Мери Ен

Table 2 Translating personal names from "*Alice in Wonderland*" in Macedonian

As can be seen in the table above, Temkov's (1961) translation of *Mabel* stands out because he opted for the strategy of transformation and *Mabel* is transformed into *Џејн,* which is not related at all to the original meaning, therefore, the authenticity is lost. Moreover, a back translation of *Џејн* in English, would result in *Jane*. Another interesting example is Gjuzel's (1965) transformation of the name *Mary Ann.* In fact, unlike Acevska (2009) who simply transfers the name, he substitutes it with a logical replacement in the Macedonian language, *Маријана*. Temkov (1961), on the other hand, simply omits *Ann* from *Mary Ann* and translates the name into *Мери.*

Translating food-related terms

In analyzing "*Alice in Wonderland*" and its Macedonian translations, as mentioned previously, the focus was put on terms related to food, too (see examples (6) and (7)).

(6) ORANGE MARMALADE
(a.) СЛАТКО ОД <u>ЛИМОНИ</u> (Gjuzel, 1965)
(b.) МАРМАЛАД ОД <u>ПОРТОКАЛИ</u> (Acevska, 2009)
(c.) МАРМАЛАД ОД <u>ПОРТОКАЛИ</u> (Temkov, 1961)

In the example (6) above both *слатко* and *мармалад* have the same meaning. The difference is in that Acevska (2009) and Temkov (1961) both preserve the meaning of *orange* (*портокал*) in the target language, whereas Gjuzel (1965) transforms the term into *лимони* (*lemons*) which is, of course, a different kind of fruit, not typically used for making marmalade in the Macedonian culture. With that the tradition–related information in the original term may be lost.

(7) "Have you seen the Mock Turtle yet?"
"No," said Alice. "I don't even know what a Mock Turtle is."
"It's the thing Mock Turtle Soup is made from," said the Queen.
(a.) "Си ја видела ли досега Лажната Желка?"
"Не," одговори Алиса. "Не знам дури ни што е тоа Лажна Желка."
"Тоа е она од што се прави Лажната Желкина Чорба", рече Кралицата. (Gjuzel, 1965).
(b.) Си видела ли некогаш Лажна Желка?
Не – одговори Алиса. Не сум ни слушнала дека постои.
Лажна Желка е она од што се прави лажна чорба од желка – рече Кралицата. (Acevska, 2009).
(c.) "Си ја видела ли досега Необичната Желка?"
"Не" – одговори Алиса. "Воопшто не знам како изгледа Необичната Желка."
"Од неа се прави необично убава чорба" – рече Кралицата. (Temkov, 1961).

In (7) the term *mock turtle soup* (*лажна супа од желка*) is an English and American soup created in the middle of the 18th century as an imitation of *green turtle soup*. Gjuzel (1965) and Acevska (2009) here chose to preserve the term and rendered it in its original form into the Macedonian language. The translation sounds unnatural for the Macedonian reader, because the Macedonian culture is not familiar with *mock turtle soup* but still, the meaning is preserved, the information intact and now the Macedonian reader can get familiar with its meaning. Temkov (1961), in an attempt to bring the text closer to the target readers, chose to use transformation and translated *mock* with the term *необичната* (*unusual*). This caused the original term to lose its function of a culture marker in the target text and thus made the existence of *mock turtle soup* unknown to the Macedonian readers.

Translating puns

The last part of this research deals with the translations of puns. Using Delabastita's classification of puns as a basis, we tried to locate instances of puns in Carroll's "*Alice in Wonderland*", and then, relying on the translation strategies proposed by the same researcher, we analyzed their translations in Macedonian. The aim was to gain a better understanding of the strategies and solutions used by the three Macedonian translators.

The analysis showed that the way puns are translated varies from translator to translator; however, there is a clear tendency on their part to use the pun to pun translation strategy wherever possible by adapting the form of the pun to an appropriate form in the Macedonian language. Thus, as can be seen in the examples (8) and (9) below, they managed to create wordplay that is not confusing, and yet is interesting and understandable for the Macedonian readers.

The example (8) below is an instance of a homophonic pun. Homophones are words that sound the same, or are pronounced in the same way but have very different meanings. In this case, the terms used in the original text are *axis* and *axes*.

(8) "You see the earth takes twenty – four hours to turn on its axis"
"Talking of axes," said the Duchess, "chop off her head!

a) *"Ете, Земјата се врти за дваесет и четири часа околу својата оска и никој не се секира..."*
   Кога зборуваме за секири, рече Војвотката, отсечете и ја веднаш главата!" (Gjuzel, 1965)
b) *"Видете, на Земјата и се потребни дваесет и четири часа за да се сврти околу својата оска, но нека не ве секира тоа...*
   "Кога веќе рече секира", рече Војвотката "пресечете и ја главата!" (Acevska, 2009).
c) *"Знаете, на земјата и се потребни дваесет и четири часа да се заврти околу својата оска."*
   "Кога веќе го спомна завртувањето" – рече Војвотката – "заврти му го вратот" (Temkov, 1961).

In this case, the three Macedonian translators managed to successfully translate the pun with another suitable pun in the target language. Acevska (2009) and Gjuzel (1965) made use of the Macedonian term *секира* which is a homograph. Homographs are words that are spelled in the same way but have different pronunciations and meanings. Thus, when the stress is on the first syllable of the word (*сéкира*), its meaning is *axe*, but when the second syllable of the word is stressed (*секúра*), then the word carries another meaning – *to worry/fret about something*.

Temkov (1961) succeeded in translating the pun with a suitable pun as well. However, unlike Acevska (Acevska, 2009) and Gjuzel (1965), he chose to use a different term which is neither a homonym nor a homograph, but derives its meaning from the context of the text which in the first part of the sentence would be *to turn* or *spin*, while in the second part the meaning would be *to turn someone's head*, i.e. *to kill somebody*.

In the following example (9) we are looking at instances of paronyms, i.e. a paronymic pun. Paronyms are words that sound and are spelled similarly but have different meanings. In this case, the terms used in the original text are: *lessons* and *lessen*.

(9) "That's the reason they're called lessons," the Gryphon remarked:

a) *"because they lessen from day to day." "Затоа и се викаат часови," забележа Грифонот:*
   "зашто од ден на ден се смалуваат за еден час." (Gjuzel, 1965)
b) *"Па затоа се нарекуваат предавања" – забележа Грифин –*
   "затоа што предаваш секој ден по еден час." (Acevska, 2009)
c) *"Затоа тие и се викаа искусни предавања" – забележа Јазовецот –*
   "зашто секој ден се скусуваше по еден час." (Temkov, 1961)

From the offered solutions in the Macedonian translations, it is clear that Gjuzel (1965) successfully translated the pun with another type of pun in the target language. In fact, he created a homonymic pun in the TL by using the homonym *час* which has the meaning of *час* as in *hour* and *час* as in *lesson*.

Temkov (1961), instead, chose to take another approach. He focused on producing a paronymic pun in the Macedonian language by using the terms *искусни* (*experienced*) и *скусуваше* (*shortened*), which are similar in appearance and pronunciation but differ in meaning.

Acevska (2009) fell short on the translation of this specific pun because while attempting to pun with *предава* and successfully adapting the first part of the pun by using the term *предавања – lessons*, she fails to convey the meaning of the second part of the sentence with the choice of the term *предаваш – teach*, which is unfit, confusing and does not make a lot of sense for the Macedonian readers in the given context.

In the last analyzed example (10), the wordplay revolves around the English word *dry*, which is a homonym, with two different meanings: *dry* as in *not wet* and *dry* as in *boring*.

(10) Are you all ready? This is the driest thing I know.

a) *"Ова е најсувата работа што ја знам."* (Gjuzel, 1965)
b) *"Ќе ви одржам едно сувопарно предавање."* (Temkov, 1961)
c) *"Најсувопарната работа што ја знам."* (Acevska, 2009)

The analysis of the three translations showed that none of the Macedonian translators have translated the pun with another pun in the target language; instead, they tried to adapt the pun to a term that does not have two meanings and is not confusing to the Macedonian readers. Thus, Gjuzel (1965), with his solution, *најсувата*, covered only the meaning *not wet* of the word *dry*; whereas, Acevska (2009) and Temkov (1961) have used the term *сувопарно* which is related to the other meaning of dry – *tedious, boring*.

Conclusion

The conclusion that can be reached on the basis of this study is that to achieve successful translation and transmission of comprehensible information, the Macedonian translators of "*Alice in Wonderland*" used different translation strategies mainly directed at preserving the cultural significance of the source language terms but they also adapted some of the linguistic items in order to make them more in line with the target language and culture.

By examining the way chapter titles from "*Alice in Wonderland*" are translated into Macedonian it is clear that the translators were inclined towards using literal translation, and when literal translation was not possible, a near-literal translation with an adaptation that would make sense in the target language was employed. Furthermore, the results of this research indicate a clear tendency on the part of the translators to translate personal names by transferring them without any changes, or by introducing a slight modification to the names in order to make them sound more acceptable in the target language. However, attempts at using transformation that would make more sense in the Macedonian language were spotted as well, when transferring the name was the least preferable option. In translating food-related terms preservation was the translators' chosen strategy in order to transfer the foreign traditions to the child reader, because these terms are a great way to become acquainted with foreign culture and traditions. Finally, the study has shown that in translating puns, the translators strived to preserve the puns by using the pun to pun translation strategy, even though that meant introducing a distinct type of pun in the target language from the one used in the source text, because of the difference in the two languages in question – English and Macedonian.

To sum up, irrespective of the translation strategies used, the ultimate goal of translators should always be to produce a text that will not underestimate the child's knowledge about the world, and will convey the elements of the unusual and yet be acceptable and easy to read and remember.

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IMPORTANT ASPECTS - PRAISE EPISTLE OF FOUR DAYS OF LAZARUS[5]

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Abstract

Mission of St. Clement in Macedonia was completely identical to the mission of Ss. Cyril and Methodius in Moravia, where he participated as their student. (Туницкий, 1895:175). Translation and the original creative activity of St. Clement Ohridski came as replacement of Ss. Cyril and Methodius - liturgical practice from missionary type, with direct organization of parochial service in Slavic language. That is the actual way how the first Slavic liturgical reform began. (Темчин, 1999) Saint Clements epistle for the resuracted Lazarus, unflinchingly confirm the Slavic archaism of their creation-original, although the transcripts of these epistels are with later date or they do not even exist. This leads to a conclsuion that on these Macedonian area St. Clements' literary tradition lived for the longest period of time. The Epistle for Lazarus are definetly the most popular epistle of Saint Clement and that is witnessed by the transcript that have been discovered and those are the texts that present the highest artistics estetic dignities, refelction of the highest Saint Clements' oratory masterhsip.

Key words: St Clement Ohridski, author editorship, secondness of the version, creation-original, qualification of st. Clements epistels of praise

1. PRAISE EPISTLE FOR FOUR DAYS OF LAZARUS
1.1 Attribution and secondess of the version - author editorship

Beside Epistle for four days of Lazarus one of the most popular epistles and epistle with the highest artistic values that is encountered among the most beautiful examples of the middeeval oratory prose, Klimentina Ivanova, discovered the second version of the Praise epistle for Lazarus (at Mihanovic homilliar) for which there is not a single original (creation) in Bysantium propetic literature. Second praise epistle for Lazarus is rhetorical praise with huge exegetic part and manifests large stylistic closeness to the other Saint Clements's praise epistles. Therefore the second praise for Lazarus is the most probably independent version, spread version. (Темчин, 1999: 819). The first version expresses the first author editorship, while the second version is the second author editorship. Regarding the second epistle for Lazarus it a word about the first author editorship, because it is St Clements' which refers to the fact that St. Clement several times returned to the topic for Lazarus resurrection and he discussed that in several editorships. (Иванова, 1978: 101) V.Ivanova shares the opinion of Klimentina Ivanova, but on basis of completely supported compositional stylistic analyses thinks that it is a word of instructive epistle. "Consequently on basis of the first creation, it was probably created the Praise epistle for Lazarus and according to the first version

[5] Revisional scientific paper

…Referring to the second version of the Praise epistle for Lazarus, it is closely related to the first one, but most likely it is not a work of St. Clement but to later re-writing tradition". (Велинова, 1987: 289)

1.2 Plot

St.Clement in his epistles uses the evangelistic story (John.11) for the resurrection of the Christ's friend Lazarus, where death is an eternal topic of human thought. Evangelistic parts are given as supplements, and they refer to the decision of the the chief priests and Pharisees to kill Jesus due to Lazrus resuraction (John 11:46 - 54), and then followed the addressing to the Jews where the influence of John Chrysostom was obvious. At the end of the epistle St. Clements' mastership culminated in praising of the saint." Anaphoric Lazarus in tirade of elliptic syntactic - parallel constructions influences very strongly to the poet's form and metaphorical calling" (Велинова, 1987:89) In this part it was confirmed" to what level preciseness of the phrase and clearness of the rhythm Clements' speech can reach" (Велинова, 1995:79).

"Lazarus was the home of the holy spirit
Lazarus, amazing plant from God's garden
Lazarus, honey drop of God's wisdom
Lazarus, external power of holy blessing
Lazarus, eternal flower from paradise garden
Lazarus, an eagle that slit the great sky of wisdom
Lazarus, a treasure of divine, goodness beloved by the poor.
Lazarus, second Baptist of those who sit in darkness and in the shadow of death.
Lazarus, who bitterly ashamed Hell's force.
Lazarus, sweetly beloved by Christ.
Lazarus, the first prophet of Christ's Resurrection after three days.
Lazarus, bright companion of the angels.
Lazar, the Angels' bitter denouncer. " (Ugrinova - Skalovska, 1996: 107-108)

1.3 Semantics of the Middlevial symbols

Symbolics of the flower in the middevial literature precisely refers to the idea of ressureaction ,eternal spring, paradise joy which actually represnts the narrative of the story of Lazarus, for his resurrection and the basis of the biblical message:: **"Lazarus, eternal flower from the paradise garden."** (Ugrinova - Skalovska, 1996: 107-108). **St Clement in this epistle uses the eagle as a symbol, comparing Lazarus to an eagle which slit the great sky over the wisdom. According to the established symbolic in the middlevial literature where the ancient tradition is also embedded, the eagle functions " beside as symbol of Christ also as a symbol of baptizing, sometimes of resurecution of light, of the sublime, of the holy principle, of the Heaven, of eternal life.**
... In the spirit of the middevial symbolic saints very often are named as eagles or they are comparted to eagles, in the same way as they are compared to the Sun, Liliya and other images-symbols ,connected to the divine." (Петканова, 2000: 95) **Here we also remind to the symbolic of the spring which refers to divinity and it has lifelike curing**

power. That is why saints in the medieval literature are seen as "source for spiritual healing and sweet epistles which lead to spiritual blessing" (Петканова, 2000: 131)**, and that comes to direct comparison of Lazarus to the spiritual blessing. The Epistle for Lazarus is very popular in Slavic orthodox literature and has central place in the cycle of pre-Easter panegyric works.**

2. QUALIFICATION OF ST.CLEMENT'S EPISTELS OF PRAISE

Epistle of praise is one of the oratory genre, beside the instructive epistle, which is directed in the process of worship. Judging by one qualification of the types of oratory speech present in the middle age manuscripts (Ангелов, 1967: 92), the epistle of praise decorates, celebrates and triumphs. The epistles of praise are more present in the focus of the researcher (analyzed and treated) compared to his instructive epistles. The most acceptable qualification of the epistles of praise is according to the topic functional signs: epistles for saints and epistles for events from the Biblical history. (Велинова [Иванова], 1987: 59) The first group is marked with greater consistency in form –structure, that is to say we are talking for one (established) model while at the epistles of praise for events (which are relatively smaller) we can not talk about model. (Станчев, Попов,1988: 77)

The epistles of praise of St. Clement Ohridski are dedicated to large saints and festivals. They are example for oratory, full with linguistic means of expressions and they are excellent example for skillful and oratory means of expressions. According to Velinova regardless the differences in the size they have unique type five part structure: introduction, story-retelling (for the event or for the life of the saint transfer where there is change of retelling in third person, with retelling in first person and in that way the author returns from the story to the actual moment in the church praise (which is rhetorical culmination in the praise) and conclusion which is actually a connection with the remaining part of the overall religious complex. (В*елинова* [*Иванова*,*1985*; Велинова, 1995: 34 - 82)

However, epistles of St. Clement can be characterized as instructive and praising most of the epistles refer to the religious festivals or events from the Christianity which cannot be confirmed whether they have praising or instructive character because they exist together, the instructive ethic elements and triumphal praising Ivanova and Velinova present the thesis that St. Clement wrote more epistles for one festival. Main issues when we discuss for St. Clements epistles are surely the issues for authorship. This context covers the division of two groups: epistles where St Clement authorship was witnessed and epistles for which it was only presumed that they are his. "In the second group there are epistles for which there is not discovered Greek original, which according to its probability are Slavic creations but it is unclear when they were written and by whom. The opinion was accepted that St. Clement trained his students in oratory mastery and that they created epistles according to the models given by his teacher. The objective presumptions of the researcher and experts for St Clement and middle age literature confirm that long after St. Clement epistles were created exactly in the spirit of his oratory tradition on the territories where Slavic population lived. Numerous transcripts of St. Clement epistles witness for that which are in period of several centuries and spaciously on the Slavic areas. (+ Balkans, Russia, Romania).

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THE INVOLVEMENT AND CONTRIBUTION OF THE SOCIAL PEDAGOGUE IN CHILDREN'S DEVELOPMENT[6]

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Abstract

The profession of social pedagogue is an important segment in children's development, therefore, it should be the most important partner in the field of education. Its value should be recognized, valued and effective. The presence and engagement of the social pedagogue in educational institutions stands out as an important moment due to the possibility of previously preventing certain unacceptable behavior of children and various other situations that indicate difficulties in behavior or development. Timely prevention of a certain behavior or problem in young children provides less opportunity for it to occur or to be repeated in older children. The presence of the social pedagogue will result in a more efficient assessment of children's social risks, by creating appropriate programs, workshops, activities to support and prevent social risks in children's lives. The values possessed by a good social pedagogue can create a different view of the world and children's lives and especially to make a positive impact during their development. It is very important to recognize the need for the involvement and contribution of the social pedagogue in the educational institutions.
Keywords: *social pedagogue, children, protection, support, care, development,*

Introduction

Educational institutions face daily obstacles and challenges that are present in terms of the educational process, but also in terms of problems and difficulties experienced by students. These include behavioral problems, broken family relationships, domestic violence, developmental difficulties, and so on. In such situations, it is reasonable and expected to respond by the educational institution. The institution should be able to identify certain difficulties in a timely manner, to prevent them and intervene on them. Precisely because of this, the educational institution should have an appropriate organization of the system, which includes the involvement and engagement of professionals who have the capacity and competencies in these areas. That's why the importance of multidisciplinary problem solving is emphasized. Overcoming such situations can be realized in an easier way, by hiring a professional team in which, among other things, the social pedagogue will be involved and will contribute. The work of the social pedagogue can be identified in the following areas: helping the individual to solve or reduce the problem that arises as a result of disagreement with the environment; discovering and preventing potential problems between the individual and the environment and strengthening the potential, ie the strengths of the individual, in

[6] Specialized paper

order to solve the difficulties he faces. (Rak, 2019) Cooperation between educational institutions and social pedagogues indicates the need for a systematic approach in solving certain problems in children, especially in cooperation with their families, where social pedagogues have one of the most important roles in the professional team.

Social pedagogy and its meaning

Social pedagogy has never had a single definition and general acceptance of its positioning as a science. It exists in many countries around the world and varies from country to country. But despite that, there are similar roots, which have grown into different contemporary thinking in social pedagogy. (Pedagogy, 2015) During its development, it has been guided and changed depending on the socio-political and cultural circumstances in the environment. In terms of defining the direction of its development, it is defined as a theory and methodology of the educational environment. The educational environment includes family, school, social protection and cultural institutions, as well as the immediate and wider community. (Ѓорѓевска-Поповска, Доневска, 1991). It examines and diagnoses social conditions and problems in the environment: disharmonious family relationships, single-parent families, orphans and parental care, divorces with children, people with antisocial behavior (alcoholism, wandering, begging, drug addiction), people with developmental disabilities, the elderly and infirm, the problems of the poor, etc., are aimed at finding possible solutions to improve the educational environment in all its aspects. (Спасева, 2011) According to (Hämäläinen, 2003), “historically, social pedagogy is based on the belief that you can decisively influence social circumstances through education“ - and more importantly, education does not only apply to children, but also to adult education. (Pedagogy, 2015) In this regard, specific to the social pedagogy in our country is the study of social and educational topics, which applies not only to children and young people, but also to adults. The contents studied in this area include: parental education for family life, education for social development in the local community, education in raising environmental culture, and others. In recent years, social pedagogy has become an increasingly important part of education pedagogues. Its essence has always been, and still is, aimed at the social goal and the educational means to achieve it. (Спасева, 2011)

Social pedagogy is very closely related to relations in society and as such reflects cultural attitudes and traditions in many ways. It provides indications of how society thinks about raising children, the relationship between the individual and society, and how society supports its endangered or marginalized members. That's why social pedagogy has evolved over time in different ways in different countries. Regardless of the different cultural contexts and settings in which social pedagogues work, there are still common principles of support. Social pedagogy connects the way of thinking, philosophy and the harmony between the values and actions that use different methods in the work. For social pedagogy in practice it is not so important what is done, but in what way it is done and with what explanation. Hence the realization that social pedagogy is as much an art form as it is a science. (Pedagogy, Social Pedagogy, 2015)

Profile of the social pedagogue

Although the profile of the social pedagogue in our country is still not clearly defined, and there is no certain theoretical and scientific basis on which his identity and competencies are based, in recent years, under the influence of experiences from practice in Europe, the social pedagogue is more affirmed as a professional, whose job involves establishing a qualitatively different relationship with children and youth. The social pedagogue participates in the life of the child or young person, sharing with him the life experiences and daily activities. The goal is to do as much as possible with the child, to allow him to understand and take responsibility for life in his own hands, and not someone else to make decisions about him. The social pedagogue is a mediator between the interests of the young man and the demands of society. With his rich life experience and professional knowledge, helps young man cope with life's difficulties and build his own lifestyle, which would allow him to fully develop his potential. This approach is due to the belief that the child should be treated as an integral creature, which should receive full support in its development, and not be seen as a problem that experts have to deal with individually. When social pedagogy is understood in this way, then a space for unbreakable unity between the upbringing and protection of the child is opened. (Спасева, 2011)

According to (Skalar, 1998) and most theorists and practitioners of social pedagogy, the main goal of social pedagogical work is social integration. In the last two decades, it has undergone numerous changes, so that the classic formulation for socialization, as an instrument for social integration, has lost its importance, because it indicates some kind of regulation and control, ie refers to the terms resocialization, reintegration, rehabilitation, etc. Increasingly, today there is talk of secondary socialization that should help young people to be competent by training with the necessary life-facing strategies. At the heart of social pedagogy lies the individual, as the subject of further planning, decision-making and action. He should be able to decide for himself between the many possibilities, to shape his lifestyle and his own patterns of action. Hence today's basic task of the social pedagogue (educator, pedagogue, special pedagogue), and that is upbringing, education, counseling, social education, developing social competencies among young people, providing support and assistance in finding a way out of life's difficulties. (Koller-Trbovic, 1999)

The social pedagogue is a person responsible for individual management, a person for care through the implementation of development planning, counseling, emotional support, upbringing, organizing free activities, monitoring of school and extracurricular activities, support in professional leadership and job security, organizing contacts with biological relatives, etc. It is also responsible for providing the rights and services that young people can use in the social protection system. Social pedagogue helps people with a wide range of issues, including psychological, financial problems, health, relationships and substance abuse problems, and so on. Many who work in this field are specialized in certain areas, such as helping children, helping those with life-threatening problems, or helping people overcome their addictions.

Social pedagogues work in discovery and identification of students, in which the unfavorable social conditions in the environment, reflect on the educational achievements and work on overcoming them. They conduct individual and group social work with students at social risk and social problems, as well as social work in the local community to provide the necessary support and resources for these students and their families. With the employment of social pedagogues, programs for prevention of peer violence in schools and their active involvement are introduced, as a factor for detecting and supporting children who are victims of violence. Some work at school to help children with academic, social, and emotional problems. Others can work with foster children, help them overcome problems, and help single parents.

The contribution of the social pedagogue in children's development

Educators and professional associates have a great opportunity to influence the development of children's behavior, because they, immediately after the parents, make direct and intensive contact with children. They spend enough time with their children every day and therefore have a very good insight into the children's behavior and potential difficulties. Educators are also expected to be experts in easily recognizing children's problems, encouraging children to acquire skills, and training them to solve problems on their own. (Vladimir Kardum, 2008) The educator in cooperation with the professional associate should know how to correctly respond to the specifics of development of each child. (Lozančić, 2005) They also need to know exactly what may be causing the development of certain problems in children, related to the environment and the interactions that take place in it. Of great importance is the skill in timely notification and recognition of the signs that indicate it. Educators and professional associates are obliged to monitor the development of each child and to react in a timely manner to the occurrence of possible difficulties. They must also inform, advise and educate parents, but also involve the child in activities when certain interventions are needed. Educators and professional associates play a key role and the impact on the child's further development. That's why the competence, knowledge and skills of experts are important for the achievements in children's development, promotion of mental health, but also prevention of risky behavior in children. (Bašić, 2008)

There are certain areas in which educators feel insecure and incompetent and doubt their competence in preventing risky behaviors in children. That is why it is necessary to introduce experts from other profiles who have the knowledge and skills to prevent risky behaviors, as well as to promote mental health in children. These are experts who can design and implement special programs on this issue, and these are the social pedagogues. With their competence, they could stand out as experts who use their profession to improve the conditions and quality of life of their customers. Their main goal is to provide educational assistance in coping with and overcoming life's problems by developing skills and competencies in children and young people. (Koller-Trbović, 1999)

According to (Kobolt, 1997), the areas of activity of social pedagogues, in which they perform more and different professional tasks and responsibilities, can be divided into: ·

- Pedagogical, which are aimed at increasing the general competencies in the field of upbringing, education and socialization; ·
- Social, which are aimed at developing skills for social integration and participation; ·
- Corrective, which are aimed at solving problems and conflicts, protection and integration;
- Therapeutic, in order to eliminate disorders, independence, increase the quality of life

The roles according to which social pedagogues differ from other expert helpers are as follows: educator; therapist-counselor; representative; case manager; educator. For successful professional activity within each of the mentioned roles, various professional competencies are needed, of which we will mention some of the many: communication skills, identification and assessment of users' needs, potentials and areas of risk, planning and implementation of interventions in a large number of areas of life, etc.

In educational institutions, the social pedagogue can work as a professional associate, who provides social pedagogical support to children or students who are at risk of developing behavioral problems. Based on this, the social pedagogue designs and implements social pedagogical interventions for children or students with already developed behavioral problems. The purpose of this pedagogical support is the successful mastering of the educational requirements as well as encouraging and supporting their healthy and optimal development. The social pedagogue also contributes to the work with children, where behavioral problems appear in combination with other difficulties, which hinder the child in his optimal development. The task of the social pedagogue is to assess the needs of the individual level in children, but also of the whole group. It offers various forms of support to other participants, provides counseling support to teachers, children, parents and all other important people in the child's life. Adhering to the norms and rules, the social pedagogue creates conditions for healthy development of children and change of behavior to effectively meet their own needs. In addition, it designs and implements prevention programs that strengthen the institution's environment, reduce risk, and strengthen protective factors for behavioral development problems. (Stojanović, 2016)

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THE SPEECH ACT OF APOLOGIZING IN THE ENGLISH LANGUAGE[7]

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Abstract

The speech act of apologies has attracted the attention of numerous scholars who have investigated different aspects of apologies in numerous languages. The paper at hand offers a review of some of the key findings regarding expressing apologies and it brings forth the specificities of the speech act of apologies in the English language in particular. For the purposes of this study, the insights and findings obtained and presented in a number of studies were analysed and compared. Thus, in addition to inspecting the speech act of apologizing more closely from the prism of the linguistic strategies people employ to express an apology (Cohen & Olshtain, 1981; Trosborg, 1995, and Ajmer, 1996), the paper also sheds some light on the influence of different social variables such as gender, social power, social distance and age on the use of apologies in the English language (Holmes, 1989; Ogiermann, 2007; Lynch, 2013, and Deutschmann, 2003).
Keywords: apologies, strategies, gender, age, social power, social distance

Introduction

Since its inception in the 1950s to this very day Austin's Speech Act Theory (1969) has been at the core of pragmatics. Hence, not surprisingly, the speech acts, which Austin's disciple, Searle (1976) neatly classified as representatives, declarations, commissives, directives and expressives (expletives) are still among the most researched topics in the realm of pragmatics. The expletives, which indicate the speaker's attitude or feelings towards something/somebody in a given context and which include a wide range of speech acts such as complimenting, expressing gratitude, surprise, condolences, apologies, etc., are the focus of interest in this study. More precisely, the study at hand deals with one expressive speech act in particular – the speech act of expressing apologies. This speech act has attracted the attention of many scholars and, as a result, it has been widely investigated in numerous world languages.

The aim of this paper is to look into the findings regarding the speech act of apologies in the English language, primarily, from the perspective of the linguistic strategies people use when they express apologies (Cohen & Olshtain, 1981; Trosborg, 1995, and Ajmer, 1996), as well as the influence of various social factors such as gender, age, social distance and social power on the use of apologies (Holmes, 1989; Ogiermann, 2007; Lynch, 2013, and Deutschmann, 2003). The research questions that we attempt to answer by reviewing the findings and insights gained in previous studies on the speech act of apologies in English are as follows: "*Do men apologize more than women*?"; "*Which apologizing strategies are preferred by men and which are preferred by women?*"; "*Do men or women apologize more to those with equal or unequal power?*"; "*Do man or women apologize more to intimates or to strangers?*", and "*Do younger or older speakers apologize more often*?".

[7] Specialized paper

The speech act of apologizing

Apologies as an expressive speech act express the speaker’s attitude or emotion towards a proposition. In Leech’s terms (1983: 104), the act of apologizing is a convivial speech act, the goal of which coincides with the social goal of maintaining harmony between the speaker and the hearer. Apologies are frequently used in daily conversations. Since apologies have the effect of paying off a debt and compensating the victim for the harm done by the offence (Searle, 1969), people resort to apologizing whenever they violate a social norm by doing or not doing certain action that causes offence to the hearer (Olshtain & Cohen, 1983: 20). In other words, when a person has performed an act (action or utterance), or failed to do so, which has offended another person, and for which he/she can be held responsible, the offender needs to apologize. The act of apologizing requires an action or an utterance which is intended to "set things right". More specifically, people apologize for two major categories of reasons – either due to feelings of empathy, shame and guilt, or to avoid abandonment, punishment or retribution. Moreover, people in general expect apologies to heal grievances committed against them, including physical harm, or threat of harm, such as loss, damage or threat to material goods, or psychological harm like violations of rights or freedom.

Goffman (1971: 90), too, discusses apologies in the light of the distinction he makes between positive and negative rituals or interchanges. Positive, or "supportive" interchanges arise out of a need for mutual support, while negative dialogues occur when infractions have been made. In the case of the former, an offer should be received with a show of gratitude, whereas in the case of the latter, the offender has to provide remedial accounts and assurances, and a "remedial interchange occurs". Thus, apologies are distinguished from other convivial acts, such as thanking and congratulating, by their remedial function. Furthermore, Goffman (1971) distinguishes between two types of apologies – those playing a disarming function, and those playing a remedial one. Apologies produced for their disarming (softening the face threat) function are used when a speaker realises that the speech act which follows could be inconvenient and potentially “a violation of the hearer’s right” (Goffman, 1971: 114). The remedial apologies, on the other hand, are produced when a transgression has been made and a restoration of balance is needed – they are retrospective, self-demeaning for the speaker, and supportive towards the hearer (Goffman, 1971).

Apologies and politeness

According to the Politeness Theory proposed by Brown and Levinson (1987) apologies are acts that express negative politeness, intended to have a positive effect on the hearer by signalling to him/her that their independence and free will are respected by the speaker. In fact, while it is a face saving act (FSA) for the hearer (H), apologizing is at the same time a face-threatening act (FTA) for the speaker (S), i.e. for the one who apologizes (Brown and Levinson 1987). That apologizing is considered as an attempt to maintain H's face and therefore it is an inherent face-saving act for H has been confirmed by other researchers as well (Blum-Kulka, House, and Kasper, 1989, etc.).

Holmes (1995), too, defines remedial apologies as negative politeness based on the fact that their purpose is redressive. However, she extended the question of face benefit to the speaker as well; she claims that apologies are face-supporting acts for both the hearer and the speaker since they mutually benefit from such an action. Thus, Holmes (1995) points out that despite the fact that apologies are utilised when the hearer’s face is damaged, and thereby they are considered as negative politeness strategies (Brown and Levinson, 1987), some of the elements which are included within the realisation of the speech act of apologies might focus somehow on speaker’s positive face needs as well.

Apologizing strategies

Apologizing is a complex speech act as a number of apologizing strategies are at play in the realization of this speech act (Cohen & Olshtain, 1981; Trosborg, 1995; and Ajmer, 1996). Thus, according to Cohen & Olshtain (1981: 119-125) there are five strategies for making an apology:

1. **An expression of an apology**. The speaker uses a word, expression, or sentence containing a verb such as *sorry*, *excuse*, *forgive*, or *apologize*. An expression of an apology can be intensified whenever the apologizer feels the need to do so by using degree words or degree modifiers which serve to show the degree or the exact value of the quality of the item they modify (Mendez-Naya, 2008) (e.g., "*I'm really/ very sorry*").
2. **Acknowledgement of responsibility**. The offender recognizes his/her fault in causing the infraction. The degree of such recognition on the part of the apologizer can be placed on a scale. The highest level of intensity is an acceptance of the blame: "*It's my fault*". At a somewhat lower level would be an expression of self-deficiency: "*I was confused/I didn't see/ You are right*". At a still lower level would be the expression of lack of intent: "*I didn't mean to*", and an implicit expression of responsibility: "*I was sure I had given you the right directions*". Finally, the apologizer may not accept the blame at all, in which case there may be a denial of responsibility: "*It wasn't my fault*" or even blaming of the hearer: "*It's your own fault*".
3. **An explanation or account**. The speaker describes the situation which caused him/her to commit the offense and which is used by this speaker as an indirect way of apologizing. The explanation is intended to set things right.
4. **An offer of repair.** The apologizer makes a bid to carry out an action or provide payment for some kind of damage resulting from his/her infraction. For example: If someone is late for an appointment with a friend s/he might say something like, "*How can I make it up to you -- why don't I buy you lunch on Friday*?" Or someone who fails to make it to an appointment might say "*Would you be willing to reschedule the meeting*?".
5. **A promise of non-recurrence**. The apologizer commits him/herself to not having the offense happen again, which is again situation-specific and less frequent than the other strategies.

Trosborg (1995) also explores the strategies for apologizing and offers a classification which is slightly more elaborate than the one proposed by Cohen & Olshtain (1981). Trosborg (1995) suggests that there are seven strategies with which one can apologize: 1) minimizing the degree of offence; 2) acknowledgment of responsibility; 3) explanation or account; 4) expression of apology; 5) expressing concern for hearer; 6) promise of forbearance, and 7) offer of repair. In addition to these strategies, Trosborg (1995) also mentions another strategy in which the speaker refuses to take responsibility – *0 strategy* or *opting out*. More specifically, according to Trosborg (1995) a denial of responsibility can take on five different forms:

1. **Explicit denial of responsibility** – the complainee explicitly denies that an offence has occurred or that he/she is in any way responsible for it.
2. **Implicit denial of responsibility** – the complainee evades responsibility, for example by ignoring a complaint, by talking about something else.
3. **Justification** – the complainee provides arguments in which he/she seeks to persuade the complainer that no blame can be attached to him/her. Either the complainable has not occurred at all, or it can be fully justified.

4. **Blaming someone else** – the complainee seeks to evade responsibility by blaming someone else. He/she may blame a third party or even the complainer him/herself.
5. **Attacking the complainer** – if the complainer lacks an adequate defence for his/her own behaviour, he/she may choose to attack the complainer instead.
The most elaborate classification of the apologizing strategies is offered by Ajmer (1996). In fact, Ajmer (1996) outlines thirteen apologizing strategies: (1) explicit apologizing, (2) offering an apology, (3) acknowledging a debt of apology, (4) expressing regret, (5) demanding forgiveness, (6) explicitly requesting for the hearer's forgiveness, (7) giving an explanation or account, (8) self-denigration or self-reproach, (9) minimizing responsibility, (10) expressing emotion, (11) acknowledging responsibility, (12) promising forbearance from a similar offending act, and (13) offering redress. In comparison with the two previously mentioned classifications, this classification is clearly more detailed and offers strategies not mentioned before, such as for instance, self-denigration or self-reproach, expressing regret, expressing emotion, acknowledging a debt of apology, etc.

The influence of gender on the use of apologies in the English language

Given the fact that people display distinct linguistic behaviour in different contexts and under the influence of a variety of distinct social factors, the second part of this research was directed towards an analysis of the findings and insights of studies which have tackled the impact of gender, social power, social distance and age on the use of apologies.
In order to address the first two research questions: "*Do men or women use more apologies*?" and "*Which apologizing strategies are preferred by men and which are preferred by women*?" we sought answers in two studies: Janet Holmes's "*Sex Differences in Apologies: One Aspect of Communicative Competence"* (1989) and Eva Ogiermann's "*Gender-based differences in English apology realisations"* (2007).
Taking as a starting point the stereotype that apologies are more frequently connected with feminine behaviour and that excessive apologizing, particularly the use of the word "sorry," and self-deprecation are typical of women's behaviour, Holmes (1989) conducted a corpus-based research focusing on sex differences in expressing the speech act of apology. Her corpus consisted of 183 remedial interchanges, i.e. apologies and apology responses collected over a wide range of contexts with the assistance of New Zealand students. What Holmes (1989) found were significant sex differences in the distribution of apologies. More specifically, the results showed that women gave 74.5% of all the apologies recorded and received 73.3% of them. Thus, this research suggests that New Zealand women apologize more than New Zealand men do, and they are apologized to more frequently than men are. Furthermore, the results indicate that apologies were most frequent among women, while apologies between males were relatively rare (only 8.5%). It is surprising that apologies to males were so much less frequent than apologies to females (26.7% versus 73.3%). What is also really interesting is the fact that males apologized twice more to females than to males (17% versus 8.5%).
In this research Holmes (1989) also compared the strategies that the participants used in the 183 remedial exchanges in the corpus. For this purpose four broad basic categories of apology strategies were used, with a number of subcategories where required. In many cases the apologist used more than one strategy as part of the overall apology. The results showed that there is little difference in the number of *explicit apology strategies* used by women and men, though men appear to use formal sub-strategies more often than women. The overall proportion of *explanations* included in the apologies was also almost identical for the two sexes. There was little difference in the likelihood that women rather than men will *acknowledge responsibility* for the offence, though it is perhaps worth noting that only

women used the sub-strategies of *expressing lack of intent* and *recognizing the other's right to an apology*. With such a small number of apologies involved this may be due to pure chance, but again it is suggestive. Finally, *promises of forbearance* are used by both sexes with numbers too small to indicate anything more.

To verify the finding that women do apologize more than men further, Ogiermann's (2007) research was also taken into consideration, which offers a contrastive analysis of apologies formulated by British women and men. The data used in the study were collected by means of a written questionnaire featuring 12 scenarios, all of which were intended to elicit apologies. 40 male respondents and 40 female ones were included in the study, and the corpus of apologies gathered amounted to a total of 960 responses. The results here as well show that women are more willing to apologise and do so more effusively than men.

Ogiermann (2007) also compared the apology strategies that male and female participants used. The results showed that female subjects applied all strategies more frequently than male subjects, with *explanation* showing the smallest difference. The most significant differences are found in the distributions of *taking on responsibility* and *promise of forbearance*, both of which are about 60% more common in female data. *Promise of forbearance* is linked to *taking on responsibility* since it is a manner of accepting responsibility for one's future actions. Furthermore, males used *adverbial intensifiers* much less frequently to intensify the force of their apologies than females. Female responses with a high frequency of intensifying devices can be viewed as an attempt to make their apologies appear more genuine.

To sum up, even though both studies are based on a completely different research methods and have been conducted in completely different English speaking countries, they both show that women apologize more than men, and as far as the apologizing strategies are concerned only small differences were spotted. Thus, for instance, in Holmes's (1989) study men were more likely to *take on responsibility,* but in Ogiermann's study (2007) women were generally more willing *to assume responsibility* than men.

The influence of age on the use of the speech act of apologies in English

In order to inspect how the social factor age influences the use of apologies in English and to provide an answer to the following question: "*Do younger or older speakers apologize more often*?", we drew on the findings obtained from the following two studies: "*A corpus-based analysis of Presence of Sorry in Irish English Discourse"* by Sara Lynch (2013) and "*Apologizing in British English"* by Mats Deutschmann (2003).

The former study is based on two corpora: The International Corpus of English (ICE) and SPICE corpus. Lynch (2013) divides the participants according to their age in five categories: 18-25; 26-33; 34-41; 42-49; 50+. The analysis of the findings suggests that younger people apologize more than older people since the highest frequency of apologies occurred within the age category 18-25 years old, which was twice as much as in the age category 50+.

Deutschmann's (2003) study is based on The British National Corpus (BNC) which employs relatively fine scales when describing the social characteristics of the speakers. Thus, there are six age groups in BNC (0-14, 14-24, 25-34, 35-44, 45-59 and 60+), but Deutschmann (2003), for the purposes of his study, lumped them up into three age groups: 0-24-year-olds, 25-44-year-olds and 45+- year-olds. The results of this study also pointed to differences between the different age groups with a clear tendency on the part of younger speakers to apologize more often than older speakers. The explanation that Deutschmann (2003) provides is that younger speakers were acting in a different social setting than the older speakers, since many of the apologies uttered by these younger speakers (about 20%) were made during parent/child interactions and evidence from the corpus suggests that this type of dyadic interchange encourages the adherence to formal politeness norms. Parents expect their

children to say *sorry, please,* and *thank you* and 'encourage' them to do so. Deutschmann (2003) further adds that the prevalence of parent/child interactions in the corpus may partly explain why 25-44-year-olds produced relatively high apology rates. Also, parents of minors were found in this age category, and 10% of the apologies uttered by this speaker group were made by individuals acting in the parental role. This is in line with the findings presented in Gleason's study (1980) on parents' teaching of politeness formulae such as *please* and *thank you,* which showed that parents, especially mothers, were aware that they were role models and adapted their speech accordingly.
Irrespective of the possible reasons behind these findings, both studies reviewed for the purposes of this paper confirm the contention that younger English speaking individuals apologize more frequently than their older counterparts.

The influence of social power and social distance on the speech act of apologies in English

Finally, in order to inspect how social power and social distance influence the speech act of apology and to address the following questions: "*Do men or women apologize more to those with equal or unequal power?*" and "*Do man or women apologize more to intimates or to strangers?*", we relied again on the findings presented in Holmes's study "*Sex Differences in Apologies: One Aspect of Communicative Competence"* (1989), and Ogiermann's study "*Gender-based differences in English apology realisations"* (2007).
As it was noted earlier Holmes (1989) and Ogiermann's (2007) studies are different in terms of the methods of compiling the corpus and the countries were the research was conducted. Still both studies target native English speakers and investigate the speech act of apologies.
In Holmes's (1989) research, when it comes to social power, most of the apologies occurred between equals and both sexes directed more apologies upwards than downwards. However, women apologized more to those with equal power than men, and men apologize more to those with unequal power than women. As to the other social variable – social distance, the results were very surprising as both men and women tend to apologize mostly to strangers. As in Holmes's research, in apologies involving strangers, Ogiermann's (2007) research also shows that, men and women were equally inclined to apologize. Women, however, formulated more elaborate apologies in low distance scenarios, whereas men attached more importance to apologies in high distance situations. The social power variable, on the other hand, in Ogiermann's (2007) research has not influenced the examined apology behaviour as much as the variable of social distance.

Conclusion

Although it cannot be claimed that the insights discussed in this paper regarding the use of the speech act of apologies in the English language are the only reliable and valid ones, still they are quite indicative and bring forth some salient features of this specific speech act.
On the basis of literature review conducted for the purposes of this study it can be concluded that English language users have a wide array of apologizing strategies at their disposal which range from expressing explicit apologies, regret, self-deprecation, to offers of repair, explanations, to assuming the responsibility, etc. Also, previous studies verify the influence of key social factors such as gender, age, social power and distance on the use of apologies in English. Thus, although women seem to be more prone towards apologizing than man, no noteworthy differences are spotted in terms of the preferred choice of apologies on the part of male and female native English speakers. As far as the age of speakers is concerned, different studies show that younger English speakers tend to apologize more frequently than older

speakers. Renouf and Kehoe's (2002: 215, in Lynch, 2013) observation that "humans are socially conditioned to be polite from an early age, but gradually learn to use alternative strategies when these are associated with a higher rate of success" seems to be completely in line with these findings which suggest that younger speakers are much more prone to using apologies as a means of politeness than older speakers. Finally, as far as social distance is concerned both men and women tend to apologize more to strangers, with women formulating more elaborate apologies in low distance scenarios, whereas men attached more importance to apologies in high distance situations. As to the variable of social power, although it has been suggested that social power does not influenced the apologizing behaviour as much as the variable of social distance, still studies show that most of the apologies occur between equals and both sexes direct more apologies upwards than downwards.

As social, political and economic circumstances worldwide have been changing drastically in the recent years in general, mainly under the influence of the 'new normal' imposed by the Covid-19 pandemic, new research on apologies in English, and in the other world languages for that matter, which will reveal new aspects of this expressive speech act is clearly more than welcome.

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