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DEVELOPING THE PRE-WRITING SKILLS IN ACADEMIC WRITING WITH EFL STUDENTS IN MACEDONIA[1]

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Abstract

Students, professors, and researchers in every discipline use academic writing to convey ideas, make arguments, and engage in scholarly conversation. Academic writing is characterized by evidence-based arguments, precise word choice, logical organization, and an impersonal tone. Though sometimes thought of as long-winded or inaccessible, strong academic writing is quite the opposite: it informs, analyzes, and persuades in a straightforward manner and enables the reader to engage critically in a scholarly dialogue.[2]

Academic writing is conducted in several sets of forms and genres, normally in an impersonal and dispassionate tone, targeted for a critical and informed audience, based on closely investigated knowledge, and intended to reinforce or challenge concepts or arguments. It usually circulates within the academic world ('the academy'), but the "academic" writer may and should also find an audience outside this world such a writing for a friend, for a newspaper, writing a column, or simply writing and communicating on social media.

The aim of this paper is to give an account on the pre-writing techniques most used in the teaching process of academic writing. After a research that had been conducted in the course of four years of teaching the subject academic writing, the paper aims to show the best pre-writing practices that were proven to be most easy to turn to and most result-giving.

Key terms: writing, pre-writing, teaching academic writing, EFL

1. Introduction

In our native language we have all the skills and all the necessary knowledge in order to understand what we hear and see, therefore we are not aware of the complexity of that process. The ability to use one language in a way of communication doesn't represent just one unified skill. The knowledge of one language includes four separate skills:

- Listening
- Reading
- Speaking and
- Writing

The goal of learning one language is to have an equal development of these skills, based on vocabulary and grammar. We say equally, because if one person who speaks fluently and

[1] Original scientific paper
[2] https://www.thoughtco.com/what-is-academic-writing-1689052

correctly, but doesn't know how to write, we can't truly say that that person really knows that particular language.

Listening and reading are known as receptive skills, while speaking and writing are considered as productive skills.

While we can still find cases in high school particularly where lectures are based on the formal aspects of the language i.e. grammar, in high schools, teachers are guided to implement another approach, because learning the formal aspect (the grammar) is not suitable for the age of the students.

According to SIL International (1999), the four main skills are connected to one another with two parameters:

- the way of communication (verbal or written)

- the course of communication (receiving or producing the information)

	Verbal	Written
Receptive	Listening	Reading
Productive	Speaking	Writing

One of the first things that EFL students are being told is that they have to learn to communicate well with the target language: to understand one another, to talk to one another, read what they have written and to write to other students/peers. The basic language skills reading, listening and speaking are, therefore, the most exploited ones.

But what is as important as developing these three skills, is also learning how to communicate with the other person when he/she is not present. This is where the emphasis on writing is most evident. Needless to say, teaching writing with the sole purpose of communication is not what learning to write in the target language is all about. Learning how to write appropriately in the target language also helps students to strengthen their grammar, they can "play" with the language, "step out of their comfort zone" and the effort to express ideas and the constant use of the hand and brain is a unique way to reinforce learning.

When students are engaged in writing, they often discover something new to write about or a new way of expressing their ideas- they come "face-to-face" with the real need to find the right word and the right sentence. The relationship between thinking and writing is what makes writing a valuable part in any language course.

The methodology for teaching writing is not a clear-cut one and most of the approaches for teaching writing overlaps. All of the approaches for teaching writing have a different focus, the sentence, the paragraph, the grammar – syntax, communication and the process approach.[3]

In the traditional lecture the accent is put on the reading and writing skills, most likely because these two skills contribute in keeping the in-class discipline, so that the lecture is easily organized, and with that the students are more disciplined. Also, the reason for preferring these two skills is that the teacher is the one who speaks, while the students are the listeners. In a real situation it is not easy to separate all four skills, because they all precede or follow one another. This integration is constant and confusing, but still in class the skills are

[3]Teaching Academic Writing to EFL students- The Process Approach, BiseraKostadinovska, MA, Irina Petrovska, PhD

vividly separated so that the in-class activities are organized sequentially and help teachers in their decision for the goal in class and the option of how it is going to be carried out.

Most teachers are trying to incorporate all four skills in their teaching plans, even though some lectures are more focused on some skills than other ones. In learning new subject matter, the order of gaining skills is the following (this is for native languages as well as foreign):

Listening: The student listens to something new (a speech sound, a word, a grammar structure, etc.)

Speaking: The student tries to repeat the new learnt thing

Reading: The student looks at the new learnt thing at a written form

Writing: The student reproduces the written form

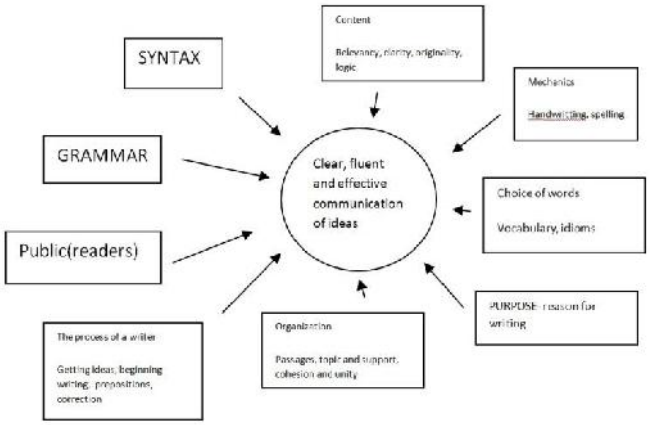
The order of gaining these skills is one of the primary elements on which the planning of the lecture is based on. It is best for the students to listen to the new subject matter first, then to pronounce it, and finally to see it in a written form i.e. to read it and write it down. In this way, the student is aware and ready to understand the new word before producing it and using it in communication independently. From a technical aspect, the difference between understanding and producing is called passive over active knowledge. Therefore, it is important for the students to be exposed to a lot of material in which the new word is used or a structure in which they can use it later in communication. Consequently, it is expected that the students will move through a period in which they will be exposed to the new language and will internalize it without producing it. They will understand, but they will not be able to speak. This period is called "the silent period".

1.1.Writing as one of the four main skills in learning a foreign language

In this paper the emphasis is put on writing as one the four main skills in learning the English language as a foreign language.

The fact that people often have to communicate in a written form is not the main reason when deciding whether to include the acquisition of the writing skill in the curriculum. There is an additional and very important reason: writing helps the students to study. How? Well, firstly with writing they practice the grammatical structures, idioms and vocabulary they are taught. Secondly, when students write, they have the opportunity to be creative in the use of language, to go further from what they have learned to speak, and most interestingly, to take risks in terms of the choice of words. Thirdly, when they write, they are more and more included in the language. The effort to express ideas and the constant usage of the eye, the hand and the brain is a unique way to improve studying.

Writing is a process of using symbols with whose help thoughts are expressed in a written form. It is also a productive skill and it is considered the hardest one to master, even in the native language because it does not only include the graphical representation of speech, but also the development and presentation of thoughts in a structured way. Writing to be correct, it is necessary to have the knowledge of the main system of the language. In English (for learners of English as a second as foreign), that means: knowing the grammar, the spelling and the structure of sentences and vocabulary. The main outcome of writing is generally called a text, while the receiver of the text is called the reader.



1.2.Aspects of writing

There are two aspects of writing: writing as a communication of ideas and practical writing, i.e. manipulating with grammatical forms. What is expected to be achieved with writing, as for the other three language skills, does not depend only from the teacher, but also from the creators of the language policies. Some teachers are focused almost entirely on the language, some on the communication, and some of them are focused on the forms and the message/ information. On a linguistic plan, the goal is to learn letters and to develop the ability to manipulate with the grammatical forms precisely. The writers have to take into consideration the reader: the effect that they want to accomplish (informative, instructional, convincing), theconnection that they want to have with the reader, the creation of meaning, the usage of the language and the proper grammar. Obviously, writing as a way communication is only possible when the students will gain control over the system of writing and grammar. However, both aspects- the communicative and practical, contain unique characteristics which result in different contributions in learning the language in general. The students, who can learn the elements of the language when they use them in their own communication, are studying the language more effectively and they can participate in very interesting and productive in-class activities.

Writing in class can be used as a tool for changing the pace of the lesson. If the studentsstart talking and the quality of their presentations is decreasing, the teacher put them back on track with change in activities, from reading to writing. Teachers can also use exercises for writing in order to evaluate the progress of the student in sense of acquiring the language as well as the writing skill.

The micro-skills included in writing are:

- Spelling
- Respecting the punctuation rules
- The correct form of words (forms that express tense, number, gender etc.)
- Placing words in the correct order
- The correct usage of the vocabulary
- The use of a style of writing appropriate for the readers
- Coherency of the text.

A large number of students respond negatively when they are asked to write something. What the teacher has identified with boredom are in fact the hidden reasons which every teacher should have in consideration if s/he wants to have success in the development of the writing

skill regarding students. These reasons are: difficulties in finding the right words, fear of criticism, insecurity and no self-confidence, incapable of transferring the ideas fluently on a piece of paper etc.

1.3.Stages of writing

In writing, there are different stages. The first stage in which students have to go through is facing reality. It is very important for the students to be aware of their level of writing. Also, in this stage the teachers should give constructive feedback, and not share their expectations of the students' achievements and stating if the students exceeded them or not. Commenting only on the positive aspects creates a false confidence withstudents. On the other hand, comments like how to improveand work on their difficult aspects helps the students to understand their lack in writing. After this stage is satisfactorily finished, the teacher should convince the students that their improvement of writing is possible. Convincing is a stage in which the teacher together with the students, are aware of the problem, but are also aware for the opportunity for that problem to be solved. In this stage the key role of the teacher is to be an exterior motivator. Keeping the motivation of the students on a higher level is probably the longest stage in the process of writing, but also the most important. The tasks which guide the students on a step closer to the goal will show them how it should be done, and how it should not. Every task should be at a higher level than the previous one so that with every task given to them, students will be motivated to take the next step. After the student feels that he/she is improving, his/her fear and the lack of self-confidence will be exchanged with courage and need to show what he/she knows. Keeping up the motivation and courage of the student on a certain level is very important and for its achievement, the greatest roles have the accomplished goals and the gradual increase of their level of knowledge.

1.4.Different forms for the development of the writing skill

Writing as an activity in class, or as homework, should first of all be connected with the necessities and interests of the students. Also, it should be even more connected with the reality and real situations. As it is already known, writing is considered as a complex task, as for the teachers, as well as for the students. The core of the English lectures is gaining communication competence, so modern courses of the English language as a foreign language have suggestions for practical ideas in class as:

-Stimulations

-Language games

-Relevant writing activities as: short notes, advertisements, stories, letter, greeting cards and other.

When choosing the right methodological approach, questions like these appear:

A) How and when are grammatical explanations needed?

B) Is the communication not successful if the grammar is not used correctly in writing?

C) How is the process of learning activated?

On the other hand, students should learn the grammatical rules, to listen and write in an authentic English language as much as they can, to exercise their notes with the new

vocabulary that they acquired and many other necessary activities which will improve the writing skill.

1.5. Practical ideas for developing the writing skill

- Punctuation (The knowledge and correct usage of punctuation marks and rules is important for writing any kind of a text)

-Writing full sentences, passages and full texts.

-Certain problem-solving tasks (Give an appropriate ending to the story, What would you do if you were in this situation, Determine what is the patient's condition according to his medical list etc.)

-Writing authentic texts connected with situations of the real world (notes, SMS, letters, advertisements, reports etc.)

-Linguistic games like: crossword, association of words, guessing words

- Checking the dictations by their classmates in comparison with an already correctly written dictation

-Different kind of exercises that have connectors

-Reading a given text two or three times so that the students can write down what they remembered (This exercise can be done in groups. Declare the winner!)

-Competitions in writing on the black-board: correctly writing the word, deriving sentences from words, connecting words etc.

-Making posters

-Free writing (students are free to choose the topic they will write about)

-Filling in cards, blank forms, application forms and sheet tables such as the following:

Letter	Name of a job	Action (verb)	Country
A	Assistant	Associate	Angola
B	Builder	build	Bolivia

Development of the writing skill with the help of the pre-writing activities

A good planned lesson starts with repetition of the previous learning material. Then follows the presentation of the new learning material, and consequently opportunities for the students to apply it and to be evaluated for what they learnt. Mainly, the lesson is composed of the following stages:

-Warm up/ Reminding (The teacher encourages the students to use what they learnt in the previous lessons)

-Introduction (The teacher focuses the attention of the students on the goal of the new lesson and connects the same with their life)

-Presentation (New information is introduced, the understanding of the new learning material is checked and instructions are given for the exercises in the practical part)

-Application (The teacher provides an opportunity to exercise and imply the new information)

-Evaluation (This allows for the teacher and students to find out how much they have mastered the new learning material).

The lead-in activities have a goal to prepare the student for studying, to "wake him/her up", to incite the curiosity and concentration.

2. Techniques for the development of writing with usage of pictures in the classroom

- One activity of writing can be a discussion of the whole class which is based on pictures which can be posters, pictures from a book, pictures from magazine attached on a hard surface and presented to the students, simple drawings on the black-board or copied drawings.

- The students are divided into two groups and the two groups are given different pictures. The students analyze the pictures and write down what they see and then exchange their analysis.

- The students are divided into pairs and small groups. All groups i.e. pairs work on a different picture. Then they talk to one another about their picture and task.

- Real communication tasks can be developed even with using pictures that the students have provided for themselves. With this activity we have a win-win situation. First, the preparation for the lesson of the teacher is relieved, and second the students have an opportunity to work and learn about what they are most interested in and have something to write about and also ask questions. Students can be asked to provide their favorite advert, their own drawing, a part of their own creation or a family photo.

- The work in the classroom should not be limited to only what the students see in the picture. We have to take in consideration that the students can make conclusions, predictions and assumptions for the world in the picture. We can ask the students to use their fantasy to visualize what happened in a particular moment in the picture and what will happen later or to conclude what brought to that situation shown in the numbers of the table and what will be the result.

- Description

The picture that is worked out should be drawn/shown on the black-board so it can be visible to all students. The students should write down words which they would use to signify the objects. The discussion in class should provide a deal for how the diagram will be marked. Then, in small groups, the students will discuss and write down what other words and phrases they need in order to describe the room. For example: next to, on the left side etc.

Then, the sketch is removed from the black-board, so that the students can write a description of the room from their memory. The students exchange their descriptions and draw the room which their partner described.

- Description, comparison and contrast

a) The students work in pairs. For the same sketch, one of the pair writes a description and gives it to the other one in the pair. From the written description the other student should drawn a sketch of the room.

b) While the first student writes about the picture, the second one gives him/her a description of a room which is very well known to him. He gives the description to the other student, who then tries to draw the room and furniture.

c) Both of the students look at both of the sketches and descriptions and make a list of similarities and differences between the two rooms. Till the end of the lesson they write together a composition for the similarities and differences. Before they begin writing, the talk about how they will organize the material that they have in their lists.

- Assembling a passage

Cards on which there is a sentence written down and which together form a passage for the sketch, is given to each pair i.e. group of students. The task for the whole class is to assemblea whole paragraph from the given sentences.

- Combining sentences

The previous-made cards with sentences can be used with new cards on which there are sentences that correspond and are an addition of the previous ones. Every student finds a partner whose sentence can be combined with the one that they have.

- Completing a passage

The task of the teacher is to prepare a passage for the picture and to it write down on the black-board, but he omits the ending. The students discuss how to finish the passage. Then, they compare their versions with the one from the teacher.

- Controlled composition

The students are asked to be put in the role of the character from the passage. Then they rewrite the passage using a past tense.

- Directed composition

A task is given to the students to discuss in small group about what kind of passage they would write with opening sentences that the teacher has given them. For example: The room of Debby Johnson is colorful. They state all the details and colors, walls and furniture that they have imagined. Together in a group they write down a passage including the details that develop the idea of the first sentence.

- Playing roles

Students, divided into pairs or groups imagine that the sketch describes a room of a summer sports camp. They work for the agency of marketing of the camp and need to prepare a brochure to attract young people in the summer sports camp. Their boss said to them to start with: "Every sportsman who comes to this camp will have an extremely attractive private room.".The students have a meeting in which they discuss the details that should be included. Then they write a passage. All students read their passages out loud and discuss which one is the best and why.

- Questions and answers

a) Students are divided into groups of four. Every student in the group get a card with a word, for example a bed, a table, a wardrobe. They are told that they are invited to go to the USA

and to live the Johnson family in their private house and that they want to know about the room that they will live in. The groups write questions about the objects on their cards. All of the questions are collected and are passed on to the other groups. Each group of students now writes a letter which gives answers to the questions given.

b) If the students have a great need of guidance in their writing, the questions and answers can be used in the following method:

The students are given a list with questions:

-Is the picture from the living room or the bedroom?

-Is the room big or small?

*-Is the room organized in a good way or a bad way?*etc.

They write answers in complete sentences and when they assemble the sentences, they will form a paragraph.

What else can come out of using the picture?

The students see the room-plan and discuss how the other rooms in the house look like would. Each group makes a plan and a description of a different room in the house. Together they make a full description of the house.

- Sets of pictures

From a pair of pictures, joined in one composition, there can be a huge number of controlled and free exercises of writing. Sets of pictures, such as a funny comic strip, provide to elaborate on writing thetopic or storytelling, but also speculating the story behind the pictures of the comic strip. A set of parallel pictures - pictures that show similar scenes or tell similar stories, provide an opportunity for exercising the vocabulary such as sentence structure.

Example

1. The students work individually. They write down a list of sentences about the pictures which they are looking at, picture by picture. Then, in small groups they work on combining the sentences in order to make a full completed text.

2. The whole class works on the set of pictures, but the pictures are given in a wrong order. In small groups, the students discusswhat is the correct order of the pictures and why. Then, they write the story about the pictures.

3. One group is given only two pictures, while another group gets the remaining two pictures. The groups discuss and write about what the pictures represent. They exchange their notebooks and their stories. Even then the groups see the pictures of the other one.

4. The students get cards with sentences for each picture. Then, they connect the sentences with parts of the pictures and right down the correct order of the sentences.

4.4 Diagrams, tables, flowcharts and graphs

A large number of effective communication exercises can be obtained during class with the usage of diagrams, tables, graphs and flowcharts. Through this method, the students, who see the information visually, transform it into a written form, in a form of a letter, a report or a text.

These exercises are limited in regards of coming up with sentences, because the information is precise and therefore does not allow improvisation. The content and vocabulary are strictly limited.

Examples:

- The students work in pairs. Two of them are given different diagrams. Each of them writes down instructions about how to draw the diagram. The students exchange the written instructions and by following them they try to draw the diagrams again. Then, they compare their drawn diagrams with the first ones and discuss about them with each other.
- The students of each pair are given tables i.e. table A and table B.

Country	Land area	Population
New York	49 576	17 557 288
New Jersey	7836	7 364 158
Pennsylvania	45 333	11 866 728

Table A

Country	Land area	Population
California	158 693	23 668 562
Nevada	110 540	799 184
Oregon	96 981	2 632 663

Table B

- They write about the three countries in their tables. For example, Nevada, with a land area of 110.540 m^2 is bigger than Oregon, with a land area of 96.981 m^2. Then, the students exchange their notebooks and try to draw the table from their classmates according to the sentences written down.
- The students have a task to draw a family tree. Then they write down all the information that is included in the diagram. The students exchange their written texts and try to draw the family tree of their classmates.

- Maps

Maps are a resource of great importance in learning a foreign language. Not only is the map used as a visual tool for exercising the skills, but also she contains real geographical information for the country whose language is being studied. With city maps and street maps of some cities, the students can exercise giving directions using words and syntax which describes spatial relations.

- Homework

One of the most often used lead-in activities is verifying homework. The biggest benefit from writing is actually connected with homework. Written homework contributes for the students to dedicate themselves to the subject and also to learning the grammar of the foreign language. Firstly, writing homework and exercises provides the students to make sure that they understand the forms and functions of grammar.

Secondly, the studying material given as homework prepares the students for communicational activities in which they will participate in the next lesson. Thirdly, verifying the homework in class provides the students another opportunity to clear up and solve their difficulties. Fourthly, corrected homework is a basic preparation for the exams with which the teacher checks their level of grammatical knowledge. The teachers do not have to correct the homework of the students, because if the students do that themselves at the beginning of class, the benefits of writing are much more significant.

- Dictation

Dictation is an activity with which writing is exercised and also contributes to listening and understanding. The dictation is usually considered as a boring in-class activity, but in fact it should be considered as an encouraging exercise. The point of the dictation can be changed if we put the answers to some questions in creative and practical ideas. These questions are:

A) Who gives the dictation and to whom?

B) Who controls the tempo of the dictation?

C) Who chooses and creates the text?

D) Who corrects it?

Of course, if the teacher has all the control, the approach is traditional, but surely there is another way. The dictation, as a potential in-class activity for writing has some advantages, among which are the following:

- Better spelling

- The students are active during and after the activity

- It incites unintentional thinking about listening to important information

- It is acceptable for groups of students with a different level of capability

- It gives access to interesting texts

- The teachers should be facilitators, but also responsible for creating the best conditions for studying and learning.

- Tracing

Tracing is an often used technique by the students in middle school. It provides exercising the new alphabet, exercising the movement of the hand from the left to the right side of the paper and also improves handwriting. Other than that it also contributes to better punctuation, spelling, and the use of a large letter as well as dividing the text into passages.

4.9 Writing as an outcome and a process

Many of the students do not get instructions about writing, neither in the native language nor in the foreign language which they are studying or learning. They often get useless feedback about the result that they passed on for correction and evaluation because the result is not understandable for them. This happens because students are not guided in the process of

generating and coming up with ideas, organizing those ideas into parts and writing the same onto a piece of paper. More recently, some specialists in writing suggest making a difference between the process of writing and the written result.Their conviction is that if the teacher wants to improve the outcome s/he should help the students in a way that he will improve the process which they go through in order to come up with that outcome. Evaluation cannot be used as an instruction for an upcoming writing activity, because the process of working with a language cannot be understood if the last step is where it is started.

The goal of mastering the writing skill is to write simple passages, making to-do lists, tables, filling in forms, applications, questionnaires etc., also for the students to reach that so called communicational level when they have the right knowledge and when they can play with the language with writing a creative text or an essay in which they will present their opinions, in an essay or text which is grammatically correct and build with a skillfully selected vocabulary.

In-class activity/ sample lesson

More recently, despite the traditional methods and working manners, technology is also an unavoidable part of the lectures.

The goal of the teaching lesson is repetition of the vocabulary - names of the rooms in the house and furniture.

1. In the first part of the in-class activity, the students work individually. On a piece of paper they write a description of the house they live in (the rooms, room arrangement and furniture).

2. Each student exchanges his/her description with a classmate who sits next to them.

3. The students have a task to turn on the computers and to draw the house of their classmates. Then, they make a PowerPoint presentation in which every slide contains a picture of a room.

4. Depending on the time, the students present their PowerPoint presentations by describing the rooms verbally.

Conclusion

The paper’s aim was to show the possible activities for development the writing skill in the lectures of the English language as a foreign language together with the pros and cons.

The writing skill is as important as the other three skills for ESL/EFL learners in order to be a proficient user of the English language at any level. The writing skill is the skill least taught in schools and that is why the new research is devoted to developing this skill. The emphasis is put not just on thesis writing but on general writing and the conventions surrounding it. Put like every other skill and process, it needs to be mastered step by step for the sake of better acquisition.

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THE ORTHOGRAPHY OF THE COMPOUND NOUNS IN THE MACEDONIAN AND THE ENGLISH LANGUAGE (COMPARATIVE INSIGHTS)[1]

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Abstract

The objective of this paper is to compare several orthographic rules of the hyphenated compound nouns in the Macedonian standard language, with the orthography of the hyphenated compound nouns in the English language, which is studied as a foreign language in RM. The rules are compared in order to perceive the possible influence of the English orthography on the Macedonian language in the written practice.

The research has a qualitative paradigm and a descriptive design. The sample consists of several Macedonian orthographic rules of hyphenated compound nouns, which have been excerpted from the Orthography of the Macedonian language, from 2017 as well as the English hyphenated compounds orthography excerpted from several Guide Manuals in English and printed and online dictionaries. The written practice is presented by electronic journalistic texts in Macedonian language.

This research shows that there are many similarities in the orthography of the hyphenated compound nouns in both languages. On the other hand, there are some differences regarding orthography as well, which, among other factors, could be the reason for the differences in orthography of the compound nouns in the Macedonian written practice.

Key words: *orthography, compound nouns, Macedonian language, English language*

1. Introduction.

The orthography of each language is a system of rules which contributes to the equality of the written practice. It shapes the linguistic expression into an orthographically correct and coherent whole. In the linguistics, when it comes to orthography, it is considered from three aspects. According to this, there are phonetic or phonological, morphological and etymological (historical) orthography. It is also known that there is no pure orthography. The orthography of every language consists of elements of other types of orthography besides the dominant elements (Kepeski, 1980, p. 49). The Macedonian and the English language have different orthography. The phonetic orthography is the base of the Macedonian language with minor concessions in the etymology (Koneski, 2004, p. 57), while the English orthography is etymological (Kepeski, 1980, p. 50).

Both languages belong to the Indo-European language family, but in two different groups, namely the Macedonian language belongs to the group of Slavic languages, while English belongs to the group of Germanic languages. They have different historical development and each of them is distinctive in all language levels. Without discussing those distinctive

[1] Original scientific paper

features, in this paper we focus on the current situation in both languages, and the aim (objective) is to make a comparative analysis of the orthography of the hyphenated compound nouns in both languages and at the same time to indicate the possible influence of the English language orthography on the orthography of the Macedonian hyphenated compound nouns.

2. Review of literature

2.1. Macedonian language.

A large number of data for the character of the compound words in the Macedonian language are given in the Orthography of the Macedonian language (Orthography, 2017, pp. 57-80), as well in the Word-Formation by Koneski (1995, pp. 75-87). According to the Orthography, the compound nouns and expressions are written closed, hyphenated or open, in other words they appear as complex words, compound words and complex expressions. In fact, in the compound words, the words are closely related to each other by meaning and function. The orthography provides formal and semantic criteria on the basis of which the orthographic rules of compound words are defined: equality or inequality of the components of the compound word, the dependence or independence of the components which form the compound word, morphological, syntactic, word-forming and accentual forming of the compound word, as well as the authenticity of the word-formation rules of compound words in the Macedonian language and the foreign language influences. On the other hand, Koneski, from the semantic point of view, distinguishes endocentric and exocentric compound words. In the endocentric compounds one or both of the roots are the head of the compound, that is, either one of the roots modifies the other, e.g. *zborored – red na zborovite* (*word order*), *drvored – red od drvja (avenue) etc.* or both of the roots are used to form the meaning of the compound, e.g. *severoistok – kolku sever tolku istok (north-east).* The exocentric compounds are those whose meaning is beyond the meaning of the members that are part of the compound, e.g. *nosorog – zhivotno so rog* (*rhinoceros*), *strujomer – instrument za merenje struja* (*instrument for measuring the electric power*) etc. He points out that the classification of the compound words is often made on the basis of the grammatical character of the components being part of the compound and distinguishes several types of compound: a) A = noun, B= noun, e.g. *tutunoberach* (*tobacco picker), glavobolka* (*headache*) etc.; b) A = noun, B = verb, e.g. *zhenomrzec* (*misogynist, woman-hater), naredbodavec* (*commander*) etc.; c) A = adjective, B = noun, e.g., *novogradba* (*new construction*) etc.; d) A = pronoun/pronoun adjective, B = noun, e.g., *samokontrola* (*self-control*), *samokritika* (*self-criticism)* etc.; e) A = number/adjective of quantity, B = noun, e.g., *triagolnik* (*triangle*), *petkatnica* (*five-floor building*); f) A = adverb, B = verb, e.g., *pravopis* (*orthography, spelling*), *dalekuvod* (*power cable, long distance power line*) e.g.; g) A = verb, B = noun, e.g., *klukajdrvec (woodpecker), zajdisonce (sunset)* etc. In the Word-formation by Koneski, the orthography of the compound words is not elaborated.

Janusheva and Jurukovska (2017, pp. 1-16), point out that the orthography of the Macedonian compound nouns causes dilemmas in the written practice. The results of their research show that in the new edition of the Orthography, the orthography rules of the compound words are in large part clearer in comparison with the previous edition, and also new information is stated. However, certain dilemmas and the possibility of different interpretation of those rules are still present in the new edition, and that is one of the reasons for overbalanced written practice and many miswritten examples.

2.2. English language.

A large number of data of the English compound words are given in the Lexicology by Stefanovski (2006). According to Stefanovski (2006, pp. 166-167), from semantic point of view, in the English language as in the Macedonian language, there are endocentric and exocentric compound words. In the endocentric compounds one or both of the roots are the head of the compound, that is, either one of the roots modifies the other or both of the roots are used to form the meaning of the compound, or in other words Plag in Word-Formation in English (2002, p. 186), says these compounds have their semantic head inside the compound, e.g. *arm-chair* (*fotelja*), *boyfriend* (*momche*), *apple pie* (*pita so jabolko*), *book shop* (*prodavnica za knigi*). In the exocentric compounds neither of the roots is the head of the compound, and its meaning is beyond the meaning of the members that are part of the compound, or what Plag (2002, p. 186) says their semantic head is outside the compound, e.g. *rhinoceros* (*nosorog*), *rainbow* (*vinozhito*), *blackbird* (*kos*), *flat-foot* (*policaec, sleng*), *hot-head* (*impulsivna lichnost*). In the English language as well as in the Macedonian, the compound words are made of two parts, namely A and B. In Stefanovski's Lexicology the orthography of the compound words is not mentioned too.

One specific feature of the English language is that the second component of the compound noun has to be a noun in order for the compound word to be a compound noun. This partially coincides with the Macedonian language in which the second component of the compound noun besides a noun can be a verb or an adverb as well. As in the Macedonian language, there are various combinations of the components of the compound. For example, a) A = noun, B = noun, e.g., *pen-case* (*kutija za molivi*), *south-west* (*jugozapad*); b) A = adjective, B = noun, e.g., *hot-head (impulsivna lichnost)*, *blue-collar* (*rabotnik*); c) A = pronoun adjective, B = noun, e.g., *self-protection* (*samozashtita*), *self-affirmation* (*samoafirmacija*); d) A = verb, B = noun, e.g., *pick-pocket* (*kradec*), *dare-devil* (*lichnost shto uzhiva da pravi opasni raboti*) etc.

Worldwide, a large number of studies are aimed to compare the English compound nouns with the compound nouns from different languages, in order to demonstrate the similarities and differences of their forming. For example, Al-Jarf (1994), compares the English and Arabic compound words. Eze (2015), compares the noun word-formation in English and the Igbo language (the language of an ethnic group in South Nigeria). Sun (2017), compares the process of noun word-formation in English and Chinese. The review shows that in these papers the question of orthography of the compound nouns is not considered at all, thereby confirming the justification of the topic elaborated in this paper.

3. Methodology of the research.

The subject of this research is to make a comparison of the orthographic rules of the hyphenated compound nouns in the Macedonian and the English language. The aim (objective) of this research is to determine the possible influence of the English orthography of the hyphenated compound nouns on the Macedonian ones. The research is a kind of a descriptive analysis of the results obtained by comparing the orthographic rules of the hyphenated compounds in the Macedonian language and the possible influence of the English orthography on them. The orthographic rules of hyphenated compound nouns in the Macedonian language are excerpted from the Orthography of the Macedonian language (Orthography, 2017, pp. 62-65). These rules are compared with the rules of the English hyphenated compounds given in several of the English Style Manuals (GPO Style Manual, 2016, pp. 97-109; California Style Manual, 2000, pp. 149-156; NARA Style Guide, 2012, pp. 25-30; English Style Guide, 2018, pp. 17-20). In order to make the orthography more

accurate, several electronic and printed dictionaries are used: Oxford Online Dictionary, Cambridge Online Dictionary, Merriam-Webster Online Dictionary, 365 Online Dictionary, English-Macedonian Dictionary (1975), English Macedonian Dictionary (1998), Macedonian English Dictionary (1996), Standard dictionary (2000). The written practice is presented by electronic journalistic texts in Macedonian language.

4. Results of the research and discussion.

The orthography of the hyphenated compounds, in fact, means that the constituent parts of the compound are not completely fused and they have certain independence (Orthography, 2017 pp. 62-65). There are a number of rules in the Orthography regulating the orthography of these nouns.

On the other hand, according to The Economist Style Guide (2005, p. 70) and Wroe (2015, p. 74) in the English language there are not certain orthographic rules for the hyphenated compound nouns, although in a large number of Style Manuals recommendations for using the hyphen are given. Apart from the differences in the orthography in these Guide Manuals, there is a great deal of agreement between them in relation of the orthography of the hyphenated compound nouns. The BBC's announcement (20.09.2007), according to which the use of the hyphen in English compound nouns and verbs is gradually decreasing is a big surprise. This announcement is confirmed in the Oxford Online Dictionary. Furthermore, in the announcement it is stated that that in the compounds which were written with a hyphen in the past, the use of the hyphen increasingly disappears as a result of which the same compounds begin to be written open or closed. Leech (in BBC, 2007), examines publications from 1961 and 1991, and confirms that there is a decline of the hyphen usage for 5%. He says: "When you are sending e-mails, and you have to type pretty fast, on the whole it's easier to type without hyphens. Ordinary people are not very conscious of the fact of whether they are putting hyphens or not." Reflecting this chance, in 2007, in the sixth edition of the Shorter Oxford English Dictionary, hyphens were removed from 16 000 entries, e.g. *fig-leaf* (*smokvin list*) (now, *fig leaf*), *pot-belly* (*chkembe*) (now, *potbelly*), *pigeon-hole* (*pregrada*) (now, *pigeonhole*). Examples taken from Merriam-Webster Online Dictionary: *vice-president > vice president* (*potpretsedatel*); *air-crew > aircrew* (*ekipazh na avion*); *play-group > playgroup* (*zabavishte*); Other examples which in the English were written hyphenated in the past, and later started to be written open: *fire-engine > fire engine* (*protivpozharno vozilo*); *looking-glass > looking glass* (*ogledalo*). Obviously, some of the stated examples in the Macedonian language are not compound nouns. However, the hyphen is still used in a number of English compound nouns.

A) One of the rules in the Orthography says that two nouns connected without a vowel -o- and -e- are written hyphenated and denote a notion. In this type of hyphenated compound noun, the first part modifies the meaning of the second and plays a role of an attribute and it is grammatically unchangeable, while the second part changes and determines the grammatical gender and number (Orthography, 2017, pp. 62-65, pt.116 a). Also Plag in his Word-Formation in English (2002, p. 173), states that the vast majority of compounds are interpreted in such a way that the left-hand member somehow modifies the right-hand member. Thus, *a film society* is a kind of society (namely one concerned with films), *a parks commissioner* is a commissioner occupied with parks. As an example in the Orthography the following compounds are given: *biznis-zaednica*, *biznis-zaednicata*, *biznis-zaednici* (*business community*, *the business community*, *business communities*); *zhiro-smetka* (*gyro account*, *drawing account*); *krem-supa* (*cream soup*); *horror-film* (*horror film*); *kafe-pauza* (*coffee break*); *internet-kafe* (*Internet cafe*); *pank-muzika* (*punk music*); *shou-biznis* (*show business*); *rok-bend* (*rock band*), *shoping-centar* (*shopping centre*). As we can see from the examples,

the nouns which are compound nouns in both languages and in which the first part has an attributive function in relation to the second one, in the English language are written as open compounds, while in the Macedonian language they are written hyphenated. In this case, in English, the first noun is considered as a noun (pre)modifier or a noun adjunct. Also, here, it should be noted that in the English language there are many compound nouns which are written closed, but those compound nouns in Macedonian are written open or they are not compound nouns at all. For example, *spalna soba* (*bedroom*); *glaven shtab* (headquarters), *kukjna pomoshnichka* (*housemaid*); *domashna rabota* (*homework*) are written open, while *svetulka* (*firefly*); *vesnik* (*newspaper*); *detstvo* (*childhood*); *tatkovina* (*fatherland*); *kum* (*godfather*) etc. are not compound nouns. The orthography of the above mentioned English compound nouns are taken from Oxford Online Dictionary, Cambridge Online Dictionary, Merriam-Webster Online Dictionary, 365 Online Dictionary.

Therefore, given the above-mentioned difference, as well as our everyday language practice in which the compound nouns are written according their English orthography, and not according the Macedonian orthography, we can say that the influence of the English language is obvious. The reasons for this phenomenon may be of a different nature. Among other factors, we should mention the role of the educational process and the English language teaching in Macedonia, in which different textbooks with different orthography of the same compound nouns are used. Furthermore, the usage of a large number of English-language written sources in the everyday teachers' and students' practice should be mentioned too. In these written sources we can find the same compound noun written differently in each source, and that orthography can be either the same or different from the orthography of the Macedonian compound noun. Finally, we should mention the large number of Macedonian journalistic texts in which we can see that some of the Macedonian compound nouns are written differently than the rule prescribed by the Orthography. This can be a result of not knowing (unacquaintance) (of) the rules for writing the compound nouns from the speakers of the Macedonian language, as well as the ambiguity of the rules which agrees with the research by Janusheva and Jurukovska (2017). The reasons for this can be also found in the English sources from which some of the information was excerpted or the insufficient knowledge of the Macedonian orthography by its speakers. According to this, the orthography of the English compound nouns influences the orthography of the Macedonian compound nouns. Examples from the practice: *Vreme e za vkusna krem supa od karfiol…* (*It's time for delicious cream soup from cauliflower…*) (sezahrana.mk, 30.01.2018); *Spa centarot sodrzhi…* (*The spa centre contains…)* (radika.com.mk); *…najdobri horror filmovi na site vreminja…* (*all-time-best-horror films* (kajgana.com.).

B) Furthermore, in the Orthography (2017, pp. 62-65, pt.116 b) it is indicated that the relation between the parts of the hyphenated compound nouns can be of reversed order, the second noun supplements and explains the first noun. For example: *vagon-restoran, vagon restoranot, vagon-restorani* (*wagon restaurant, the wagon restaurant, wagon restaurants*); *zamenik-pretsedatel, zamenik-pretsedatelot* (*vice president, the vice president*); *nacrt-zakon* (*draft bill*). In this Macedonian rule for writing the hyphenated compound nouns can be added that the first noun is grammatically unchangeable only in the compound noun, but it is not when it is an independent word. However, this rule often coincides with the first rule for writing the open compound nouns, and as a result, very often we can encounter a grammatical change in the first noun in the spoken language and in the press, although the article should come on the second noun. In addition, the compound is written open according to the rule for writing the open compound nouns (Orthography, 2017, pp. 65-66). In this case, there is inaccuracy of the rule as well, as a result of which there are various orthographic solutions, and this agrees with the research of Janusheva and Jurukovska (2017). Examples

from the practice: *…na* zamenikot pretsedatel *i...* (*…of the vice president and…)* (slvesnik.com.mk, 30.07.2010); *...na pretsedatelot, zamenikot-pretsedatel i…* (*…of the president, the vice president and…*) (slvesnik.com.mk, 28.11.2011); *General major Azim Nuredin… ja prezema… dolzhnosta zamenik nachalnik…* (*General major Azim Nuredin…takes over…the duty of deputy chief…)* (sitel.com.mk, 18.05.2018).

Such a case in which the head of the compound is considered as first or left element of the compound, and the modifier or the attribute as second or right one, are very rare in English. Examples like these are mostly encountered in legal and official terms and sometimes in terms related to food. Such English examples taken from the Oxford Online Dictionary are: *attorney general* (*drzhaven obvinitel*), *attorneys general* (*drzhavni obviniteli*); *court marital* (*voen sud*), *courts marital* (*voeni sudovi*); *whiskey sour – whiskeys sour* (*вид коктел со виски*); *notary public – notaries public* (*javen zapisnichar – javni zapisnichari*); *poet laureate* (*poet laureat*) *– poets laureate* (*poeti laureati*); *professor emeritus* (*pochesen profesor*) *– professors emeritus* (*pochesni profesori*). In these cases, the first part of the compound is a noun, while the second part is postpositional adjective which modifies the noun. This means that in the English language they are written open (separate). In Macedonian when we use the article, it comes on the second part of the compound, but in English the inflection always comes on the first part of the compound, when the compound is in plural, that is, the inflection comes on the noun which is considered as the head of the compound.

C) The next rule says that the noun compounds consisting of two or more repeated same or meaningfully or phonemically opposing components should be written with a hyphen. Examples: *beri-beri* (*bolest*) *(beriberi (desease); voki-toki (aparat) (walkie-talkie (device); ping-pong* (*sport*) *(ping-pong (sport); cha-cha-cha* (*tanc*) *(cha-cha-cha (dance)); fifty-fifty (ednakva podelba) (fifty-fifty (equal division))* (Orthography, 2017, p. 54, pt. 118). According to the GPO Style Manual (2016), a hyphen should be written in a compound formed of repetitive or conflicting terms and in a compound naming the same thing under two aspects. These compounds in English are called reduplicative compounds. Examples: *bye-bye* (*chao*); *boogie-woogie* (*bluz-muzika, tanc*); *devil-devil* (*zol duh*); *walkie-talkie* (*voki-toki*) (*aparat*); *knock-knock* (*chuk-chuk*); *nitty-gritty* (*srzh, sushtina*), *bow-wow* (*detski izraz za kuche*); *dilly-dally* (se *matka, se dvoumi*). The orthography of these compounds is also registered in the Oxford and Cambridge Online Dictionary. In this case, in English there are some exceptions as well, e.g. *hubbub* (*metezh*); *nitwit* (*budala*); *riffraff* (*олош*) etc. However, in the Macedonian language these examples are not compound words. According to the orthography of these types of compounds given in the online dictionaries such as Oxford, Cambridge and Merriam-Webster Online Dictionary, we can conclude that the rules for writing compounds which consist of repetitive or conflicting parts are the same in both languages.

D) According to this rule, the compounds in which the first part is a trade name (sign) are written hyphenated e.g. *adidas-patiki* (*Adidas trainers*), *adidas-patikite* (*the Adidas trainers*) but: *patiki* „*Adidas*" (*trainers* "*Adidas*"); *viza-kartichka* (*Visa card*); *lego-kocka* (*Lego cube*); *pauerpoint-prezentacija* (*Powerpoint presentation*); *Koka-kola* (*Coca-Cola*) (Orthography, 2017, p. 64, pt. 119). When we add an article to these compound nouns or when we change the grammatical category, we should stick to the first rule for writing hyphenated compound nouns, that is, we put the article on the second noun, while the first noun has an attributive function. On the other hand, if these types of compounds change the word order, in other words, if the trade name is the second element, then they are written open. According to the English language guide book for a proper use of trademarks, "A Guide to Proper Trademark

Use" International Trademark Association (2012), the trademarks or trade names should be used only as adjectives and should be written in capital letters. The examples show that these types of compounds are written open or separated: *IKEA store* (*Ikea-prodavnica)*); *KLEENEX tissues* (*Klineks-maramchinja*); *Canon® cameras* (*kanon-fotoaparati*). Finally, we can say that the compounds in which the first part is a trademark (name), in the Macedonian language are written hyphenated, while in English they are written open (separated). It is interesting to point out that Coca-Cola as a compound is an exception, it is written hyphenated in English as well as in Macedonian: *Coca-Cola company* (*kompanija „Koka-kola")*.

E) This rule applies to the compound nouns composed of two nouns, whose second part is equal and when they are connected, the second part of the first noun is omitted and a hyphen is written, and at the end the two parts are connected with the conjunction "and" ("*i*") (Orthography, 2017, p. 64, pt. 121). Several examples are listed here: *audio- i videooprema* (*audiooprema i videooprema*) *(audio- and video equipment* (*audio equipment and video equipment*); *bio- i bibliografija* (*biografija i bibliografija*) (*bio- and bibliography*) (*biography and bibliography*); *mikro- i makroekonomija* (*mikroekonomija i makroekonomija*) (*micro- and macro economics*) (*micro economics and macro economics*). In the English language, according to NARA Style Guide (2012) and The Free Dictionary by Farlex, this type of compounds are called suspended compounds, as a result of the omission of the second part e.g. *nineteenth- and twentieth-century* (*nineteenth-century and twentieth-century*) (*devetnaesettiot i dvaesettiot vek*). In such a way of forming compounds, we note that the formation is the same as in the Macedonian language, there is omission of the second part of the first word, on its place a hyphen is added, and then we add the conjunction "and" ("*i*").

F) The next rule says that when in the compound nouns in which the first part is a hyphenated compound having an attributive function, the second part is written open e.g. *koktel-shou emisija* (*cocktail-show program*); *revolving-kredit limit* (*revolving-credit limit*); *rols-rojs avtomobil* (*Rolls-Royce automobile*); *hip-hop zabava* (*hip-hop party*); *hip-hop izveduvach* (*hip-hop singer*), *hip-hop muzika* (*hip-hop music*); *Bi-bi-si programa* (*BBC-program*); *Ce-dur skala* (*C-major scale*) etc. In the Macedonian language these compounds are noun compounds in which the first part is written hyphenated and the second part is a noun written separately from the hyphenated part *koktel-shou* (*poluslozhenka*) (*hyphenated compound*) и *emisija* (*program*) a noun written separately.

According to GPO Style Manual, in the English language the rule for writing this type of compounds, says that a hyphen should be written between words, or abbreviations and words combined to form an attributive part (modifier) immediately preceding the word modified. This means, that the rule for writing this type of compounds is the same in Macedonian and English, except that in English this applies particularly to combinations in which one element is a present or past participle and in Macedonian the hyphenated compound is always made of noun-noun relation e.g. *US-owned property* (*nedvizhnina vo sopstvenost na SAD*); *Law-abiding citizen* (*poslushen gragjanin*); *High-speed line* (*lenta za brzo vozenje*). But also, it should be mentioned that these English examples when translated into Macedonian are not compound words.

On the other hand, also in GPO Style Manual it is stated that where meaning is clear and readability is not aided, it is not necessary to use a hyphen to make a compound e.g. *Civil rights case* (*sluchaj za gragjansko pravo*); *Food control study* (*studija za bezbednost na hrana*); *Income tax form* (*formular za danok na prihod*); *Natural gas company* (*kompanija za priroden gas*) etc. The same as the previous English examples, these are not compound words in Macedonian.

As we mentioned before in the first rule, in the English language in the compound nouns in which the first part has an attributive function over the other part, are mostly written open or closed, and rarely hyphenated. Therefore, we can conclude that in the English language unlike in the Macedonian, the hyphen is used only when there may be incomprehension in the meaning of the compound.

G) The noun compounds which have a letter or a symbol as first part are written hyphenated (Orthography, 2017, p.64, pt. 123), e.g. *A-bomba* (*A-bomb*), *X-bomba* (H-bomb), *A-reprezentacija* (*A-representation*), *Б-kategorija* (*B-category*), *Rh-faktor* (*Rh factor*), *pH-vrednost* (*pH value*), T-*profil* (T-*profile*), V-*izrez* (V-*necked*). According to the examples given in the Orthography of the Macedonian language, the GPO Style Manual and in the California Style Manual, and in consultation with the Oxford Online Dictionary, we can conclude that in both languages this rule is the same. But, the difference between the Macedonian and English rule for writing this type of compounds can be noticed e.g. *Rh-faktor*, *pH-vrednost*, where we note that in English they are written open. This is because the rule in English says that a hyphen is written to join a single capital letter to a noun or a participle.

5. Conclusion.

The analysis shows that besides the similarities between the two languages, regarding the orthography of the hyphenated compound nouns, there are a large number of differences as well. Hence, among other mentioned factors, taking into consideration everyday written practice, we can conclude that the Macedonian orthography of the hyphenated compound nouns is influenced by the English orthography of the same compounds. Words to that effect, it is especially important to emphasize the role of the Macedonian and English teaching staff in emphasizing the differences between the languages and in affirmation of the standard language norm of the Macedonian language. Also, the prudent information downloading form English sources should be mentioned, because as we already said, by taking the word-forms we can easily take their orthography, which leads to miswritten words in the practice.

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IDIOMATIC EXPRESSIONS: "MUCH ADO ABOUT NOTHING" OR A REAL CHALLENGE FOR TRANSLATORS[1]

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Abstract

Rendering idiomatic expressions from SL into TL is one of the most challenging tasks in the translation process. Identifying, correctly interpreting and finding a proper translation equivalent for idioms often become a major obstacle for translators. Idiomatic expressions are language- and culture-bound and their proper transfer from ST to TLrequires an excellent command of both mother tongue and foreign language as well as of SL and TL culture.

The paper aims to investigate the process of translating idioms from English into Macedonian. The goal is to ascertain what strategies are employed in translating idioms (e.g. idioms with the same form and meaning; idioms with the same meaning but different form; literal translation of idioms;omission of idioms, etc.). For the purposes of this research, the paper offers an analysis of a random selection of idiomatic expressions used in Shakespeare's romantic comedy, "Much Ado About Nothing", and their translation equivalents in the Macedonian translation of the play, "Od vlakno ortoma" by Dragi Mihajlovski.

The research unequivocally points to one strategy being clearly predominant– translating an idiom from SL with an idiom with similar meaning but different form from TL. The research further reveals that in the effort to preserve the same aesthetic effects in the target text, and depending on the context, the translator, in fact, employs a variety of translation strategies. At points the translator even introduces idioms where there are no such expressions in the original.

Key words: idioms, translation techniques, English, Macedonian

1. Introduction

Idioms represent that part of the language that transgresses ordinariness. They introduce freshness, liveliness, color, and even humor into both oral and written discourse. Consequently, idioms present a huge challenge especially for translators who are faced with the daunting task to transfer them from SL to TL.

In part, the uniqueness and the challenging nature of idioms stems from the fact that they do not follow the general grammatical or semantic rules of a language. That gives rise to their figurative meaning, which sometimes can be equally baffling for both native and non-native speakers of a language. In addition, idioms are a culture-bound phenomenon. They are a product of people's linguistic endeavors to depict various social, geographical, historical, political peculiarities of their respective cultures as neatly as possible. Logically, as there are

[1] Revisional scientific paper

no two completely identical cultures in the world, there are no two languages in the world in which there is a total overlapping of the systems of idiomatic expressions. For instance, the English language is rich in idioms related to the sea and sailing due to the UK's extensive sea-faring history (e.g. *make waves* – to shock or upset people with something new or different; *plain sailing* – to make steady progress, etc.). On the other hand, Macedonian history and past have been marked by long periods of foreign invasions and occupations. Hence, it is no surprise that the Macedonian language abounds with idioms which reflect people's efforts to survive and persevere in difficult times (e.g. *Наведната глава сабја не сечи* which literary translates to *Keep your head bend low and no sword will cut it*, meaning obedient people will come to no harm; *Кротко јагне од две мајки цица* which literary translates to *Two mothers feed the mild lamb* – meaning an obedient person always benefits more than the disobedient one, etc.).

Idioms are further characterized by a constant evolution. As time goes by and societal circumstances change, some idioms become obsolete, i.e. fall out of use since the concepts they represented previously are no longer valid at the present moment (e.g. *A Daniel come to judgment* – an idiom coined by Shakespeare in *The Merchant of Venice*, for an extremely wise and righteous individual). Conversely, other newly coined idioms continuously spring to life reflecting various contemporary aspects of human affairs (e.g. *snail mail* – the ordinary postal system as opposed to email, *down the drain* - on the way to being lost or wasted, disappearing, etc.). Others simply develop new meanings and are used in a completely different contexts than before.

Idiomatic expressions are used in relation to all conceivable fields of human activities (e.g. science, technology, education, politics, etc.). They constantly pop up and season people's everyday informal and formal, written and oral interactions.

All of the above-mentioned aspects of idioms and their usage point to their highly intricate nature. The complexity of idioms is particularly evident in translators' attempts to render them from SL to TL. Identifying and correctly interpreting an idiom, and, then, finding a proper translation equivalent in the SL, are, in fact, the three major tasks translators are confronted with when dealing with idioms. Skillful translators, in this respect, are required to have a firm grasp not only of SL and TL, but also of SL and TL cultures, respectively.

In this paper we investigate the issue of translating idiomatic expressions in the context of two completely dissimilar and unrelated languages – English and Macedonian. The underlying assumption is that the respective systems of idiomatic expressions of these two languages are marked by profound differences, which, in turn, makes the translation process of idiomatic expressions particularly intriguing and worth analyzing.

The first part of the paper offers a brief theoretical background, presenting some general definitions and classifications of idioms. It also briefly discusses some of the difficulties that emerge in translating idioms alongside with the translation strategies translators apply to overcome these difficulties. The second part of the paper presents the results and findings of the research at hand. In the end, it concludes with a discussion of the findings and insights gained.

2. **Theoretical background**

In order for translators to handle idiomatic expressions successfully, they need to understand what is at the core of this linguistic phenomenon, and how it is normally realized.

2.1. **Defining idioms**

In an attempt to decipher the term '*idiom'* or '*idiomatic expression'* one might turn to definitions offered in dictionaries as well as to researchers' findings, which discuss this linguistic phenomenon at length.

In dictionaries, idioms are normally treated as figures of speech. Thus, for instance, in *The Collins English Dictionary* (2006) an idiom is defined as "an expression such as a simile, in which words do not have their literal meaning, but are categorized as multi-word expressions that act in the text as units". *Longman Idioms Dictionary* (1998) defines idioms as "a sequence of words which has a different meaning as a group from the meaning it would have if you understand each word separately".

Scholars, on the other hand, in their studies have brought some other aspects of idioms to the foreground. Larson (1984), for instance, confirms that an idiom is "a string of words whose meaning is different from the meaning conveyed by the individual words", but he further underlines that "idioms carry certain emotive connotations not expressed in the other lexical items" (in Adelnia et al. 2011). In the same vein, Komissarov (1985) purports that "ideas expressed by idioms produce a strong impression on the reader … they appeal to his emotions, his aesthetic perception, his background"(in Sadeghpour2012). For Komissarov, an idiom's semantics is a complex entity which has as many as five aspects: figurative meaning, literal meaning, emotive character, stylistic register, and national coloring. Newmark(1988), on the other hands, depicts idioms as 'extended' metaphors which have two main functions: pragmatic and referential. The pragmatic function is to appeal to the senses, to interest, to surprise, to delight, whereas the referential function is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than it is possible in literal or physical language (in Shojaei 2012).

One of the most frequently cited definition of idioms in literature is decidedly Baker's definition (1992).Baker refers to idioms as "frozen patterns of language whose meaning cannot be deduced from their individual components". She also highlights another salient feature of idioms – "they allow little or no variation in form". In fact, Baker states that one is neither allowed to change the order of words in idioms; to delete, replace or add words to an idiom; nor to change its grammatical structure. Similarly, in an earlier study, Cowie and Mackin (1975) have also manifestly warned against messing up with the forms of idioms and cautioned users to avoid 'breaking idioms up into their elements' (in Balfaqeeh 2009).

On the basis of all these findings, it can be inferred that idioms are invariably multiword expressions whose meaning is different from the meanings of the individual words they are composed of. Due to their emotive character they are frequently preferred over literal expressions, and, last but not least, their grammatical structure in all contexts is to remain intact.

2.2 Classifications of idioms

Idioms are obviously a very versatile category of linguistic expressions. In order for one to be able to recognize them more easily, one needs to be aware of the different classifications of idioms. Thus, depending on their structure, idioms are said to be of four principal types: a) wh-questions (e.g. *What on earth?),* b) complete noun phrases (e.g. *a pain in the neck);* c) prepositional phrases (e.g. *out of order),* and d) verb-based (e.g. *change one's mind)* (in *The Longman Grammar of Spoken and Written English*, 1999).

Moreover, idioms can be categorized according to *the degree of idiomaticity*. Thus, there is a continuum of idiomatic expressions which varies from transparent, at the one end of the continuum, to opaque idioms at the other end (Fernando, 1996). Transparent idioms are usually not difficult to understand and translate, because their meanings can be easily inferred from the meanings of their constituents (e.g. *to see the light* - to understand, etc.); whereas, the opaque idioms are the most difficult type of idioms, as their meaning is never the sum of the literal meanings of their constituents (e.g. *burn one's boat* – to make retreat impossible; *kick the bucket* – to die; *spill the beans* – reveal a secret, etc.).

Fernando (1996) further classifies idioms according to *variance of form* into: a) idioms of invariance– their form never changes, and b) idioms of little variance–these can change, but only slightly (e.g. *to pass the buck* vs. *there was a lot of buck passing*, etc.).

Carter (1998) takes a broader approach and classifies idioms as fixed expressions which include: proverbs, stock phrases, catchphrases, allusions, idiomatic similes and discoursal expressions (in Shojaei, 2012). A similar classification is offered by Adelnia et al. (2011) with idioms being grouped into five categories: colloquialisms, proverbs, slang, allusions and phrasal verbs.

2.3 Difficulties and strategies in translating idioms

Given that idioms are intricate, culture-bound expressions and their meaning is rather metaphorical, finding their closest translation equivalent in another language can make the translator go at great pains to accomplish that. Baker (1992), in that context, distinguishes between a) difficulties in the process of interpreting idioms, and b) difficulties in the process of translating idioms.

As to the difficulties that can arise in the process of interpreting idioms Baker (1992) recognizes two possibilities: 1) idioms offer a reasonable literal interpretation and their idiomatic meanings are not necessarily signaled in the surrounding text, and 2) an idiom in SL may have a very close counterpart in TL, but this seemingly close counterpart has a totally or partially different meaning.

The difficulties that are bound to occur in the process of translating idiomatic expressions, according to Baker (1992) can be classified into four subcategories:

1) an idiom or fixed expression may have no equivalent in the target language;

2) an idiom or fixed expression may have a similar counterpart in the target language, but its context of use may be different;

3) an idiom may be used in ST in both its literal and idiomatic sense at the same time, and

4) The very convention of using idioms in written discourse, the contexts in which they can be used, and their frequency of use may be different in SL and TL.

Having underlined the difficulties, Baker (1992), goes on to offer the following four problem-solving strategies:

1) using an idiom of similar meaning and form;

2) using an idiom of similar meaning but dissimilar form;

3) translation by paraphrase; and

4) translation by omission.

Abu-Ssaydeh (2004) in his research of translation strategies acknowledges Baker's four strategies, but also proposes a fifth strategy – literal translation, in which case, he claims, the semantic impact of the entire statement/utterance may be lost. Eventually, he concludes that the choice of a particular translation strategy depends on the closeness between the two languages, the translator's experience, the adequacy of dictionaries, and the nature of the idiom in question.

In a more recent study, Strakšiene (2009) also highlights these same translation strategies: "paraphrasing, which involves explanatory and stylistic paraphrase; idiom to idiom translation, which involves using idiom of similar meaning and form, and using idiom of similar meaning but dissimilar form; literal translation; and, finally, omission" (in Shojaei 2012). Interestingly, Larson (1984),in an earlier study, purports yet another strategy by arguing that there are often cases when words in SL which are not idioms are best translated with an idiom in TL(in Adelnia 2011).

In summary, the strategies for translating idioms proposed by researchers so far encompass the following: using an idiom of similar meaning and form; using an idiom of similar meaning but dissimilar form; translation by paraphrase; translation by omission; literal translation of idioms. One should also bear in mind that translating a non-idiomatic expression from the source text with an idiom in the target text is viable translation strategy as well.

3. The aim of research and methodology

The chief aim of this research is to investigate the process of translating idiomatic expressions from English into Macedonian. For the purposes of this research, a literary text rich in idiomatic expressions –Shakespeare's *Much Ado About Nothing* – and its translation in Macedonian, *Od vlakno ortoma*, by Dragi Mihajlovski[2],were selected and subjected to analysis.

Considering the different repertoires of idiomatic expressions in Macedonian and in English, the analysis was directed at inspecting the actual translation strategies employed by the translator as well as how frequently these strategies recur in the process of translating idioms from SL, English in this case, to TL, i.e. Macedonian.

In the initial stage of the research, 100 idiomatic expressions from *Much Ado About Nothing* were singled out, at random. Subsequently, their translation equivalents in the Macedonian text were detected. Thus, the selected corpus subjected to analysis consisted of 100 English idioms and 100 translation equivalent of these idioms in Macedonian.

The second stage of the analysis was directed at identifying the actual translation strategies employed by the translator in each particular case, as well as the incidence with which these strategies were utilized in the analyzed corpus.

4. Results

The analysis of the randomly selected idioms showed that, indeed, for the most part (90%), the translator has employed the already established translation strategies for transferring idiomatic expressions from SL to TL (Table 1). Nevertheless, it is noteworthy that the analysis also brought to the forefront the usage of yet another translation strategy (10%) for

[2]Dragi Mihajlovski is one of the most renowned contemporary Macedonian authors and translators. In 2013, he successfully completed and published the translation of all Shakespeare's works into Macedonian ("*Site drami i soneti"*, Kaprokornus, Skopje, 2013).

which, to the best of our knowledge, no reference has been made in literature so far – *translating an idiom with an idiom from TL with a completely different form and meaning*.

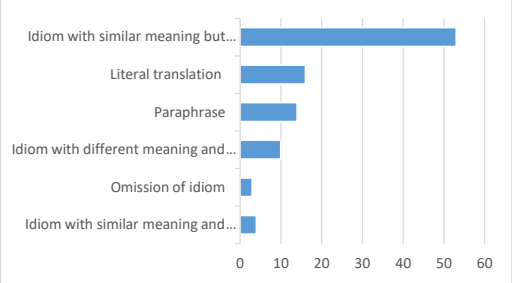
Table 1 Translation strategies used in the analyzed corpus

Translation strategies	no. of instances
Idiom with similar meaning but different form	53
Literal translation of idiom	16
Paraphrase of idiom	14
Adding an idiom with different form and meaning	10
Idiom with similar meaning and form	4
Omission of idiom	3
Total	100

Apart from the identifying and classifying the translation strategies, the analysis was also directed at ascertaining the frequency with which these strategies were employed in the translation. The results, in that respect, showed that the utilized strategies can be organized as follows (Chart 1):

a) the most frequently employed translation strategies;
b) translation strategies used with moderate frequency, and
c) the least frequently employed translation strategies.

Chart 1 The frequency with which translation strategies were used in the corpus



The most frequently employed translation strategy (TS) obviously was *translating an idiom with an idiom from TL which has similar meaning but different form* (1) (53%).

(1)

TS: **Using an idiom with similar meaning but different form**		
ST	TT	(literal translation of TT)
"… or you play the flouting Jack…"	"... или пак си играте мајтап …"	"or you are making fun of me/playing pranks again"

In (1) the Macedonian idiom *игра мајтап* is used as translation equivalent for *play the flouting Jack*. Although the form of these corresponding idioms is different they both practically mean the same thing – *making fun of somebody or teasing somebody*.

Two of the translation strategies employed were used almost equally and with moderate frequency: a) *literal translation of an idiom* (16%) (2), a) *paraphrasing an idiom* (14%) (3).

(2)

TS: **Literal translation of an idiom**		
ST	TT	(literal translation of TT)
"What need the bridge much broader than the flood?"	"Зошто мостот да е поширок од текот?"	"Why should the bridge be wider than the flow of the river?"

In (2), the idiomatic expression *what need the bridge much broader than the flood*, which practically means *why doing something which is not needed*, has been rendered literally into Macedonian – *Зошто мостот да е поширок од текот*, which at first glance may be a bit confusing for the Macedonian reader of the play.

(3)

TS: **Paraphrasing an idiom**		
ST	TT	(literal translation of TT)
"Ere you flout old ends any further..."	"Пред да продолжете со верглања на познатите излитени фрази ..."	"Before you go on repeating the old and well-known phrases…"

Example (3) clearly illustrates the translation strategy – *paraphrasing an idiom*, as the original idiomatic expression *to flout old end*s has been replaced by a suitable paraphrase in Macedonian. What is interesting in this case is the fact that the translator avoided using an idiomatic expression in Macedonian which has a similar meaning–*и пак истата/старата песна which* literally translates into *the same song again*.

The newly uncovered strategy, i.e. *using an idiom with a different form and meaning* (10%) (4) can also be placed in the group of translation strategies used with moderate frequency.

(4)

TS: **Using an idiom with a different form and meaning**		
ST	TT	(literal translation of TT)
"You have put him down Lady, you have put him down"	"Море го легнавте, госпоѓице, го кутнавте на плеќи"	"You have laid him down Miss, knocked him down on his back"

What the original idiomatic expression *to put somebody down*, repeated twice in (4), means is *to humiliate somebody*. This expression has been completely replaced in the Macedonian

translation with two other expressions *–го легнавтенр грб* (lit. *you have laid him on his back),*and*го кутнавте* (lit. *you knocked him down*). The sexual connotation of both is inescapable in the target text, which in turn provides the entire utterance with an overtly humorous overtone.

The strategies which were clearly the least frequently used were the following: a) *omission of idiom* (3%)(5), and b) *using an idiom with the same form and meaning* (4%) (6).

(5)

TS: **Omission of an idiom**		
ST	TT	(literal translation of TT)
"But I had a rougher task in hand …"	"Но имав погрубазадача тогаш…"	"I had a rougher task then …"

In (5) the English idiom *to have something in hand,* which means *have something under control,* has been completely omitted in the Macedonian translation.

(6)

TS: **Using an idiom with the same form and meaning**		
ST	TT	(literal translation of TT)
"… to make me such a fool …"	"…да ме направи таква будала ..."	"… to make me such a fool …"

In (6), the translator probably did not have to go to great lengths to find a suitable translation equivalent in the target language as the same idiom is also used in Macedonian – *прави будала од некого* (lit. *make somebody a fool*).

Finally, it is worth noting that in searching for the translation equivalents of the selected English idioms, in the target text we also came across two particularly interesting cases of idiomatic expressions. Namely, in some of the Macedonian utterances in TT:

1. *an idiomatic expression was added where there was non-idiomatic expression in ST*, and

2. *an idiomatic expression was added for which there was no corresponding linguistic item in the original text whatsoever*.

This rather unexpected finding, first, confirms Larson's (1984) proposal that idioms can sometimes be used in the TT to replace non-idiomatic expressions in ST (7); and, second, it points to another so far not explicitly discussed translation strategy in the context of idioms – using idioms in the TT when there were no corresponding linguistic elements, idiomatic or non-idiomatic, in the ST (8).

(7)

TS: **Translating a non-idiomatic expression with an idiom**		
ST	TT	(literal translation of TT)
"They would have been troubled"	"Ќе беа на голем зорт"	"They would have been in a big trouble"

In (7) the verbal phrase *would have been troubled* in the English text is replaced by the Macedonian idiomatic expression *беа на голем зорт*which, more or less, conveys the same

meaning as the original verbal phrase, except for the fact that unlike the neutral expression in ST, the idiom in TT is fully emotionally charged and has an overtly humorous overtone.

8)

TS: **Adding an idiom when there is no corresponding linguistic item in the original text**		
ST	TT	(literal translation of TT)
/	"До каде дотуркав!"	"How have I put myself in such an unfavorable situation?"

The idiomatic expression in (8), *до каде дотурав,* which in English literary translates to *How have I put myself in such an unfavorable situation*, has no linguistic counterpart in the original text at all.

The rationale behind the usage of these two translation strategy which introduce idioms in the TT would be that the translator, perhaps, at some earlier points in the translation was probably unable to render adequately certain idiomatic expressions, and decided to apply the principle of compensation[3] at a later stage in the text. Or possibly, due to the very frequent usage of idioms in the entire text, he simply felt obliged to maintain the aesthetic effect by enriching the TT with additional idiomatic expressions at certain points in the text where there were none.

5. Conclusion

In conclusion, there is an evident attempt on the part of the translator to transfer the idiomatic expressions from the original text adequately in the target text by providing suitable idiomatic expressions. In doing so the translator employs a variety of translation strategies. Nevertheless, the most predominant strategy is *using an idiom with similar meaning but different form.* On the other hand, *using an idiom with the same form and meaning* is among the least frequently employed strategies in the analyzed corpus. This is quite understandable considering the huge linguistic and cultural differences that exist between English and Macedonian.

Moreover, this research brings to light the tendency of the translator to introduce idioms in the target text even when there were no idiomatic expressions in the source text. The general pervasiveness of idioms in the source text might have instigated him to do that. Also, this tendency of introducing idioms where there were none in the original might be attributed to the compensation principle – using an idiom in the target text for an idiom used in the source text which was impossible to render in the target text at an earlier stage in the text.

On the whole, on the basis of these findings, it is practically unavoidable to conclude that idioms are an intrinsically intricate linguistic phenomenon, and, consequently, should be tackled with a great deal of caution in the process of translation. In other words, translators should be 'equipped' with and apply different translation strategies when they render idioms from one language into another.

Finally, although this research was concerned with rendering idioms in literary translation, it is worth noting that the conclusion reached here equally applies to non-literal, i.e. technical

[3] The principle of compensation in translation is discussed by Baker in more detail in her book titled "In Other Words" (1992).

translation, as idiomatic expressions are by no means excluded from non-literary texts as well.

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TONGUE TWISTERS AND COUNTING RHYMES IN A FUNCTION OF CORRECT ARTICULATION OF PRE-SCHOOL CHILDREN [1,*]

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Abstract

Proper articulation and clear speaking skills represent an important condition for good communication and active inclusion of an individual into a social life. Considering more frequent rise of articulator disorders in pre-school children, prevention is necessary. To reduce these disorders it is needed to make influence during the most sensible period of children`s speaking skill development, at the time of tempestuous development of standard articulation in children, at pre-school age. If articulation deviations keep on occurring, even after a child starts the school, than it is considered to be an articulation disorder that can grow into a sever speech disorder.

The paper work points out an importance of short folk sayings, primarily tongue twisters and counting rhymes, as an important content in the process of developing audio perception of speech, therefore a proper articulation of voices in pre-school children. Insight and correction of speaking problems with the children of that age can easily be achieved by using tongue twisters and counting rhymes in the form of game, whereby active speech is developed, a child is tension relieved and learns gradually all elements of correct speaking skills. Tongue twisters and counting rhymes are oral literary creations that entertain and relax child`s spirit, and their text is suitable for discrimination of some voices and consonant`s groups. If they are planned and continuously processed in an educational group they may give significant results in a field of proper voice articulation developing, especially fricatives, affricates and nasals. This information was obtained on the basis of the research that was done in a middle pre-school group by planned drill of children`s articulation using the mentioned content.

Key words: Child, tongue twisters, counting rhymes, articulation, speech, pre-school age.

INTRODUCTION

Work on a development of speaking skill should be one of basic educational aims in a nursery group. It is important to practice articulation of all voices, wherever it is possible by using method of natural voices, just as it is important to use appropriate contents in the form of

[1] The article was made on a base of the research that had been realized within master thesis *Shorter literary forms and articulation of pre-school children*, presented at the Faculty of Pedagogy in Vranje in 2017.
* Revisional scientific paper

language games. A teacher should teach a child to speak but also to listen, to notice individual distinctive features of mother language phonemes, to pay attention on a correct pronunciation. Not noticing these characteristics leads to incorrect articulation and later even wrong understanding of the words; this produces communication with environment of poor quality. To achieve active perception of proper voices pronunciation the inner motivation of the child is necessary which is hard to provide in this age. The speech is a social category so it is best learnt in active communication and interaction with other people. "A child has a basic need to make a contact and communicate with adults. Speech development mostly depends of quality of communication and interaction between a child and adults", most often with parents, in the past first of all with a mother, "therefore, keeping in mind tight connection between speaking and thinking, overall mental development of a child," (Vigotski, 1977). One of convenient ways for inner motivation of a child to pronounce voices properly is a game, more precisely a language game which is defined as "thought and spiritual witticism of an individual based on sound and meaningful contrasts and similarities, and it is in the base of short literary forms" (*Lexicon of educational terms*, 2014: 289). Within these games a special place is taken by short folk proverbs, to be precise tongue twisters and counting rhymes which are a strong incentive for words` games so they contribute to proper articulation significantly.

Precondition for proper pronunciation of voices is ability to discriminate voices. European data show that in average 25% of pre-school children have smaller or bigger speaking disorders, half of them easier, a quarter medium or more difficult disorders (Heinemann, Velički toward Šimić, 2015: 44). Chepishevska and Trajkovski (2012) discovered, by researching voice pronunciation, variations of articulation disorders and most often deviations of 4 to 6- year-old children, that at the age of 4 sigmatism appears in 28.76% of cases (more often with girls), and rhotacism in 23.29% of cases.

Using *Global articulation test* by an author Dj. Kostić and S. Vladisavljević, Tasić (2012) has researched frequency and types of articulation disorders in children who were just about to start school. Results show that in the population of boys articulation disorders registered in 43% of cases (distortion is present in 20%, disorders in pronouncing fricatives, affricates and laterals in 80% with preponderance fricatives and bad pronunciation of voices *l, č, š, t, s* and *z*). In population of girls, articulation disorders are present in 35%, voice disorders of fricatives and affricates, pronunciation disorders of *č, š, s, c, z* and *l* dominate with preponderance of distortion.

A child articulation disorders lower number of voices that is used in speech, so they also lower comprehensibility of speech, which can have serious consequences on overall development of an individual. *Speech-lingual disorders* imply "the absence or lack of ability to understand or produce language or communicational content" (*Lexicon of educational terms*, 2014: 119). Articulation disorders "manifest during the time of speech development as inability to form and pronounce some voices causing them to be totally omitted from words or replaced by those voices that are already available to a child, that have acoustic similarity with voices that should be pronounced…(*Pedagogical Encyclopedia* 1, 1989: 33). Incorrect use of one phoneme indicates as an articulation deviation. Inaccuracies are shown "as inaccurate work of speech organs and inadequate direction of air currents during the pronunciation of critical voices. The most often are: *s, z, c, š, č, dž, ć, d, r, l* and *lj*, since their pronunciation requires developed skill and clarity of aural performance about their acoustic characteristics"… (*Pedagogical Encyclopedia* 1, 1989: 33).

The children`s speech in the earliest period shows three characteristic deviations: substitution, distortion and omission. Of all speech deviations, substitution is the most often examined. The voices are usually substituted – replaced by phonemic similarity. According to the

way of formation a group of voices that are most often substituted are those that have the most complicated way of formation: laterals, then affricates, nasals, fricatives and plosives. As regards a position of the voice in a word, the substitution is occurred the least in initial, then medial, and the most in a final position. In all vocal groups, except in the group of affricates, frequency declines with the age.

Distortions are articulation deviations which frequency rises with the age. They signify voice which is nearest, according to its acoustic image, to the wanted voice but still it`s not the standard voice. Many children, during their articulation development, dwell on this way of vocal articulation. They never reach perfection in correct pronunciation of that voice. The highest percent of distortion frequency is in a group of fricatives, then vocals and at the end plosives, laterals, affricates and at the end nasals. While in all vocal groups the percent of distortion frequency rises with the age, in a group of affricates it declines.

The fact that parallel work on the development of speech and musical education supports speaking ability of a child in the best way, starting from height, strength, through melody, rhythms, dynamics of speech, to the eliminating speech disorders (Matić, 1980), led us to research the possibility of using tongue twisters and counting rhymes with the aim of proper vocal articulation with the pre-school children.

THEORETICAL APPROACH TO THE PROBLEM

Articulation represents "producing consonant voices by changing air current using movements of tongue, lips and soft palate; forming words in this way, producing speech voices; pronunciation"(Stevanović, 1972). By using articulation "we don't mark only movements of some organs and the voice, which is formed by modification of air current from lungs and larynx, but also acoustic impression, respectively perspicuity of speech voices" (Vasić, 1971: 6). These are (ling.) "movements and position of speech organs during pronunciation of some voices, formation of sounds", but also "distinct and clear pronunciation of words" (Serbo-Croatian dictionary of literary language 1967: 99). To articulate means "phonation clear, distinctive pronunciation of words, voices and syllables" (*Serbo-Croatian dictionary of literary language* 1967: 147).

A child obtains a total articulation when he or she is around eight year old, although at that age you can meet incorrect pronunciation of some voices. Development of articulation is a continuous process. So far researches showed that, when it comes to articulation, even in the youngest age, during one year the noticeable changes don`t happen but they become noticeable and significant during years. "The pace of articulation development is different in different ages. It`s quite equal till the fifth year, very slow between fifth and sixth and reinforced after the sixth year."(Vasić towards Kostić, 2004: 16). Every child develops in his or her own pace. The speed of going through certain phase is individual, just as the duration of the phase.

The order of vowels appearance and first consonants and their combination is similar within all the authors. According to M. Pavlović, the most difficult are noisy and complex voices: *š, ž, ć, đ, č, dž,* as well as the voice *r* which stabilizes rather late, especially if it`s at the beginning of the syllable. "For a three-year-old child, the most difficult groups of voices to pronounce are laterals, then affricatives and fricatives." (Vasić, 1971: 28). For proper formation of fricatives (*f, v, s, z, š, ž, h, r, j*) longer air streaming is necessary throughout different gorges, which are formed during their articulation. Penetrating through the gorge air current produces friction making characteristic noise of fricatives. "This way of producing voices is harder than the other ways and

that is one of the reasons that more mistakes are made in articulation of these voices. "(Vasić, 1971: 29).

The developing order of a voice adoption isn`t noticed only in an order of a voice adopting according to the place of formation, but also to the place of appearing of some voices in the words. Firstly, the proper pronunciation of the voices at the beginning is adopted, then in the middle and the last, at the end of the word. Nature and range of children`s acoustic memory just as possibility of acoustic analysis and synthesis condition this phenomenon. "Distinctive features are also adopted by a certain order" (Milatović, 2009: 162).

Observation of proper pronunciation, the exact sound image of voices and evaluation of proper pronunciation precede the correct articulation. When it comes to the weight of articulation of some voices and groups of voices, the order remains the same at the beginning of learning, in a period of stabilization of habits articulation and in the time of mature articulation. Incorrect pronunciation at all ages appears, the most often, with laterals, affricates and fricatives.

Smiljka Vasić (1971) states that by the end of the third year a child has already reached 75% mature of articulation. It has been determined that boys adopt voices of mother language a little bit earlier than girls. In their case the ability of imitation is lost earlier and they sooner automate formed articulation habits. The developing order of adopting voices is same for boys and girls. The differences are not statistically important.

All researches of child`s speech development show that except a good genetic code and proper model, the correct development of speech depends of the number of incentives that a child gets during the days, months, years of its development..."A child learns to speak in an environment which surrounds it" (Lewis towards Kostić, 2004: 21).

Articulation should be developed in following order: *vocals, plosives, nasals, fricatives, affricates* and at the end *laterals*. As a means to correct articulation in this period *speech* i.e. *a language game* is recommended.

"It is necessary to practice voices through songs, stories, tongue twisters, counting rhymes and in organized and planned conversations, not individual"(Matić, 1980: 13). That kind of conversations may be applied in a relation child- teacher, child-child and child-group, by using a method of game as a basic form of activity in speech correction.

Folk literature is abundant of models that will help a child to learn to speak intelligibly, clearly, easily and expressively. Gifted folk singer knew for critical voices in a speaking development, so he gave them a special attention through tongue twisters and counting rhymes. "Our folk singers had a great roll as phoneticians, so they transferred their experience on the whole generations by using oral folk lyrics. " (Vasić toward Kostić, 2004: 26).

Short literary forms include those literary forms that originally belong to folk literature. When it comes to genre interests of pre-school children, from the early stage they are interested in, known in Serbian as: tašunaljke, uspavanke, ređalice, brzalice, razbrajalice, zagonetke, rugalice.[2] A pre-school child listens gladly the short oral forms while it enjoys in melody, rhythm, memorizes and reproduces especially comic elements.

[2] **Tašunaljke** are clapping games that are sung to a child while it is sitting in someone's lap. The person, who holds the kid in the lap, also holds the child's hands and claps, following it by a rhyme; **Uspavanke**=lullabies; **Ređalice** are such kind of children's speech games in the context of oral literature, which are based on cumulation, which occurs in the form of linking and multiple repetition of the same elements that form the story; the subject of the story is unimportant, but with the accumulation process, it gets hyperbolized dimensions, which is why it dominates a humorous effect; **Brzalice**= tongue twisters; **Razbrajalice**=counting-out games; **Zagonetke=**riddles, **Rugalice** are children's songs in which children or some natural phenomena are exposed to a mild subtle mockery. They are not wicked and discover the naive criticality of the child, but also the first, the truth painless, crash with life.

A period between the 4th and 5th age of life represents a *golden age of tongue twisters*. We find there more complex forms of speech. Since they don`t have textual content and message, their value is right on melody and rhythm that initiates emotional experience of a game in a child. *Counting rhymes* represent verse listing of words and that way they *encourage pronunciation of voices,* both comprehensible and incomprehensible words (more with Stojanović, 2015: 45-46). They consist of random, mostly incomprehensible words – nonsense. By using alliteration, assonance and rhymes voiced effects of counting rhymes are intensified. The important thing in them is rhythm of the syllables that are pronounced chanting and that`s the way children memorize them easily, without thinking of their meaning. With the younger children it is desirable to do counting rhymes where words don`t have particular meaning, Manasterioti (1978) highlights, the children of older ages prefer counting rhymes with content, especially funny one. It`s the best to do counting rhyme with a use of illustrations. They encourage them on speaking activity, release children`s speech, motivate, enrich children`s vocabulary, contribute to proper pronunciation of some voices (*č, ć, d, đ, ž, dž, r, š*), they reduce speaking disorders, develop diction, accent, intonation. For example, counting rhymes

in Serbian *Киша и мрав*:

Киша пала на травицу,
Мрав се скрио под гљивицу.
Поручује киши мрав:
,,Падај кишо сваки дан,
купио сам кишобран";

in English *Rain and ant:*

Rain fell on the grass which is small,
An ant hid the little mushroom below.
The ant says to the rain:
"Fall rain every day,
I bought an umbrella to hide away"

It is suitable for practice correct pronunciation of voices from the group of fricatives (*š, r, v* and *s),* plosives (*p, k*), laterals (*lj*) and nasals (*m*).

Tongue twisters are special word games where voices and vocal groups which are difficult to pronounce dominate. They are "a suitable means for practicing hearing, for overcoming rhythmical obstacles and get a tongue around the word ". They represent an aspect of children`s game and children`s language folklore. "Those are the games of words and sounds, associations in which voice repetition has a role of memorizing development, respectively they are used for pronouncing listing words without a mistake". (Ognjenović towards Matić, 1990: 54). By playing the game children try to repeat them without a mistake so that way they sharpen their ability of observation. The game consists of children giving each other certain phrases that they should pronounce quickly and correctly, even several times (usually three times). That is a special game word where "voices and vocal groups that are hard to pronounce dominate. They can be used as articulation - logopedic exercises" (Stojanović 2015: 45). Unusually difficult to pronounce word order, voices and syllables and sound similarity lead to mistakes in pronunciation, and often to comical situations. They are based on frequent use of assonance and alterations (more in Stojanović, 2015: 45-46).

For teaching and practice of tongue twisters, so called *dice – tongue twister* is often used in a kindergarten, where each of the side is illustrated by one. At the bottom of the picture you can mark as many dots as many times a child should repeat the tongue twister.



Picture 1 – Dice tongue twister

"Speech complex of these forms can be used by parents and teachers in phases of children`s vocal proper pronunciation automation and differentiation" (Herljević, Posokhova toward Šimić, 2015). Thereby you should know that it's not only to form proper articulation of a voice but it's also necessary automate it on a special chosen spoken material where a new voice often shows in different positions as it is the case with tongue twisters. Having in mind a value of short folk wisdoms, first of all tongue twisters and counting rhymes, as well as an importance of a good prevention of removing noticed speech disorders, it is important to check their effectiveness empirically.

METHODOLOGICAL FRAME OF RESEARCH

Within this research we have dealt with *a problem* of pre-school children's vocal articulation, more precisely we researched their articulation status and determined an effect which contents, such as short literary forms (tounge twisters and counting rhymes) used through games, can have on the development of articulation abilities. In two medium educational groups of the kindergarten *Slavuj PU Pčelica* in Niš from the beginning of a school year 2016/17. programmed drill articulation of voices was realized. Except predicted speaking, dramatic, phonological and lexical games and texts of children's literature, special attention was given to tongue twisters and counting rhymes. We were interested if the use of additional, continued drill program of vocal articulation through the use of these literary forms would contribute articulation ability of children.

The aim of research was to determine the frequency and types of deviations before and after the use of additional drill program by using tongue twisters and counting rhymes. One of the *tasks* was to determine if there are statistically important differences between results of initial and final measurements in children`s articulation. The starting point was hypothesis that statistically important differences exist in articulation abilities of children before and after the use of additional drill program, i.e. articulation status of children is improved by using the additional drill treatment.

Appropriate sample was made of two medium educational groups which consisted of 60 children born in 2012/13. (age 4 to 5), 35 boys and 25 girls out of it. The research started in September 2016. when the initial measurement was done, and finished in June 2017. with final measurement. Testing articulation status of children was done by using the articulation test made by author Smiljka Vasić, which is still in use because of its simplicity. The test consists of object pictures which in their vocal composition have certain voice at the beginning, in the middle and

at the end of a word. The research of these abilities was realized through individual work with children.

For processing of data *the suitable* program package was used. The results were arranged by calculating *the arithmetical middle* (M), *standard deviation* (SD), *standard error difference between arithmetical middle* (SE), *T- test*, as well as *estimation* (P) and *proportion* (p).

ANALYSIS AND DISCUSSION OF RESULTS

During determination of the initial condition in a middle educational group they came up to the conclusion that the majority of children of this age wrongly articulate voices: *č, dž, ž, r, s, c, lj, š, z, đ*. Except daily speaking activities the children were offered a bigger number of shorter folk wisdoms, primarily counting rhymes and tongue twisters, so they could improve vocal status and develop listening concentration. In practical work with children we did following counting rhymes and tongue twisters:

a) **tongue twisters**:

- *Mouse goes up the rifle (pear tree), mouse goes down the rifle (pear tree) - Миш уз п(кр)ушку, миш низ п(кр)ушку)-* for development of vocal articulation: fricatives *(š* and z), nasals (*m* and *n*), plosives (*k*) and vowels (*i* and *u*)*;*
- *On the top of the hill the willow wiggles - На врх брда врба мрда* – for development of articulation vocals from the group of fricatives за (*r* and *v*), plosives (*b* and *d*) and nasals (*m* and *n*)*;*
- *Four jackdaws squatting on the little shuttle peep- Четири чавчића чучећи на чунчићу цијучу-* for development of vocal articulation of voices from the group of affricates (*c*, *č* and *ć*)*;*
- *Red blood from the heart spurt - Црвена крвца из срца врца* – for development of vocal articulation from the group of affricates *(c)* and fricatives *(v, r, c);*
- *Every magpie jumps in two steps* – for development of vocal articulation from the group of plosives (*k*) and fricatives (*s* and *r*)*;*
- *Sleeper sleeps in the nightgown and pupil in a sack - Спавачица спава у спаваћици а ђак у џаку* – for development of vocal articulation from the group of fricatives (*s* and *v*) and affricates (*č, ć, đ* and *dž*).

b) **counting rhymes:**

- *One crow cawed - Једна врана гакала-* for practicing correct articulation of plosives (*d* an *p*) laterals (*l*), fricatives (*r*) and nasals (*n*);
- *Swallow- Ластавица-* for development of vocal articulation from the group of laterals (*l)* and fricatives (*s* and *r*);
- *En Den Dino - Ен, ден, дини-* for development of vocal articulation from the group of plosives (*d* and *k*), nasals (*m* and *n*) and fricatives (*r* and *f*);
- *Little snail, little snail - Пужићу, пужићу* - for development of vocal articulation from the group of plosives (*p*), fricatives (*ž* and *r*) and affricates (*ć*);
- *A clock – Сат-* for development of vocal articulation from the group of plosives *(t* and *k*), than vocals, affricates (*c*), fricatives (*s*) and nasals (*m* and *nj*).

- *The Sea – Море* - for development of vocal articulation from the group of nasals (*m* and *n*), plosives *(p*) and fricatives (*r*);
- *Enci, menci - Ењи, менџи* - for development of vocal articulation *џ* and *ч*, as carriers of groups of affricates and nasals: *m, n* and *nj;*
- *Rain and ant - Киша и мрав* - for practicing correct articulation of fricatives (*š, r, v* and *s),* plosives *(p, к),* laterals (*lj*) and nasals (*m*);
- *Rain – Киша* - for development of vocal articulation from the group plosives (*p, t, k, b*), fricatives (*š* and *r*), as well as for practicing articulation and auditory discrimination of vocals.

In positive and relaxed atmosphere, children were released of fear to perform in front of a group or public speech, fortify their confidence and group cohesion. During performing of counting rhymes we took care of:

- introduction children into counting rhymes processing through motivation exercises of auditory attention;
- compatibility of rhythmic measures of counting rhymes with the children`s age and abilities;
- counting rhyme`s content which should be educational or nonsensical character, inwrought with humor and repeating of voices that are problematic at this age;
- introduction of musical means – instruments in processing counting rhymes, since the rhythm is, except for music, also important characteristic of a good speech;
- providing obvious means such as rhythmical pictures that make memorizing and understanding of text`s content easier to the children;
- correlation with physical education during performance of counting rhymes.

In work on performance of counting rhymes we began with following requirements:

- that children repeat counting rhymes without any mistakes how many times it`s possible, at the beginning in a slow pace, and during fortification to three times in a moderate pace;
- that voices and vocal groups that are often problematic for children to pronounce dominate in them;
- that the activity itself is based on a competitive game;
- that for processing we use obvious means such as pictures and dice-counting rhymes, in order to children do auditory discrimination and properly pronounce voices from visual through plan relating to thinking, thus to adopt new words and widen vocabulary,
- that phases of automation and differentiation are turned into something what a child accepts , loves and has a good fun with, while at the same time it`s not aware of doing a painstaking job of improving the articulation of voices,
- to encourage children to creative narration – making new counting rhymes.

Through practical work with children of medium educational groups it was shown that by using these articulation exercises with the help of short literary forms and fulfilling mentioned requirements we achieve better discrimination and articulation of the voices, and children are more motivated for further work.

Analyzing final state on the articulation test we can conclude that the range of voices, which children properly pronounce, is bigger, especially in a group of fricatives, which you can see in the table 1 and from the graphic 1 that follow.

Table no. 1: *The range of voices, especially fricatives, which children pronounce at the beginning and final measuring of articulation in initial, medial and final position in a word.*

Voice rank	The beginning state of voice in all three positions in a word f and (f %)			The final state of voice in all three positions in a word f and (f %)			The difference at the beginning and final measurement of articulation f%		
	i	m	f	i	m	f	i	m	f
NJ 6	58 (96)	59 (98)	57 (95)	60(100)	60(100)	60(100)	4%	2%	5%
L 9	56 (93)	57 (95)	57 (95)	58 (96)	59 (98)	59 (98)	3%	3%	3%
LJ 8	55 (91.7)	55 (91.7)	54 (90)	57 (95)	57 (95)	56 (93)	3.3%	3.3%	3%
C 11	55 (9.7)	56 (93)	57 (95)	58 (96)	58 (96)	58 (96)	4.3%	3%	1%
Ć 13	58 (96)	58 (96)	57 (95)	59 (98)	59 (98)	57 (95)	2%	2%	/
Đ 10	55 (91.7)	56 (93)	53 (88)	57 (91.7)	58 (96)	54 (90)	3.3%	3%	2%
Č 3	47 (7.,3)	47 (7.3)	43 (71.7)	49 (81.7)	50 (8.3)	47 (7.7)	3.4%	5%	6.6%
DŽ 7	51 (85)	47 (78.3)	44 (73.3)	53 (88)	49 (81.7)	46 (76.7)	3%	3.4%	3.4%
Z 2	55 (91.7)	56 (93)	56 (93)	59 (98)	59 (98)	59 (98)	6.3%	5%	5%
Š 5	55 (91.7)	54 (90)	53 (88)	58 (96)	57 (95)	55 (91.7)	4.3%	5%	3.7%
Ž 4	52 (86.7)	52 (86.7)	49 (81.7)	55 (91.7)	55 (91.7)	52 (86.7)	5%	5%	5%
R 12	55 (91.7)	53 (88)	55 (91.7)	56 (93)	54 (90)	56 (93)	1.3%	2%	1.3%
C 1	54 (90)	54 (90)	54 (90)	60 (100)	60 (100)	59 (98)	10%	10%	8%

*i- initial position
m- medial
f- final position

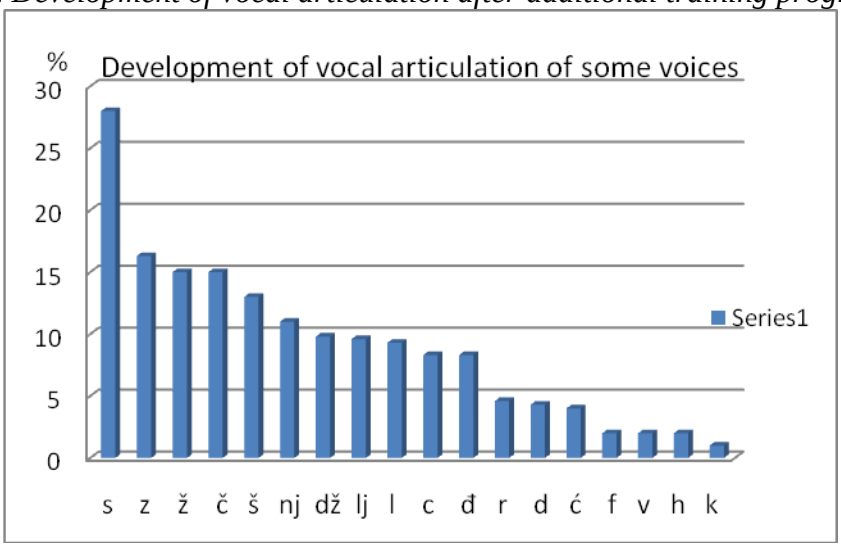
Out of obtained data, which are given in the table 1, we can conclude that vocal articulation, comparing to initial measurement, significantly improved with following voices:

- at voice ***s***, which pronunciation improved for total 28% (10% in initial, 10% in medial and 8% in final position in a word);
- voice ***z***, which pronunciation is better for total 16.3% (6.3% in initial, 5% in medial and 5% in final position in a word);
- voice ***č,*** which pronunciation is improved for total 15% (out of which 3.4% in initial, 5% in medial and 6.6% in final position in a word);

- voice ***ž***, which pronunciation is higher for total 15% (5% in initial, 5% in medial and 5% in final position in a word);
- voice ***š***, which pronunciation is higher for total 13% (4.3% in initial, 5% in medial and 3.7% in a final position in a word);
- voice ***nj***, which pronunciation is higher for 11% comparing to initial measurement (out of which 4% in initial, 2% in medial and 5% in final position in a word);
- voice ***dž***, which pronunciation is improved for total 9.8% (3% in initial position, 3.4% in medial and 3.4% in a final position in a word);
- voice ***lj***, which pronunciation is improved for 9.6% (3.3% in initial, 3.3% in medial and 3% in final position of a word);
- voice ***l***, which pronunciation is improved for total 9.3% (3% in initial, 3.3% in medial and 3% in final position in a word);
- voice ***đ***, which articulation score increased for total 8.3% (out of which 3.3% in initial, 3% in medial and 2% in final position in a word);
- voice **c**, which articulation score increased for total 8.3% (out of which 4.3% in initial 3% in medial and 1% in final position in a word);
- voice ***r***, which articulation score increased for total 4.6% (out of which 1.3% in initial, 2% in medial and 1.3% in final position in a word);
- voice ***ć***, which articulation score increased for total 4% (out of which 2% in initial and 2% in medial position, while in a final position improvement wasn`t recorded).

By analyzing and interpreting of obtained results we can conclude that additional training program which includes frequent use of tongue twisters and counting rhymes in everyday work with children significantly contributes better pronunciation of voices from the group of fricatives (graphic 1).

Graphic no. 1: *Development of vocal articulation after additional training program*



It comes out of obtained data that the range of voices, that children pronounce properly, increased – especially voices from the group of fricatives (*s, z, ž, š*...), then affricates (*č, dž, c* and *đ*), nasals (*nj*), and at the end laterals (*lj* and *l*). The biggest rise of articulation score voice ***s*** recorded. After analyzing and interpreting presented data we can conclude that the use of articulation exercises of tongue twisters and counting rhymes in everyday work gave expected

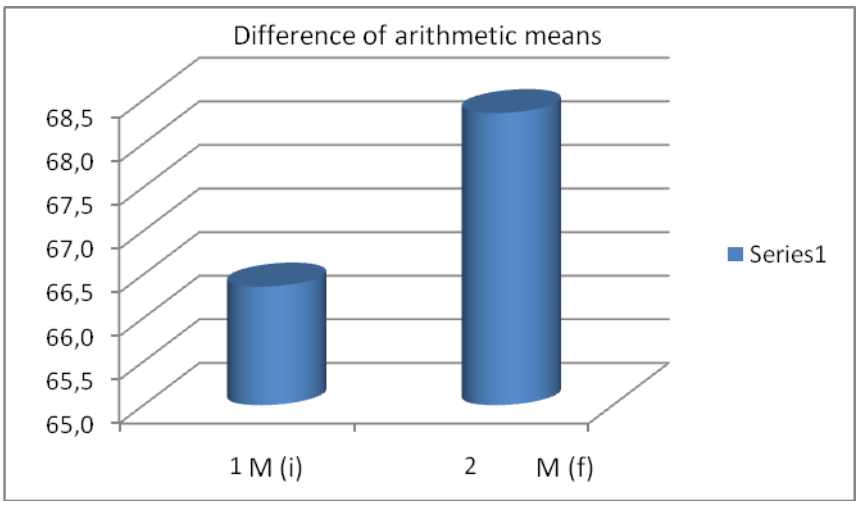
results and significantly improved articulation status of children from the medium educational group. That can be seen in the table 2 which follows.

Table no. 2 *Research results of improving children`s articulation status*

group	testing	N	M (AS)	SD	t test	df N-1	Level of importance 0.05	0.01
A (i)	initial	60	66.37	7.149651	12.4049	59	2.01	2.68
A (f)	final	60	6.35	6.76187				

The difference between medium values realized on initial and final measurement is 1.98 points in favor of the final measurement and statistically is important because the value of t-test (t=12.4049) is higher, on a level of importance, from limit values (2.01 and 2.68), p<**0.01**, with 59 degrees of freedom. Therefore, the obtained data are results of experimental factor in groups operation where teachers used program of articulation training by using tongue twisters and counting rhymes which positively affected on a development of children`s vocal proper pronunciation. According to determined results (table 1) we can say that children significantly improved comparing to the initial results.

Graphic no.2 *Difference between arithmetic means results of initial and final measurement on the articulation test*



During the work with pre-school children teachers often meet deviations in pronouncing of some voices which is confirmed by data obtained in this research. It is determined that there is statistically important difference in articulation abilities of children after using additional training treatment of tongue twisters and counting rhymes use, which confirmed determined hypothesis. Therefore, tongue twisters and counting rhymes, to a large degree, contribute to the quality of pre-school children`s articulation which is of great importance for their speaking development, but also for the quality of communication and success in later education, especially while learning reading in the first grade.

CONCLUSION

Pre-school period represent the most turbulent period in entire development of a child`s personality. Speech development as a precondition of intellectual, emotional, moral and every other one deserves special attention. Preconditions of smooth speaking development are good articulation and distinct speech. With a good speech role model and positive incentives in the environment it comes to the proper vocal articulation. Good and bad articulation habits in vocal pronunciation acquired in a pre-school period remain for the rest of life and it`s hard to correct them later. That`s why it`s necessary to define levels of a child`s articulation and speaking development in time, perceive positive and negative facts that influence on articulation and choose the contents so the proper work on a speech development is enabled. Researches show that speech disorders of pre-school children are more often. Those deviations are especially explicit in pronouncing of some voices, which can be disturbance of a later communication quality.

Within this research we have dealt with the problem of pre-school children`s vocal articulation, to be more precise we researched their articulation status in determining effect which contents can have on a development of articulation abilities, such as short literary forms (tongue twisters and counting rhymes) used through game. In pleasant to children and relaxed work-playing atmosphere, use of proper teaching resources, good choice and adequate methodological realization of mentioned contents we tried the phonation to be soft, and child to speak peacefully and steadily but also precisely.

By analyzing obtained data statistically important difference between results of initial and final measurement was determined, based on what we conclude that achievements on a final measurement are statistically significantly better comparing to initial measurement, thanks to continuing training by using tongue twisters and counting rhymes in a work with the children. We remind that many authors point out that improvement of articulation in a short period, even during one year (how long our research took place) is slightly, which in our case confirms that selected tongues twisters and counting rhymes significantly contributed this improvement. The results of research[3] show that processing of short literary forms (tongue twisters, counting rhymes, riddles, clapping games, action songs, lullabies…) in medium pre-school groups can significantly improve articulation abilities of children.

Further researches could be done on a bigger sample, using newer articulation tests and contemporary teaching technology which would help a teacher to achieve bigger productivity in work on a development of children`s speech and that would contribute significantly to proper articulation but also well-timed diagnosing and removal of possible pre-school children`s speech deviations.

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MORPHOLOGICAL ANALYSIS OF NOUN COMPOUNDS IN ENGLISH LEGAL TERMINOLOGY[1]

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Abstract

Compounds are the result of the tendency in languages for concise, clear and meaningful expression. They are an essential part of English legal language.

In this paper the morphological analysis of noun compounds in English legal register was made on the basis of the word class to which the constituents of the compounds belong.

In two-constituent noun compounds, one of the constituents is a noun and the other may be a noun, verb, an adjective, present or past participle or a particle, so the noun compounds in legal register may be divided into the following groups: 1. noun + noun, 2. genitive + noun, 3. adjective + noun 4. gerund + noun 5. past participle + noun, 6. infinitive + noun 7. noun + adjective, 8. noun + gerund 9. noun + participle, 10.noun + prepositional phrase. According to our research the most frequent compounds in legal English terminology are noun + noun compounds and the least productive are the groups : adjective + noun and preposition + noun.

Noun compounds and compounds in general are an important part of word formation, both in general as well as in legal English and they should be presented in legal textbooks and inserted in all legal dictionaries.

Keywords: *English legal language, word formation, noun compounds, morphological classification, endocentric compounds, head, modifier.*

Introduction

Language is the basic means of communication and it must always interpret the changeable extra linguistic reality and react with its own changes, adaptations and innovations. Very often the existing language material is combined into new lexical items. Throughout centuries English language has lost many inflections and consecutively the ability to express certain syntactic relations. These syntactic relations were replaced by combinations of free morphemes which have all the characteristics of words.

Compounds are the result of the tendencies in English language for shorter, clearer and more concise expression characteristic for science, and for law as a science discipline as well. Compounds are also very often used in legal practice.

[1] Revisional scientific paper

The separation of lexical items which are part of the legal register from those which are part of the general language is not an easy task . Law is a part of all domains of social and economic life and of all everyday human activities, starting with everyday, ordinary purchace of products which are part of Consumer Law up to the most complicated business transactions and contracts which are part of the Business and Contract law.

Methodology

This research is based on a corpus which consists of : 1. legal texts excerpted from English textbooks for lawyers, for example James, F. P. *Introduction to English Law,* Riley, A. *English for Law*, Heinman R. *Political Science*: *An Introduction*, Curtis, M. *The Great Political Theories*, 2. works from judicial practice like : Judge Satter, R. : *Doing Justice;* handbooks like : Derbyshire, P. *Eddey on the English Legal System* etc. 3. legal dictionaries : Garner, B. *A Dictionary of Modern Legal Usag*e. Gifis, H.S. *Law Dictionary,* Martin, A. E. *A Dictionary of Law,* etc.

We have to point out that due to the restricted space not all the examples which were found in the corpus were registered in this paper, but we have shown and analysed only the most specific ones.

Definition of compounds

Compounds can be defined as lexemes which consist of two or more roots and have not been exposed to a derivational process (Bauer L. 1983:29).

Marchand (1960:11) considers compounds and prefixed words as subgroups of one larger class of words called expansions. He calls the combinations in which the determinatum (the bearer of the basic meaning) and the determinant (the specifier of the meaning) are free morphemes – compounds. They differ from prefixed words because in the latter ones the determinatum is a free morpheme whereas the determinant is a bound morpheme.

From semantic point of view the determinatum is an element whose spectrum of meaning is narrowed and restricted by the determinant. For example *ballot box* denotes a box, but while that lexeme as an independent item may refer to many types of boxes, in combination with the lexeme *ballot* as in the compound *ballot box* its meaning is restricted to one special type of box, the one in which ballots are put in and in that way it differentiates from all other types of boxes. So in compounds the determinatum undergoes semantic restriction or determination by the determinant.

The defining of compounds and their status as language units is not that simple. In order to accomplish that, compounds should be analyzed on several levels.

Compounds are lexical units which mean that they belong to the *lexical level* of language. But according to their characteristics and functions they are connected with other levels as well.

Considering the fact that the morpheme is accepted as the basic unit of language structure with its own meaning, and compounds have at least two free morphemes that means that the *semantic level* should also be examined.

The parts of the compounds enter into certain grammatical relations, they have their surface structure, and according to the transformational- generative theory they are the result of transformations in the deep structure , and that is why they also belong to the *syntactic level* of language.

In the process of word formation *the phonological level* takes part, too and that level in compounds is considered the most important.

These language levels are mutually connected and even overlap very often and that is why the analysis of compounds and determining the real criteria for their differentiation is a difficult task.

Classification of compounds

Considering different criteria there are different types of classification of compounds. One of these possible classifications is the one according to the type of word group to which the whole compound belongs, i.e. the function which the compound has in the sentence – noun, adjective or verb.

So compounds can be divided into *noun, adjectival and verbal* compounds. When trying to classify compounds we can encounter the problem of determining the type of certain parts of the compounds because some words as for example *cross* may be verbs, nouns and adjectives.

Compounds can also be classified as endocentric or exocentric .In endocentric compounds one member functions as the head and the other as its modifier, attributing a property to the head.

For example the compound *ballot box* as compared with the noun *box* is a modified, expanded version of the noun box with its range of usage restricted, so that *ballot box* will be found in basically the same semantic contexts as the noun *box.* This compound also retains the primary syntactic features of *box* since both are nouns.

Exocentric compounds lack a head word, i.e. the construction as a whole is not grammatically and/or semantically equivalent to either of its parts. For example a `*green beret*` is not a beret but a colloquial term for a member of the United Special Forces; `*blue jacket*` is not a `jacket` but an enlisted person in the US or British Navy, a sailor in the Navy: a `*pickpocket*` is not a` *pocket*` but a thief who steals things out of pockets or bags etc. The exocentric compounds are a rather small group of compounds in general as well as in legal English, so they are not subject of our research.

The endocentric compounds are always right-headed, i.e. their centers or heads are on the right side of the compound. The endocentric noun compounds have a noun, adjective, verb or preposition on their left side and a noun on their right side.

NN (noun+noun*)* *state attorney*
AN (adjective +noun) *electoral roll*
VN (verb+noun) *cease-fire*
PN (preposition + noun) *by- election*

Morphological analysis of English legal noun compounds

From all three types of compounds (noun, adjectival and verbal) noun compounds are the most frequent ones both in general as well as in legal English.

The morphological analysis of noun compounds in this paper was performed on the basis of the word class to which the members of the compound belong. In two member compounds one of the members belong to the class of nouns, whereas the other part may also be a noun or a verb, adjective , present or past participle or a particle.

Noun+noun (N+ N). This is the largest group of compounds, whose basic characteristic is the non- syntactic structure of morphemes.

The greatest number of these compounds are semantically transparent, which means that their meaning can be figured out of the meanings of their constituents, but in order to understand most of them it is necessary to have knowledge of legal terminology, and knowledge of British or American legal system. Such noun compounds are: *bail hos*tel (a rehabilitation center where people who have left an institution, such as a hospital or prison, are helped to readjust), *bench trial* (a trial with a jury), *bench warrant* (a warrant to bring the witness in court) etc.

Genitive of a noun + noun (N`s + N). Sometimes it is difficult to distinguish the compounds with genitive of nouns and a noun from noun phrases and in that case we should consider whether the accent and the determinatum refer to the whole compound, as for example in *his first Speaker`s dinner.*

Zandvoort(1966:277) thinks that compounds consisting of the so called `classifying genitive` and a noun can not be replaced by an *of*-construction because they express certain type of activity , duration, nominal value etc. For example *day`s wage, product`s price* etc.

In legal language the use of compounds with genitive for the names of courts, court sections, and lawyers` chambers is very common : *King`s bench , magistrates` court* etc.

Adjective +noun (Adj.+N). The compounds in which the first member is an adjective and the second is a noun are on the second place according to their productivity, immediately after those which consist of noun+noun. These compounds differ from noun phrases by their accent, the nuclear accent on the adjective shows a compound (`deep structure), but if the nuclear accent is on the noun it is a noun phrase (deep `structure). There are adjectives which do not have comparative and superlative form as for example: *criminal, dead, electoral, final, foreign, joint, judicial, legal*, etc. and those are the so called categorical adjectives. Descriptive adjectives like *high, old, safe, sick*, etc. may be compared, but not when they are part of a compound, which is another criterion for distinguishing compounds from noun phrases: *high treason, old age benefit, safeguard, sick leave* etc.

A great number of adjective +noun compounds are non-transparent, i.e. their meaning is not a simple total of the meanings of their constituents but it is necessary to have some knowledge of the profession and the legal system. Such are the following compounds : *black-letter law, blue ribbon jury, common law* etc.

Gerund/present participle +noun (V-ing +N). Regarding the fact that the construction V-ing has characteristics of both verbs and nouns, these type of compounds may be treated as noun + noun and as verb +noun compounds. But the semantic relation between the two elements looks more like that of a verb +noun. So, a *building permit* means `a permit for building`, similar to *family allowance* which means `an allowance for a family`.

Some authors like Jespersen(1942:159) and Zandvoort, (1966:28) classify these compounds in the group of verb+noun compounds in which the verb may have its basic form or the form V-ing.

According to Marchand(1969:24) the major criterion for distinguishing compounds from phrases is the accent on the first syllable. For example : *opp`osing party* (a compound) and *folding `door* (a noun phrase*).*

Past participle +noun (V-ed +N). The participles in compounds have the role of modifiers of the noun: *suspended sentence, limited liability, native – born citizen* etc.

There are examples when the suffix *–ed* may be added to a noun: *skill-ed,* so in some cases we have a dilemma whether the base of the participle is noun or a verb. That is the case with the word *limit* which may be both a noun and a verb as in *limited liability.*

Infinitive +noun (Inf+N). The appearance of this morphological form is very rare. There are two types of compounds on the basis of the functional criterion. The first type of compounds are exocentric compounds in which the noun is the direct object of the verb and such are these examples: *cutpurse, cutthroat, daredevil, telltale, turncoat*. The second type are endocentric compounds like *break clause, cease-fire, workplace,* in which it is difficult to say whether the first member is a noun or a verb.

Noun +adjective (N+Adj.) This is a more rare combination than the opposite one (adjective +noun) and in legal terminology it usually signifies people – doers of various actions : *Advocate General, Attorney federal, executor dative* etc.

Noun +gerund (N+V-ing).The number of these compounds is considerably smaller than the compounds with the opposite combination ((V-ing+N). Most of the compounds with noun +gerund are written with a hyphen or as one word. The accent is always on the second member, i.e. the gerund: *court hearing, law making, vote-buying.* All examples found are endocentric.

Noun + past participle (N+V-ed). This is a rather rare combination and in this research we found only fifteen examples. The participle here is in postmodifying function. For example : *court appointed attorney, statute barred debt* etc.

Noun +prepositional phrase. The compounds of this type are called phrase compounds. In this type of constructions a whole phrase participates in the formation of a new word. Phrases are very often used in legal register.

The most frequent is the combination noun + preposition + noun (N+ P+N). The phrases-compounds have a strictly determined syntactic structure which cannot be changed. Thus, for example the compounds *board of appeals, board of directors, court of appeal,* cannot be found as * *appeal board, *directors board, or * appeal court*. All the examples of these

phrases-compounds are endocentric . They usually denote lawyers` titles, names of courts, boards or chambers.The combinations in which the first member is an imperative is rather transparent and expressive.

There is a combination with an imperative as a first constituent which is rather transparent and expressive. It often has the conjunction *and* as in: *open-and-shut case, hit-and-run driver* etc.

The exocentric phrase-compounds also belong to this group, but such examples were not found in our corpus, because such compounds cannot be found in legal terminology; they usually denote flowers like *forget-me-not* etc.

Nominalisation of a verb + particle. Nominalisation is a process by which a noun is created from a word that belongs to another word class. In generative grammar this term is used for derivation of a nominal syntagm from an underlying clause. For ex. His answering of the letter ……. has been derived from: He answered the letter (Crystal, 1993: 233).

In English language verbs often appear in the role of nouns, where the form remains the same and the grammatical meaning is changed. In the corpus we analysed, these verbs appear with particles. For. ex. *call-up* is a noun compound of a nominalized verb + particle and means "a call for military service" then *, trade-in, trade-off, takeover* etc.

Conclusion

On the basis of our research we concluded that the most productive type of compounds in legal terminology are noun compounds. Then, the adjective compounds follow, whereas verb compounds are the least productive.

The morphological classification of noun compounds in legal terminology was performed on the basis of the class of word to which the members of the compound belong. Regarding the fact that in two-constituent compound nouns one of the constituents is a noun and the other may be a noun, verb or adjective , present or past participle or a particle, we divided the noun compounds in legal terminology into the following groups:

1. Noun + noun 2. Genitive of a noun + noun 3. Adjective + noun 4. Gerund + noun 5. Past participle + noun 6. Infinitive + noun 7. Noun +adjective 8. Noun +gerund 9. Noun + past participle 10. Noun + prepositional phrase 11. Nominalisation of a verb + particle.

On the basis of our research we came to a conclusion that the greatest number of compounds (almost 50 %) belong to the group noun + noun compounds; then the other groups follow in the following order which shows their frequency :

1. noun + noun (N+N),2. adjective + noun (Adj + N) 3. noun + prepositional phrase(N + Prep. Phrase) 4. gerund/present participle (V-ing + N) 5. noun + gerund (N + -ing).

As the least productive are the groups: nominalization of a verb + particle (V + Particle), adjective + gerund (Adj + G) and preposition +noun (Prep + N).

In legal terminology we can also find compounds which consist of more than two constituents, i.e. three or four.

In most three-constituent compounds in legal terminology the determinant is a compound : *assembly-line work, birth confirmation record, cease fire agreement,* whereas the determinatum rarely appears as a compound noun as in for example *marriage breakdown, minority shareholder etc.*

Noun compounds are linguistic products of syntactic transformations and that is why syntactic paraphrase may be used as a means of decoding the meaning of compounds. Nevertheless, the process of finding out the source sentences is not always easy because in compounds consisting of noun+noun there may be a whole series of verbs by which the nouns in the source sentence are connected. Linguists agree that the real meaning of compounds can be revealed by means of the lexical meaning of the constituents, the general knowledge of the speaker and on the basis of the context.

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TEACHERS AND PARENTS ATTITUDES TOWARD STUDENTS WITH DISABILITIES[1]

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Abstract

Attitudes towards people with disability for centuries have been segregating, learned through prejudice and lack of information. The inclusion of students with disability in regular classes is a basic prerequisite for school and social integration, as well as changes in attitudes towards students with disabilities. Inclusiveness is a complex commitment that stems from the essence of the Convention on the Rights of the Child, each child has equal chances in development and the opportunity to be an equal member of the community.

This paper presents the attitudes of elementary teachers and parents towards inclusive education, especially their views about the acceptance of students with disability.

For the purpose of the research it was applied descriptive – analytical method and questionnaire as research technique. The sample of the research was consisted of 60 teachers and 250 parents (100 parents of children with disabilities and 150 parents of children with a typical development) from 10 primary schools in Republic of Macedonia. The result showed that most of the parents and teachers accept attitudes towards inclusion in accordance with the human principle, agree that inclusion develop empathy, altruism, respect for differences and acceptance of every child; socialization of children and development of humanity; overcoming the stereotypes, prejudices and discrimination. On the other hand, for the parents of children with typical development the most important thing is that the children with disability will not be aggressive towards the other children in the class, and will not decrease the quality of the teacher's work with their children.

Key word: *inclusive education, students with disability, attitudes, teachers, parents.*

INTRODUCTION

Inclusive education is a process of increased participation of all students in the school, including those with developmental difficulties. It is about reconstructing the culture, politics and practice in the school so that they would respond to different students and their needs. Inclusive education has the following characteristics:

- Accepts that all children can learn;

[1] Revisional scientific paper

- Accepts and respects children's differences in age, gender, nationality, language, developmental difficulties, social status, etc.;
- Provides the educational structure, the methodology to suit the needs of all children;
- It is part of the wider variety for promoting an inclusive society;
- Dynamic process that constantly evolves.

One of the priorities in the reform of the education system is the creation of an inclusive education that will be in function of the student and his developmental and educational needs. Inclusive education means quality education for all and fits into policies for absolute inclusion in schools. This also involves adapting the teaching of the educational needs of children, including those children who have difficulty fitting into the existing education system.

The right to education for children with disability is covered in a large number of international documents (directly or indirectly, as part of the human rights and fundamental freedoms body), and is specifically addressed in the Convention on the Rights of the Child and the Convention on the Rights of Persons with Disabilities. Inclusiveness is a complex commitment that stems from the essence of the Convention on the Rights of the Child, each child has equal chances in development and the opportunity to be an equal member of the community. In the Convention on the Rights of Persons with Disabilities, the right to education is precisely defined and related both to the creation of conditions for the equal exercise of the rights of persons with disabilities, as well as the understanding of education in its continuity and duration throughout the life.

The Republic of Macedonia is a signatory country of several significant international documents that serve as basis for the principles of infusive education:

- Universal Declaration of Human Rights from 10 December, 1948.
- Convention on the Rights of the Child (ratified by the Republic of Macedonia in 1993).
- Convention on the Rights of Persons with Disabilities (ratified by the Republic of Macedonia in December 2011).
- National Program for the Development of Education in the Republic of Macedonia 2005-2015 (Primary and secondary education is open and provides access for all children regardless of language, sex, religion or physical and mental disability).

Regular schools that are inclusively oriented are the most effective means of preventing discriminatory attitudes because they create a commonplace in which they are all accepted, build an inclusive society and achieve the goal of education for all (Salamanca, 1994). The establishment of a positive legal framework in line with the human rights concept is a good basis for further development and the establishment of measures and systems for support in the realization of the rights of children and adults with disabilities. Without quality involvement in the educational system, children with disabilities will not be able to fulfill their life roles as all other people and take an active role in their lives and in the society. Inclusive education is part of a wider strategy of a society that promotes inclusive development, satisfaction of the basic rights and needs of every citizen. Inclusive education is the responsibility of anyone who is directly or indirectly involved in it.

Research shows that teachers consider that they do not possess sufficient knowledge and skills necessary for working with students with disabilities and that such knowledge and skills are exclusively owned by special educators. Such attitudes show that teachers make a "logical division", labeling among staff trained to work with students with disabilities and staff trained to work with "typical" students.

In order educational system to recognize and respond to the needs of all children, a major change is necessary first of all in attitudes and beliefs, and then in the knowledge and skills. Schools and educational staff should be committed to recognizing and responding to the needs of every child including children with disabilities. The development of inclusive education is not an easy process, so it's needed cooperation and inclusion of all human resources involved in the process in particular building quality communication between parents and teachers for which it is necessary to re-examine their own attitudes, supplement and develop their own capacities and developing new skills that will facilitate the process of collaboration and improve the inclusion of students with disabilities.

RELEVANT RESEARCH

Positive attitudes of teachers for the inclusion of students with disabilities are an important prerequisite for successful inclusive practice in the school. The results of the studies show generally positive attitudes of teachers about inclusive education. Some of the results show that teachers' attitudes are positive in Western countries (Malinen & Savolainen, 2008), but in most studies their attitudes depend of the type and degree of disability of the student and the experience of working with students with disabilities (Avramidis & Norwich, 2002). Teachers generally have a negative attitude towards the inclusion of children with sensory disabilities in teaching, intellectual disability, and the resistance is particularly pronounced towards students with aggressive and hyperactive behavior. (Avramidis, 2000; Hrnjica & Sretenov, 2003; Alghazo & Gaad, 2004; Gamaz, 2004; Lifshitz, 2005; Cuk, 2006). Teachers are prepared to accept students with physical and chronic disabilities. Such attitudes show a lack of self-esteem for teachers, which is related to the competencies of teachers for working with students with disabilities. Teachers express positive attitudes towards the involvement of students in teaching that do not require additional skills and knowledge. (Avramidis & Norwich, 2002). According to the study by Malinen & Savolainen, 2008 conducted in Chinese schools, teachers showed positive attitudes towards students with sensory disabilities. Such results are due to an effective inclusive program in Chinese schools, which was primarily aimed at students with sensory disability. Intensive contact with pupils with disabilities, experience in working with them and greater awareness of their specificities affect the positive attitudes of the students (Vujačić, 2003). Well-prepared curricula, better school facilities and appropriate teacher training contribute to the attitude of teachers to develop in a more positive direction (Buell, 1999, as cited in Lambe & Bones, 2007). The results of the UNESCO study, which included teachers from fourteen countries around the world, show that in countries where the inclusion is introduced by law have more positive attitudes towards students with disabilities than teachers from countries with a pronounced segregation policy.

Even when the law enforces inclusiveness, the implementation in practice brings many challenges. In the study of Ombudsman of the Republic of Macedonia (2016), the obtained results showed that the legal and part of the relevant secondary legislation in the Republic of Macedonia concerning the education of children with disabilities is not in accordance with international standards given in the Convention on the Rights of the Child and the Convention on the Rights of Persons with Disabilities. There is no educational system that is subordinate to the diversity and needs of each child (reasonable adjustment), so children are

categorized and enrolled in educational institutions according to those categorizations. The placement of children with disability in separate (special) classes in regular schools from a large number of teachers is treated as inclusion, although the practice shows that these children do not have or have minimal contact with the other children at all. The schools are not adequately staffed and technically equipped for implementation of the inclusion of children with special needs in the regular primary education.

METHODOLOGU OF THE RESEARCH

The general aim of the research is to examine, critically analyze and interpret attitudes and opinions of elementary teachers and parents about inclusive education, especially their views on the acceptance of students with a disability, whether their attitudes towards inclusion correspond to values such as equality, humanity and fairness.

Methods and techniques of research

The research was conducted with a descriptive - analytical method that is adequate and in accordance with the nature and character of the set goals of the research. The analytical method analyzed the views and opinions of the respondents covered in the sample of the research. The research was carried out using a questionnaire for both teachers and parents.

Sample of research

The sample of the research consists of: teachers, parents of children with disabilities and parents of children with typical development from 10 primary schools in the Republic of Macedonia The sample was chosen randomly in each of the 10 primary inclusive schools from three geographical regions: South-West, Central and South-East region.

The sample of the research was consisted of 60 teachers and 250 parents (100 parents of children with with disabilities and 150 parents of children with a typical development) from 10 primary schools.

Data processing

The data were processed quantitatively and qualitatively using the EXCEL and STATISTICS computer programs. The data were grouped according to the number of matching in certain categories and then placed in tables. The data were calculated with frequencies for which a percentage was calculated. In order to popularize certain statistics, they are represented by graphs.
The following statistical procedures were used in the processing of data:

1. Xi - square test (χ^2) to determine whether the differences observed statistically are

significant at a certain level of significance

2. Coefficient of contingency (C) to determine the degree of connection between the variables.

RESULT AND DISCUSSION

Respondents were asked what they understood under the term inclusion and whether they considered it significant and beneficial to their environment (local community, school or family).

According to the results, most of the parents and teachers agree that the inclusion of children with disabilities is very important and their attitudes are positive, but lots of them identify the inclusion with inclusive education.

Some of the respondents under the term inclusion include:
"Involvement of persons with disabilities in every segment of everyday life"
"Full inclusion of people with disabilities in society"
"Education for All"
"Inclusion and development"
"Inclusion of children and people with special needs in the educational process, in every segment of life, by adjusting their needs."
"Involvement of students in the school with different opportunities, different potentials, pupils from vulnerable categories, equal chances and opportunities, inclusion in all spheres of life."

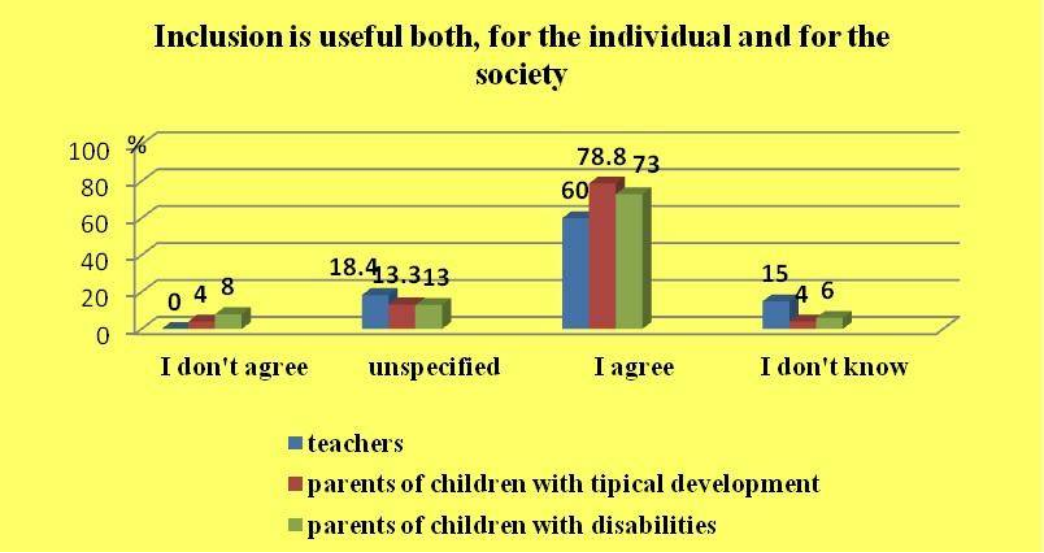


Figure1. Inclusion is useful both, for the individual and for the society

According to Figure1 most of the teachers (60%), parents of children with disabilities (73%) and parents of children with typical development (78.8%) agree that inclusion is useful both for the individual and for the society.

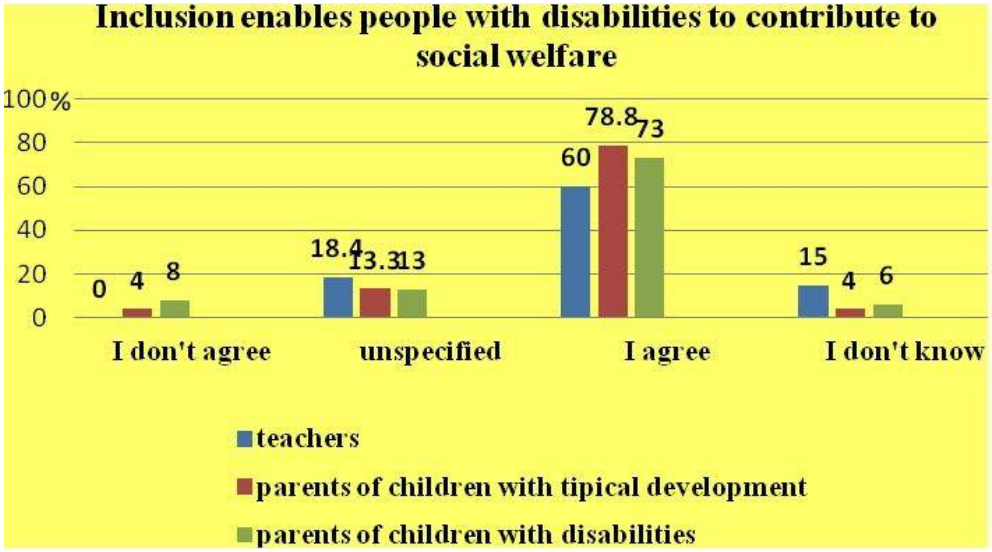


Figure2. Inclusion enables people with disabilities to contribute to social welfare

According to Figure 2, most of the teachers (60%), the parents of children with disabilities (73%) and the parents of children with typical development (78.7%) agree that the inclusion enables persons with disabilities to contribute to the social welfare.

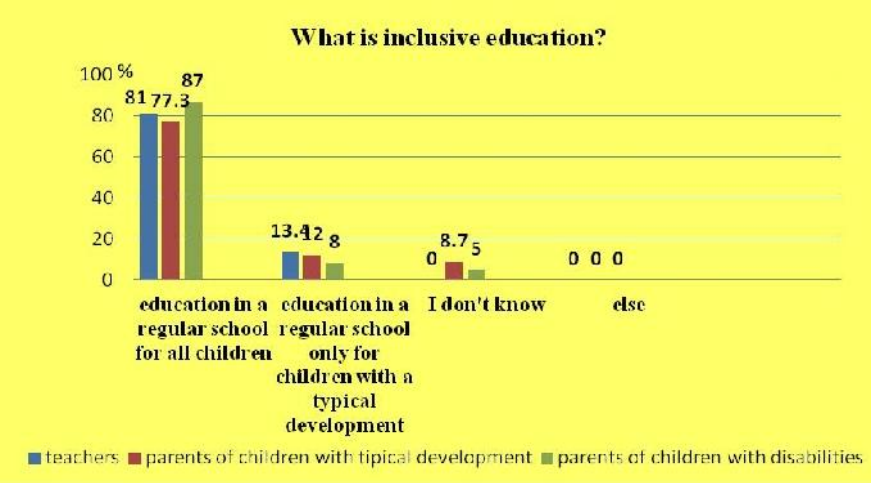


Figure 3. What is inclusive education?

Most of the respondents, including 81% of the teachers, 77.3% of the parents of children with typical development and 87% of the parents of children with disabilities under inclusive education, understand educate in the regular schools for all children. The estimates show that inclusive education, as a term, has already been adopted and properly understood and as such is a good starting point for its development and further proper application.

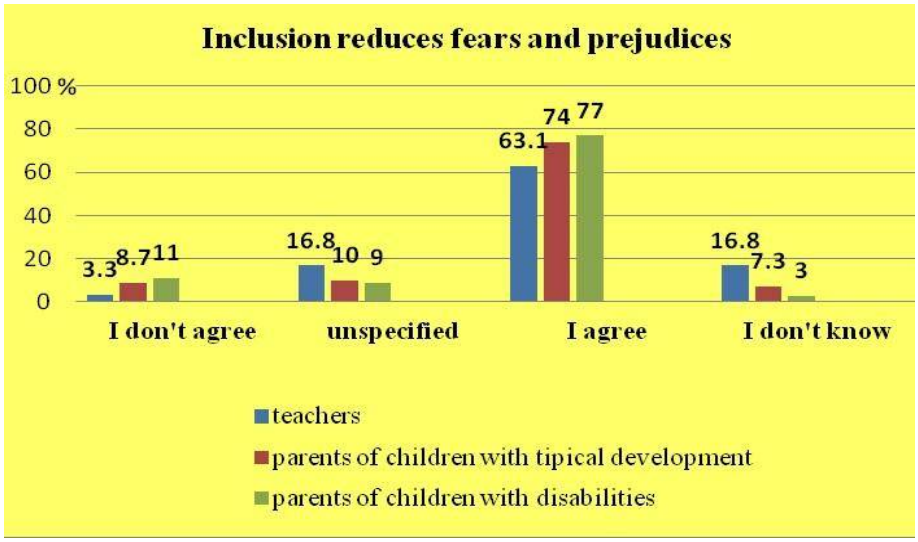


Figure 4. Inclusion reduces fears and prejudices

63.1% of teachers, 74% of parents of children with typical development and 77% of parents of children with disabilities agree that inclusion affects the reduction of fears and prejudices.

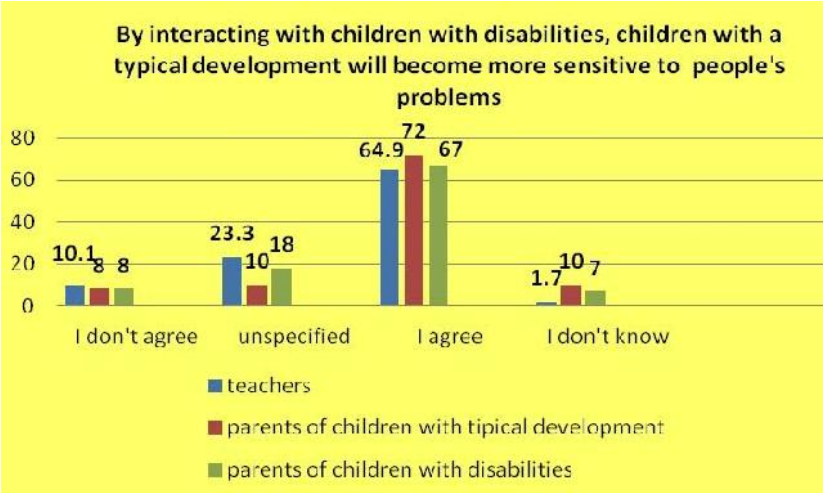


Figure 5. By interacting with children with disabilities, children with a typical development will become more sensitive to people's problems

The most of the respondents, 64.9% of the teachers, 67% of the parents of children with disabilities and 72% of the parents of children with typical development agree that by interacting with the children with disabilities, the children with a typical development will become more sensitive.

The analysis of Figure 4 and Figure 5 related to the impact of inclusion on reducing fears and prejudices, or developing empathy towards children with disabilities through joint interaction, show that while 77% of parents of children with disabilities consider that inclusion reduces prejudice and fear, and 67% think that children with a typical development will become more sensitive to other people's problems. It is important that these 36.9% and 35.7% of teachers who answered *I do not agree, unspecified* and *I don't know* unfortunately are still high. According to Salamanca's statement Inclusive schools are the most effective way of developing solidarity among children with disabilities and their peers, but given the fact that these claims and opinions stem from the personal experience of teachers who have been working with children with disabilities that percentage is seriously high and requires serious work with teachers who are a key factor in the daily implementation of inclusive education.

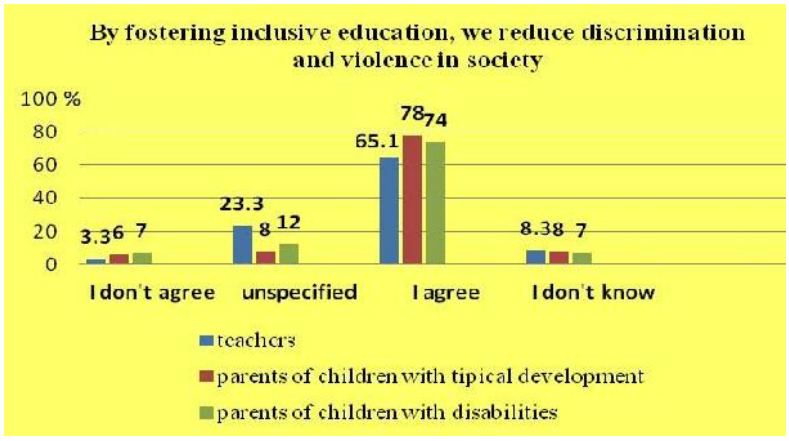


Figure 6. By fostering inclusive education, we reduce discrimination and violence in society

The most of the respondents, 65.1% of the teachers, 74% of the parents of children with disabilities and 78% of the parents of children with typical development believe that inclusive education reduces discrimination and violence in the society.

Inclusive education creates a basis for the mutual positive impact of students with disabilities and their peers and is a basic argument for the advocates of inclusion. Students with disabilities achieve the best results (educational and social) in those schools where there are more opportunities for interaction with the regular population and their peers have significantly higher levels of tolerance tests and more patience in communicating with others (Čolin, 2005). Positive outcomes of joint education will only develop under the condition of well-organized psychosocial support in the class. In cases of incompetence of inclusive programs, negative consequences (social and educational) for both groups of pupils have been identified (Fuchs & Fuchs, 1994).

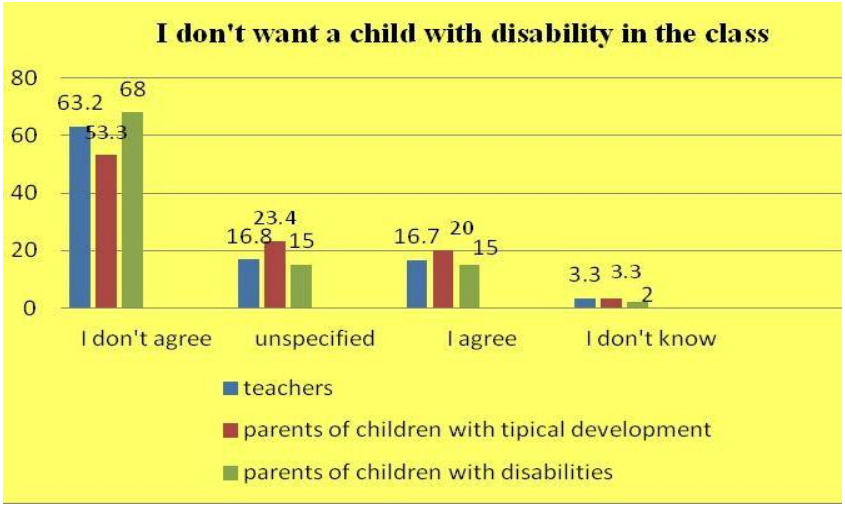


Figure 7. I don't want a child with disabilies in the class

The parents of children with disabilities (68%), parents of children with typical development (53.3%) and teachers (33.2%) do not mind having children with disabilities in the class (Figure 7), but according to the results shown in Figure 8, more than half of the parents of children with typical development 54,3% fear that the child with disabilities can be aggressive towards other children in the class.

The calculated χ^2= 8.51 (df=6, $P_{0.05}$=12.59, $P_{0.01}$=16.81, C=0.08) shows that there aren't statistically significant differences in the attitudes of the parents of children with disabilities, the parents of children with typical development and teachers.

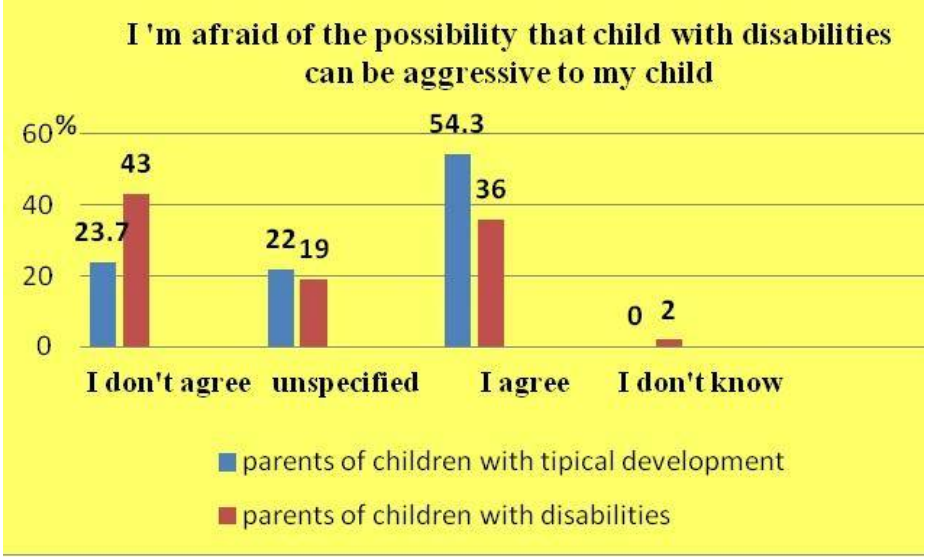


Figure 8. I 'm afraid of the possibility that child with disabilities can be aggressive to my child

If we make a comparative analysis of the attitudes of the parents of children with a typical development shown in Figures 6 and 7, we see contradictory attitudes that confirm on one side that inclusive education reduces discrimination and violence, and on the other side parents of children with a typical development fear that children with disabilities can be aggressive towards other students.

The calculated χ^2=15.13 (df=3, $P_{0.05}$=7.82, $P_{0.01}$=11.34, C=0.07) shows that there are statistically significant differences in the attitudes of the parents of children with disabilities and the parents of children with typical development.

According to one UNICEF research in Macedonian school (2016), 26.5% of respondents oppose students with disabilities and students with typical development to study together, in this research, as many as 53% of parents of children with typical development fear the possible aggression of students with disabilities to other children.

All this mentioned above points to the need for education for the parents of children with typical development about better acquaint with the situation and needs of children with disabilities, their acceptance and overcoming stereotypes and prejudices.

On the question *how to be motivated for work with children with disabilities*, the teachers gave the following answers: "motivation can be stimulated by creating better working conditions (a smaller number students in the classroom, equipped with didactic materials), a quality system of professional education and advancement. All this will contribute to better progress for students, who are also motivating for the teachers themselves ".

CONCLUSION AND RECOMENDATIONS

The main goal of the research is to examine the attitudes of elementary teachers and parents about inclusive education, especially their views on the acceptance of students with a disability.

Most of the parents of children with typical development agree that inclusive education reduces prejudice and discrimination, making children more vulnerable and more tolerant.

From the analysis of the results there are statistically significant differences in the attitudes of the parents of children with disabilities and the parents of children with typical development about the claim. “I 'm afraid of the possibility that child with disabilities can be aggressive towards my child“. The impression is that for the parents of children with typical development the most important thing is that the children with disability will not be aggressive towards the other children in the class, and not to decrease the quality of the teacher's work with their children. This situation requires additional engagement of teachers and professional services aimed at counseling and finding appropriate strategies and solutions for all involved subjects: parents of children with disabilities, parents of children with typical development, pupils with and without disabilities. This arguments point to the need for additional educations for the parents of children with typical development that would help them better acquaint with the situation and the needs of children with special needs and their acceptance.

Teachers have positive attitudes towards the joint education of students with disabilities and their peers, but most of them think that this process requires a selective approach to the type and severity of developmental difficulties. Motivation of teachers can be stimulated by creating better working conditions a quality system of professional working conditions (a smaller number students in the classroom, equipped with didactic materials for their education and advancement.)

Children with disability are more likely than their peers to deviate from the generally accepted social rules, so they need help in the development of social skills. The acquisition of social skills helps students with disability become more involved and find themselves in school and in general in everyday life. When we talk about inclusion, the development of social skills should be done through activities with and for all students, whereby everyone will learn how to accept and help each other, how to respect diversity, how to communicate and nonviolently solve them conflicts. In this way, through interpersonal cooperation, all students will be able to acquire the basic moral and ethical values, in addition to social skills, so that no one will feel rejected or excluded, regardless of their diversity. Of course, the teacher should be a model by which students will develop social skills, as well as moral and ethical values. The way in which the student will accept the student with disabilities and give support to him will depend on how other students will behave towards him.

The final conclusion is that for most teachers and parents, inclusion has humane basis, they recognize the relationship with the development of tolerance, non-discrimination, reduction of fears and prejudices. On the other hand, they consider that for the realization of quality inclusion the most important are system solutions such as creation of appropriate personnel and technical conditions, reduced number of students in the class, equipment of the school with appropriate didactic materials, personal assistants for the children with disabilities.

The study recommends that an effective teacher must have high expectations on all students without discriminating students with disabilities or discriminating other students on gender, social class and culture. Teachers should strive to raise the bar for every student through effective classroom interaction in order for each learner to reach his or her best potential. Teachers should work on an attitude that all students can achieve to the teacher’s level of expectations thereby giving the sense of confidence too. Positive teacher attitude is a great asset in teaching and learning life and this will help teachers cope with both fast and slow learners and influence their academic performance. With the right attitude and framework, teachers can start the learning process on an equal footing for all students including those with disabilities and help them to take responsibility for their learning and exploration.

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MORE ON POLITICAL DISCOURSE: ESTABLISHING IDENTITY AND INTERACTING WITH THE AUDIENCE[1]

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Abstract
The pervasiveness of politics in modern society renders political discourse susceptible to linguistic analysis, especially pragmatic and discourse analysis. This paper aims to shed light on the talks delivered by presidential candidates during election campaigns. Its objective is to investigate how politicians gain power by establishing their identity and at the same time actively engaging the electorate within the argumentation presented in their pre-election political speeches, through the use of self-mentions and engagement markers as metadiscourse categories. More precisely, it sets out to explore the function and usage of self-mentions and engagement markers i.e. personal pronouns, directives and rhetorical questions in 12 pre-election speeches, delivered by 6 Macedonian and 6 American presidential candidates.

It is essential for politicians to know how to balance the use of these markers in order to avoid being intrusive and appear more persuasive for the listeners i.e. potential voters. The research shows that there are differences in the use of the markers in both languages, as well as among the different politicians. The politicians' discourse appears to change depending on whether they are addressing the audience as leaders of the ruling party or as leaders of the opposing party.

key words: *politics, election campaigns, metadiscourse, self-mentions, engagement markers*

1. Introduction

Presidential elections are very important aspect of every nation's social and political life. Each country's future depends on who their leader and main representative in the international community is. Therefore, political parties invest a great deal of energy and finances to select and then present their candidate to the electorate in the best possible manner and hopefully win the elections. Very often political and language experts are hired to write the speeches of the politicians or prepare them on the things they need to say. But sometimes, it is the politicians themselves who write or create their own speeches. In both cases, they mostly focus on two aspects of their speech: a) the language that speakers use to shape their identity and present themselves and their political party to the audience and b) the language they use to establish and maintain contact with the audience. These two aspects are important because they reveal the perception the politicians have of a) their own role in the

[1] Revisional scientific paper

political party they represent and the society as a whole and b) the audience (potential voters) and the relationship they want to establish with them.

Therefore, the aim of this paper is to investigate how presidential candidates establish their identity and actively engage the audience into the argumentation in their pre-election campaign speeches, through the use of: self-mentions and engagement markers as metadiscourse categories. Furthermore, in order to see whether presidential candidates generally opt for the same markers when building their identity and establishing contact with the electorate or the usage of these markers is culture-dependent, corpora from two different countries, Macedonia and the USA, are compared and contrasted. The paper also aims to see whether there are some similarities between candidates who belong to right – wing and left-wing parties from both countries.

2. Theoretical underpinnings

This section sets the theoretical basis for the analysis of the political speeches. It links the concept of power with the use of metadiscourse markers.

2.1.Power relations, Critical Discourse Analysis

The conceptual basis for this paper is adopted from Fairclough's (1989, 1995) ideas on discourse and power. Since the use of self-mentions and engagement markers by presidential candidates is mainly aimed at building their identity as strong and powerful individuals able to lead the people and the country, this paper focuses on analysing how they are used by left- and right-wing parties' candidates in the two countries. The proper usage of these markers might help them gain power over the electorate and the opposing candidate. So, this paper makes a critical discourse analysis of the interrelatedness of textual properties and power relations. Fairclough (1995: 132) defines CDA as

discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practice, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony.

Presidential candidates' speeches have been analysed by many authors (Horváth, 2009; Shayegh and Nabifar, 2012; Rachman and Yunianti, 2017). In his analysis of Obama's political discourse, Horváth (2009) found that the most prominent words employed by the ex-president Obama are *nation, new and America*, and that there is an overall dominance of the personal pronoun *we*, which is an evidence of Obama's inclusive perception of the American society and a need for unity, understood as necessary in the time of national peril. Shayegh and Nabifar (2012) found that by using first person pronouns and religious belief, Obama successfully shortens the distance between him and the audience. In addition most of linguistic mechanism of power in the models such as religion, persuasion, and future plan's statements. Rachman and Yunianti (2017) analysed the speeches delivered by president Donald Trump and found that he uses informal language often to show that he wants the audience to feel close and intimate with him and to embrace the audience for being part of his plan.

2.2.Metadiscourse: self-mentions and engagement markers

Self-mentions and engagement markers are defined as interpersonal markers[2] (Hyland 2005). According to Hyland's (2005a) classification, interpersonal metadiscourse markers are used by speakers and writers to express their attitude towards the proposition and establish a certain relationship with the listeners or readers. Self–mentions (first-person pronouns and possessive adjectives *(I, me, my, mine, exclusive*[3] *we, our, ours*)) are employed by speakers/writers to establish their identity (Hyland 2005a: 53). Engagement markers, on the other hand, help the speaker to establish and maintain rapport with the listeners. Speakers meet listeners' expectations addressing them as participants in the argument, with: personal pronouns (*inclusive*[4] *we, you,your*) and at the same time they pull listeners into the discourse, guiding them to particular interpretations, with: questions and directives (mainly imperatives)(Hyland 2005a: 53).

3. Corpus and research methodology

The corpus consists of 12 speeches delivered by presidential candidates – 6 from Macedonia and 6 from the US. The politicians belong to the two most powerful political parties in both countries: right-wing parties (VMRO from Macedonia and the Republicans from the US) and left-wing parties (Socio-democratic party of Macedonia (SDSM) and Democratic party from the US). Both right-wing and left-wing parties from the two countries share similar ideologies.

For instance, the right-wing parties in both countries are oriented more towards Christian values, they want to achieve liberal capitalisam, to lower the taxes, the social and health benefits, they are more for liberal trade and lower interference of the Government in all aspects of the society. On the other hand, the left-wing parties in both countries aim to achieve bigger health and social rights, they fight for a civil society and higher interference of the Government in all aspects of it.

In the US there are elections every four years. So, the American corpus[5] (see table 1 below) consists of two speeches from 2008, from the two main candidates Obama (Democrat-winner) and McCain (Republican), then other two from 2012, Obama (Democrat-winner) and Romney (Republican) and 2 more from the last presidential elections in 2016, delivered by Trump (Republican-winner) and Clinton (Democrat) (see Table 1). As it can be seen from this corpus, it was the Democrats who won the elections twice (Obama, both in 2008 and 2012) and Republicans once (Trump-2016).

[2] Metadiscourse, or also known as text about text, is employed by speakers and writers to guide listeners' or readers' perception of their message and persuade them to share and accept their opinions. According to Crismore and Farnsworth (1990), Crismore et al. (1993), Hyland (1998) metadiscourse can be *textual* and *interpersonal*. *Textual metadiscourse* organizes the text and directs readers towards the intended interpretation. *Interpersonal metadiscourse*, on the other hand, helps writers to express their attitude towards the proposition and establish a certain relationship with the readers.

[3] exclude the listeners/ readers

[4] include the listeners/ readers

[5] all the speeches were retrieved from the web page: www.presidentialrhetoric.com

Table 1. *Macedonian and American corpora*

American elections	**WINNER**		**OTHER CANDIDATE**	
www.presidentialrhetoric.com		words		words
2016	**D.Trump (REP.)** NYC, 22 June	3328	**H. Clinton (DEM.)** Ohio State, 11 Oct	4787
2012	**B. Obama (DEM.)** Medison, Wisconsin, 4 Oct.	3234	**M. Romney (REP.)** Ohio State, 15 Aug.	1856
2008	**B.Obama (DEM.)** Tampa Bay, Florida, 20 Oct.	2985	**J. McCain (REP.)** Manchester, N.Hampshire 22 Oct.	1930
TV stations				
Macedonian elections				
2014	**Gj. Ivanov (VMRO)** Bitola	1105	**S. Pendarovski (SDSM)** Skopje	479
2004	**B. Crvenkovski (SDSM)** Skopje	1638	**S. Kedev (VMRO)** Skopje	1234
1999	**B.Trajkovski (VMRO)** Skopje	3909	**T. Petkovski (SDSM)** Bitola	1753

In Macedonia, there are elections every five years. So, the Macedonian corpus[6] consists of 2 speeches from 1999 when Trajkovski (VMRO- winner) and Petkovski (SDSM) were the main opponents; then 2 speeches from 2004 when Crvenkovski (SDSM-winner) and Kedev (VMRO) were the main opponents, and finally from 2014[7], when the main battle was between Ivanov (VMRO-winner) and Pendarovski (SDSM). As it can be seen from this corpus (see Table 1) VMRO was the winner twice (Trajkovski 1999, and Ivanov 2014) and SDSM once (Crvenkovski 2004).

Before the analysis was done, some initial hypotheses were made. It was expected that:

1. there would be difference in the usage of these markers among the politicians within

each corpus (Macedonians and Americans) and between the two corpora

2. the winners would use both types of markers more frequently
3. the markers used by candidates would have different semantic references.

4. Analysis

4.1. Use of self-mentions

As it can be seen from table 2 below, the analysis showed that self-mentions were used much more frequently by the Democrats (Obama and Hillary). They used the personal pronoun for first person singular (I) but also for first person plural (we) very often. So, obviously, Democrats have the kind of personal approach – ascribing both the responsibilities, qualities and even, on times, the results of their party to themselves. Clinton was especially prone to using self-mentions, which, however, was not accepted well by the voters. They might have considered it too imposing.

[6] all the speeches were recorded from a Macedonian television MTV1 and they borrowed them for the purposes of this research.

[7] it was not possible to find speeches delivered during the 2009 election campaign, so this year was deliberately excluded from the corpus.

Table 2. *Distribution of self-mentions across the American corpus*

SELF-MENTION per 1000 words	2016		2012		2008	
	Trump	Clinton	Obama	Romney	Obama	McCain
	winner	2 m.	Winner-2m.		winner	
I	10.8	29.4	20.7	12.4	22.4	8.3
me	2.1	2.5	2.8	1.1	1.3	1.0
my/mine	2.4	2.3	0.3	1.6	6.0	7.2
we (exc.)	4.8	9.2	13.6	11.3	9.0	2.6
our (exc.)	0.3	0.2	0.3	2.1	0.3	0
us (exc.)	0	0.8	0.3	2.1	0	0
Total	**20.4**	**44.4**	**38**	**30.6**	**39**	**19.1**

As for the Macedonians, it can be seen from the results presented in table 3 below, that the winners were those who used self-mentions more. So, the use was not party-specific, but obviously winner-specific, which means that voters in general respect it when candidates talk about themselves, their work and responsibilities and try to establish their identity as strong candidates who have a voice and fight for their beliefs and values.

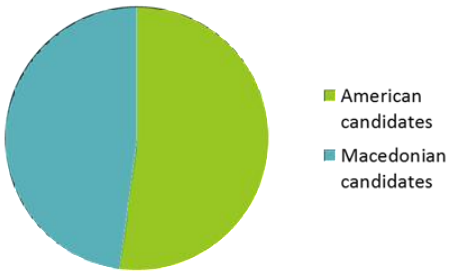
Table 3. *Distribution of self-mentions across the Macedonian corpus*

SELF-MENTION per 1000 words		2014		2004		1999	
		Ivanov	Pendarovski	Crvenkovski	Kedev	Trajkovski	Petkovski
		Winner-2m.		Winner-2m.		Winner-2m.	
I	explicit I + v.	-	-	**4.9**	0.8	**8.7**	3.4
	1p.sg. coded in the verb form	14.5	14.6	**30.5**	11.3	**12.3**	14.9
me	мене ме/ми	0.9	2.1	2.4	-	1.8	0.6
my/mine	мое	-	2.1	1.8	2.4	2.3	0.6
we (exc.)	exp.we + v.	-	-	0.6	-	**5.4**	-
	1p.pl coded in the verb form	10.8	-	1.8	4.9	**3.8**	3.4
our (exc.)	наш/е/а/и	0.9	2.1	2.4	1.6	1.8	-
us (exc.)	нам ни/ нас не	-	-	1.2	-	1.8	0.6
Total		**27.1**	**20.9**	**45.6**	**21**	**37.9**	**23.5**

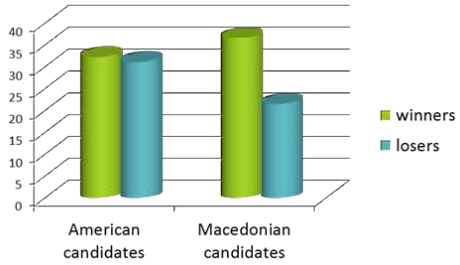
Graph 1 and 2 show the use of self-mentions in the both corpora. American candidates in general use them a bit more frequently (see graph 1), while winners in both corpora, especially in the Macedonian one, use them more frequently than those who lose[8]. Obviously, this is an important strategy for building credibility and needs to be considered well by candidates when preparing their speeches. They need to assert themselves as strong individuals who have the power to lead the society in the right direction. However, they must be careful not to appear arrogant and too imposing.

[8] the term "losers" is used only technically – it refers to those who lost the elections and has no other meanings whatsoever

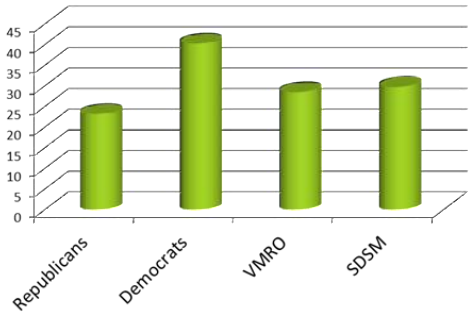
Graph 1



Graph 2



Graph 3



Graph 3 shows that these markers were most frequently used by American Democrats. Macedonian Democrats used them a bit more frequently than VMRO but still the difference is not significant. Of course, the corpus is small and it is difficult to draw conclusions. However, this tendency requires further analysis because it might be an indication for differences in strategy and style between the Democrats and the right-wing parties.

The corpora were also analysed to discover when exactly speakers use personal pronouns as self-mentions. the analysis of the American corpus of speechesshowed that politicians mainly talk about themselves, their business, family and interests, as well as about things they want to achieve or do. They also use intensifiers like: *I know, I will (do),* to help them build credibility. Some, like Clinton and Romney, use hedges like: *I think, I believe* (which might not to be a very effective strategy since none of these politicians won the elections) and finally, they make promises (*I promise, I commit myself to*...) and ask people to vote for them. As for the use of plural pronouns, the analysis showed that the speakers used them mostly to refer to their party and themselves, or their opponent(s) and themselves, or the Government they worked for before.

The analysis of the Macedonian corpus of speeches showed that politicians do not talk about themselves personally, but about the things they used to do as government officials or politicians and also about things they want to achieve or do. They use intensifiers like: *I know, I am sure, I will (do)* which also help them to build credibility. None of them uses hedges. Similarly to Americans, in the end they ask people to vote for them (*I ask for, I call on to*...). However, they do not make promises a lot as American politicians do. As for the use of plural pronouns, the analysis showed that the speakers used them mostly to talk about their party and themselves or the Government (president's office) they used to worked for.

When it comes to the use of the pronouns, in English, one must use first person pronoun + verb to talk about themselves. E.g. *I work hard*. In Macedonian, on the other hand, the verb itself is marked for person so even if one does not use the first person pronoun it would be clear that they are talking about themselves. So, having in mind that language should always be economical, and speakers are generally trying to be as economical as possible when they speak, it is interesting to investigate in which situations Macedonian speakers decide to use the double form 1p.sg/pl. pronoun +verb. The analysis showed that they do that when they want to:

a) present themselves as reliable persons who do not run away when it gets tough

For instance in (1) and (2) the candidates refer to their past (positive) actions[9] and thus remind the voters that they have never been cowards and will take care of their people.

(1) *It presents a huge responsibility to be the president of the R.of Macedonia. But* ***I have never run away*** *from responsibilities . […] But* ***I have never been afraid of any risks****.*

(2) *Every time when it was difficult and tough and the situation was "to be or not to be" […]*

I was here. *In September 1992, when nobody wanted to take responsibility to form a government, […]* ***I was here****. The situation was similar in 1993 and 1994, when the borders closed […]* ***I was here then, too. …***

b) build credibility

They either use intensifiers like *I know* or other verbs (see examples (3) and (4)) to show that they are smart and capable of leading the country.

(3) *Tonight is our final campaign stop****. I know*** *that this night won't be the night when you will make up your mind who to vote for.* ***I know*** *you have already decided.* ***I know*** *that you deeply believe…*

(4) *Macedonia will enter the EU. We can do that.* ***I can do that.***

c) identify with the audience (as in example (5))

(5) *Respected citizens, dear friends,* ***I am an original Macedonian****. I love my people and I am proud to be one of them.*

d) present themselves as people with vision (as in examples (6) and (7))

(6) ***I have a dream*** *for Macedonia. […] that is how I see Macedonia.*

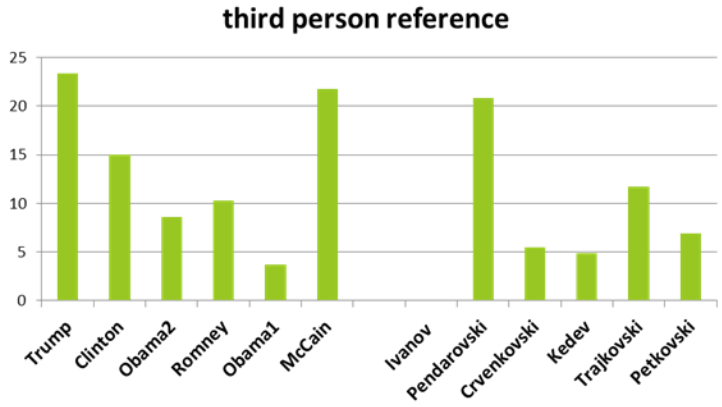
- **to compare themselves with the opponent**

(7) ***I speak with another tone****, I use some other type of language…*

In addition, politicians in both corpora talked about their opponent(s) as well. As it can be seen from graph 4, Trump and McCain (both Republican) refer to their opponent candidate and party most frequently, while in the Macedonian corpus it is Pendarovski (SDSM) who talks about his opponent or the other political party the most.

[9] all the examples are translated

Graph 4: presentation of "them"



However, their attitude towards their opponent is different. For instance, when Trump talked about Hillary Clinton, on the most part he tried to diminish her value by accusing and even insulting her and presenting her as inadequate: *she is corrupt/ conniving/ lying/ doesn't have the temperament or judgment to lead the country/ destroys everything she touches.*

When McCain talks about Obama he discusses his policies mainly (taxes, debts) he wants to do or he is up to do: *he promises/ he admits etc.*

On the other hand, Macedonian politicians do not really speak about their opponents as much as they speak about the opposing political party and its policies. For instance, Pendarovski accuses the opposing party to be using inappropriate measures to get power or stay in power: *they would do everything to stay in power/ they are unscrupulous/ they cheat etc.*

4.2 Use of engagement markers

In this section the results from the analysis of the use of engagement markers are presented (see table 4 and 5). The analysis of the texts delivered by the American candidates showed that they were more frequently used by the Democrats i.e. both Obama and Hillary used *inclusive we* to include the audience in the discourse, and they also referred directly to the audience by using second person pronouns. Trump used engagement markers the least. However, the use of inclusive *our* is noticed mostly in Trump's and Romney's speeches. In addition, Romney used *questions*, while Obama and McCain used *directives* more frequently than the other speakers.

Table 4. *Distribution of engagement markers in the English corpus*

ENGLISH CORPUS frequency per 1000 words		2016		2012		2008	
		Trump	**Clinton**	**Obama**	**Romney**	**Obama**	**McCain**
ENGAGEMENT MARKERS		winner	2.	Winner-2.		winner	
we (inclusive)		7.8	13.8	12.0	9.7	**19.4**	14.0
us (inclusive)		0.9	2.5	3.4	2.1	4.7	4.1
our (inclusive)		**15.3**	7.7	4.9	13.5	7.0	6.7
you		1.8	**21.3**	**14.5**	9.7	**17.4**	5.2
your		-	**3.8**	**4.6**	4.8	**6.7**	1.0
folks/ ladies & gentlemen		-	-	-	-	-	-
questions		0.6	1.2	0.9	**2.7**	1.0	2.6
directives	cognitive	-	0.4	**0.3**	-	1.7	**1.5**
	physical	0.9	1.0	**3.4**	1.1	1.3	**6.7**
Total		**27.3**	**51.7**	**44**	**43.6**	**59.2**	**41.8**

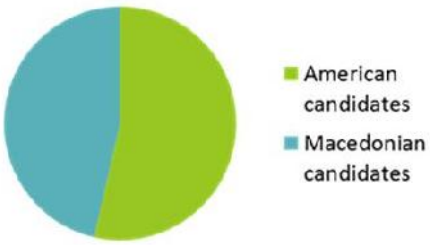
Table 5. *Distribution of engagement markers in the English corpus*

MACEDONIAN CORPUS frequency per 1000 words		2014		2004		1999	
		Ivanov	**Pendarovski**	**Crvenkovski**	**Kedev**	**Trajkovski**	**Petkovski**
ENGAGEMENT MARKERS		Winner-2		Winner-2		Winner-2	
Inclusive we (*ние*)	explicit we + v.	-	**4.2**	1.8	-	2.1	2.3
	1p.pl. coded in the verb form	6.3	**25.0**	17.1	17.0	3.8	14.3
you (*вие*)	explicit you + v.	2.7	-	1.8	-	3.8	-
	2p.pl. coded in the verb form	2.7	12.5	4.3	1.6	2.0	4.6
your (*ваш/а,е, и*)		2.7	-	7.9	-	2.3	5.2
our (*наш/а,е, и*)		0.9	0.2	3.1	-	6.6	9.7
us (*нас не/ нам ни*)		0.9	0.2	5.5	0.8	1.8	5.7
Repected citizens/dear friends		2.7	8.3	9.8	6.5	0.2	10.9
directives (*директиви*)	cognitive	-	6.3	0.6	-	-	-
	physical	-	-	1.2	-	0.5	-
questions		-		1.2	8.9	1.3	1.7
Total		**18.9**	**56.7**	**54.3**	**34.8**	**24.4**	**54.4**

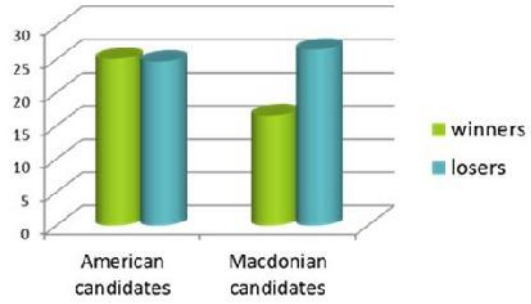
The results from the analysis of the texts from the Macedonian corpus are presented in table 5 above. Interestingly enough, similarly to the American corpus, it is the Socio-democrats who use engagement markers the most. They use inclusive *we* the most, but avoid addressing the audience directly, except for Crvenkovski. Directives and questions are rarely used as a strategy, although Pendarovski (directives) and Kedev (directives) used it a bit more frequently than the others. But having in mind that both of them were not elected for presidents it might be concluded that voters do not always appreciate when they are being addressed directly and told what they should do.

Graphs 5, 6 and 7 present the distribution of the inclusive *we/our/us*. By using these pronouns, the speaker includes the listeners in the discourse as if they already agree with him/her. This is considered to be a very persuasive strategy because it lowers the potential risk of listeners' objection.

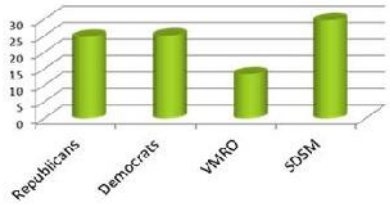
Graph 5



Graph 6



Graph 7



Graph 5 shows that the inclusive pronouns were more frequently used by American politicians, and that all politicians employ it. On the other hand it can be seen from graph 6 that it is the ones who lost the elections in Macedonia that used this strategy more frequently (in this case SDSM (see graph 7)). This should be further investigated on a larger corpus but it might be an implication that Macedonian voters do not react positively to being included in the politician's discourse as if they already agree with them.

Furthermore, the analysis of the semantic references of the inclusive first person plural pronouns showed that:

1. **they can have a more generic reference:**

- "We" mostly refers to all Macedonians/ Americans

(1) ***We*** *are one of the most productive nations. (Romney)*

(2) *The diversity of cultures and ethnicities is the treasure* ***we*** *need to cherish.(Trajkovski)*

- "our"and "us" are almost always used to mean: ***our country/ economic system/ laws/ elections***

(3) ***Our*** *future lies in the the education of* ***our*** *children. (Trajkovski)*

(4) *We need to do everything we can to secure a better future for* ***our*** *country and for* ***our*** *children. (Petkovski)*

In Macedonian, the double use of 1p.pl pronoun + verb in first person is noticed in statements when the speaker tries to defend the country or the party and strengthen the feeling of belonging to a union.

(5) I expect that our neighbours would not interfere in our internal politics. **We** can take a good care of ourselves. (Petkovski)

(6) **We** are stronger than them! (Pendarovski)

2. **they can refer to the speaker and the listeners present (you and I)**

(7) *Come this November, **we** can bring America back. (Trump)*

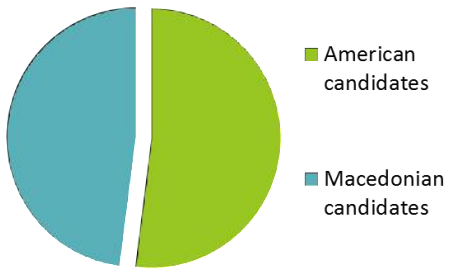
(8) *And I am trilled to have the chance to talk with all of you about what **we** can do together… (Clinton)*

4.2.1. Direct Address with you/your

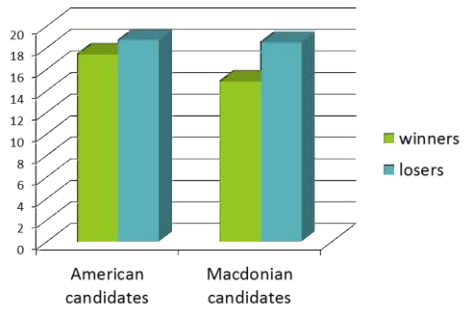
Finally, the use of the pronouns for direct address was investigated. It is believed that *you* is the most interactive form among personal pronouns since it explicitly acknowledges the presence of the listeners. However, in some cases, it might be considered offensive because it separates listeners as belonging to a different group from the speaker. For instance, Trajkovski stated the following: *The main issue here is the improvement of your economical situation. You can improve it only if you vote for us;* and it can be considered offensive because it separates the listeners from the speaker and his party and present them as poor and depending on the rich.

The analysis showed that American speakers used these pronouns more frequently than Macedonian (see graph 8). It also showed that in both societies winners used it a bit less frequently than those who lost the elections (see graph 9), and that it was the democrats in both corpora who used it more often. It might be connected to their style of address – they might want to present themselves as more democratic and consider the listeners as their equals so they take the freedom to address them directly.

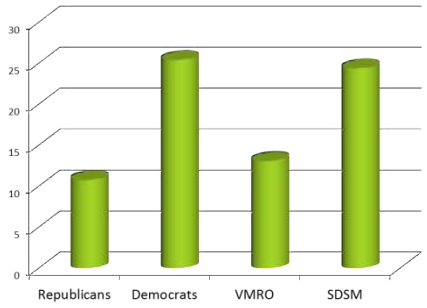
Graph 8



Graph 9



Graph 10



The analysis showed that *you* and *your* have 3 sematic references:

1. ***similar to the indefinite pronoun "one", referring to people in general, with speaker and listener included*** (see examples (1) and (2)). This usage however was much lower in both corpora.

   (1) That's what **you** do when **you** are out of ideas, out of touch, and running out of time. (Obama1)

   (2) *The proper amount of wealth is not what **you** can earn, but what government will let **you** keep*. (McCain)

2. ***Direct address to the audience, engaging them in the argument*** (see examples (3) and (4)). This was the most frequent usage in both corpora.

   (3) *Any of **you** see that debate last night? I'll tell **you** what, I'm not sure **you**'ll ever see anything like that again. At least I hope **you** won't.* (Clinton)

   (4) *I will do everything in my power, dear ladies and gentlemen, to make the banks give **your** money back to **you**.* (Petkovski)

In Macedonian**,** the explicit pronoun you + verb in second person was used mostly with this semantic reference:

(5) *I am now addressing all the Turks, Serbs, Romas, … **you** are the Macedonia's ethnic treasure. **Your** position in the society should be of great interest for all politicians. (Crvenkovski)*

4.2.2. The hidden *you* in imperatives – use of directives

Directives are used by speakers to take control over the audience and show authority. They are not simple commands but complex rhetorical strategy used by speakers to build a relationship with the listeners and direct them into how they should understand their talk (Hyland 2005a). The analysis showed that directives were used much more frequently in American speeches, mostly by Obama and McCain. Hyland (2002b) distinguishes among three types of directives physical, cognitive and textual. Only physical and cognitive were used in the corpora. The first ones, the ***physical,*** are used to make the listeners carry out some physical act, such as an activity in the real world, while the ***cognitive*** are used to lead the listeners towards a cognitive act, rely on their cognitive capacity in order to understand a certain point (see also Hyland, 2005b, p.

372; 2004, p.101). Examples (1)-(4) feature the uses of physical directives where the presidential candidates urge people to vote, while examples (5) and (6) feature the usage of cognitive directives where the speakers urge listeners to think about the things they present to them and understand that times will get better provided they vote for them and elect them for presidents.

Physical

(1) *Don't boo! Vote!* (Obama)
(2) *Come this November!* (Trump)
(3) *Please, get registered!* (Clinton)
(4) *Make some calls! Talk to your neighbours! Give me your vote!* (Obama)

Cognitive

(5) *Be convinced that times will get better!* (Crvenkovski)
(6) *And please, never forget that America is great!* (Clinton)

There were also some directives which were neither physical nor cognitive (see examples (7)-(9)). They look as if they are physical but in fact they are used to urge people to think and do something. For instance in (7), when the speaker says "fight for a new direction...", they don't mean that voters should fight physically but mentally and also by taking certain measures, like vote for the right person.

Borderline cases

(7) *Fight for a new direction for our country!* (McCain)
(8) *Stand up to defend your country from its enemies!* (McCain)
(9) *Look at their intentions!* (Crvenkovski)

In addition, speakers also used rhetorical questions, mainly *to connect with the listeners and invite them to answer a question suggesting or giving them the right answer* (Hyland 2005a: 373). This is considered a persuasive strategy because by using these questions speakers indirectly make listeners agree with the presented arguments should they answer them "correctly". So, the analysis showed that all American speakers used them, although they were preferred by McCain and Romney, and by some Macedonian speakers (Kedev used them the most). None of these politicians wins the elections, though. This might indicate that speakers should be very careful when using rhetorical questions too much because they might sound too imposing and aggressive.

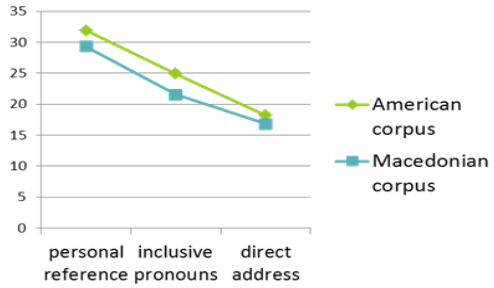
Examples (11) –(13) feature the use of rhetorical questions. The speakers hint at the answer or simply give it

(11) *Isn't that an agenda? => gives answer: That is an agenda which wins, dear ladies and gentlemen.* (Kedev)
(12) *Will we continue to lead the world's economies or will we be overtaken? Will the world become safer or more dangerous? Will our military…?* (McCain)
(13) *Do you want a president who will work every day to bring us together, not tear us apart? Do you want a president who will celebrate success, not attack it? Do you want a president…?* (a succession of questions, Romney)

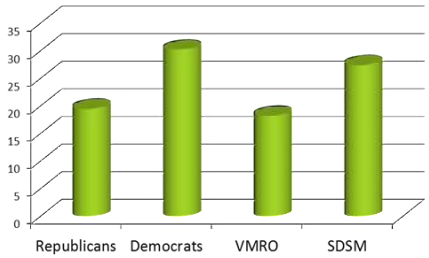
In graphs 11, 12 and 13, the overall use of self-mentions and engagement markers is presented. As it can be seen from graph 11, personal reference is used the most frequently, then inclusive

pronouns and finally direct address. Graph 12 shows that it was the democrats in both countries who used these markers more often than the right-wing parties, which means that they invest effort into establishing contact with the audience, as well as establishing their own identity as politicians. However, as it can be seen from graph 13, there is no great difference between the use of these markers by winners and losers, however it can be seen that Americans use them almost twice as frequently compared to Macedonian politicians. It seems that Macedonian presidential candidates were more impersonal in their speeches compared to American. Whether this is some cultural difference should be further investigated on a bigger corpus. But this is an indication of it.

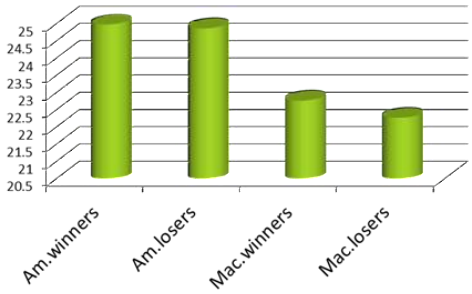
Graph 11



Graph 12



Graph 13



5. Conclusion

The aim of this paper was to compare and contrast the strategies that American and Macedonian presidential candidates use to establish their identity and interact with the audience. The use of two types of interpersonal metadiscourse markers was investigated: self-mentions and engagement markers. Three hypotheses were made before the research and after the analysis it was concluded that: 1. the *first hypothesis* proved to be true: there was difference in the use of the markers among politicians within each corpus and between the two corpora; 2. The *second hypothesis* proved partially correct: it was not always the winners who used these markers more frequently; and 3. the *third hypothesis* proved correct too: the markers used had different semantic references.

More precisely, the research revealed that both self-mentions and engagement markers were more frequently used by the American candidates which means that they probably have a better developed strategy of establishing contact with the audience and their identity for that matter. It also showed that it was mostly the Democrats in both corpora who used the markers more frequently than the right-wing parties, which means that they probably pay more attention to their portrayal and the interaction with the audience. As for the use of the specific markers, the analysis showed that winners in both corpora used self-mentions more often, while engagement markers were preferred by the American winners and Macedonian politicians who lost the elections. Obviously, Macedonians do not really consider this a persuasive strategy. However, in order to draw more irrefutable conclusions, the corpus should be enlarged with several more speeches from at least one or two other elections. Anyway, this paper gives some insight into the similarities and differences between the two society's presidential candidates' strategies for building identity and interacting with the voters.

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ETHICAL RESPONSIBILITIES OF THE SOCIAL WORKER TOWARDS THE CLIENTS[1]

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Abstract

Ethics, as the basis of human life, is the observance of moral law and duties, which gives value to human life. It is a code composed of moral principles and values that direct the behavior of an individual or group towards respecting what is right or wrong. Ethical responsibilities should primarily be directed at us, and then toward others, by striving for ideas and values, through which life would be thoughtful and dignified for all. Ethics sets the standards of what is good or bad in leading and decision-making. It is present in all spheres of human life and can be found in different areas. From a professional point of view, ethics is present in the field of education and in this case we will pay attention to ethics in the social worker's profession and its challenges in modern society. Everyone who has opted for the profession of a social worker has ethical responsibilities, which will be discussed further in the paper. The principles and responsibilities of the worker in social work are written in a codex, which is a document with clearly defined values and ethical standards, which serve as a guide in this profession. They often appear in organizations and professions such as medicine, law, public accounting, social work, etc. The purpose of ethical codes is to ensure the appropriate behavior of the individual in one activity. Ethics always refers to decision-making; therefore its significance is emphasized, specifically in the field of social work.

Keywords: *ethics, education, standards, principles, social work*

1. Introduction

During the earliest years of the profession's history, social workers' attention was focused primarily on cultivating a set of values upon which the mission of the profession could be based. But, more recently, social workers' understanding of professional values and ethics has matured considerably. Social workers have developed comprehensive ethical standards to guide practitioners and decision-making frameworks that are useful when practitioners face difficult ethical dilemmas. Today's social workers also have a better understanding of the relationship between their ethical decisions and potential misconduct risks (Reame, 2013).

Ethics is an essential component of any profession, but it is of particular importance for professions related to health and human services. For students who have chosen social work for a future profession, the ethical code plays an important role. It is a set of guiding principles and by studying and following them, it can be of great help to students who are faced with situations of morally ambiguous issues (Achen, 2013). The code of ethics

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determines ethical standards that guide and support all social workers in the real world of every day work. By establishing the interconnection of these values, principles and standards, the code of ethics provides social workers with a guide to appropriate professional directions. Key ethical topics, such as confidentiality and self-determination, acquire depth, meaning and power when they are connected to the core values and mission of the profession. The importance of ethics in social work practice extends far beyond mere compliance with requirements and the position of ethical attentiveness is integral to all aspects of professional activities. Social work is a mission-driven and value-based profession, and the code of ethics builds the bridge between them, in the function of social work (Committee, 2008).

2. Definition and mission of the social work

Social work can be defined as a profession that promotes social change, solves problems in interpersonal relationships and encourages the process of liberating people in the direction of improving well-being. Implementation of the human rights principles and social justice, theories of human behavior and social systems are fundamental to social work. Social work is based on respect for the inherent worth and dignity of all people, as well as, the rights that follow from this. Social workers should support and defend each person's physical, psychological, emotional and spiritual integrity and well-being. They have a responsibility to promote social justice, in relation to society and in relation to the people with whom they work and to act in accordance with the ethical code current in their country (IFSW, 2012). Most often, social workers use the basic code of ethics in their profession (as an example: National Association of Social Workers Code of Ethics), but many other social workers use more than one code of ethics or standard in their practice, depending on their specialty (Barsky, 2016).

The fundamental mission of the social work profession is to increase human well-being and help meet the basic human needs of all people, with particular consideration to the needs and empowerment of people who are vulnerable, oppressed, and living in poverty. In fact, the definitive feature of social work is the profession's focus on the individual wellbeing in a social context and the well-being of the society. The basic point of social work is attention to the environmental forces that create, contribute to, and address problems in everyday life. Social workers promote social justice and social change with and on behalf of clients. The term "Clients" is equally applicable to individuals, families, groups, organizations, and communities (NASW, 2017).

Social work education prepares students to be committed to social justice, to serving and strengthening individuals, families and the community. This is crucial for further development and spreading of social work knowledge and skills, as well as confirmation of professional values and ethics. In the mission of social work the following goals are included:

- Preparing competent and effective social workers who will be able, in their profession, to apply skills for professional and critical thinking, will contribute within an individual group, family and community strengthening.
- Preparing professionals who will affirm and use social work values and ethics.
- Preparing professionals who will understand the forms and mechanisms of oppression and discrimination that lead to racism, sexism, classism, poverty, religious oppression, and who will therefore advocate for social, economic, and cultural justice.
- Preparing professionals who will understand and respect social and cultural diversity at the local, national, and international level.

- Contributing to the development of social work knowledge by promoting student and faculty research in general, and, more particularly, research relevant to the social problems, related to national and international communities.
- Preparing professionals who will be ready to serve the citizens through the dissemination of professional knowledge and cooperative partnerships with schools, neighborhoods, communities and social services agencies (ASU).

In that direction, education for social work places emphasis on students' commitment to become professional social workers by developing professional values and ethics, judgment and skills that equip them for a life-long critical analysis of their practice, social services and the context of social, economic and political structures in society. Success will be unavoidable if more attention is paid to advanced research methods with focus on the individuals and families, groups, communities, and organizations and the practice of social policy. In the overall process of social work education students should have the opportunity to shape their practice through valuation the human diversity, working for human rights and against oppression and discrimination, preventing and alleviating the effects of violence and poverty, particularly in urban centers, and advocating for improved social policies and services, locally and globally (UCONN, 2011).

3. Main points of the social work code of ethics

Social workers encounter complex situations on a daily basis that involve ethical and legal issues. The social work profession serves many populations on different levels and whenever people are involved, ethical dilemmas are certain to arise. The code of ethics is a guide to a social worker's professional conduct designed to protect the client (LSY, 2015). The code of ethics is composed of thematic units, which emphasize the responsibility of the social worker towards clients, colleagues, employers, and the profession in general. The code envisions and focuses on the following objectives:

1. Determining the basic values upon which the social work profession is based.
2. Creating specific ethical standards for guiding the practice of social work and reflecting the core values.
3. Providing assistance to social workers in order to maintain professional considerations and commitments, in case of ethical insecurity.
4. Providing ethical standards with which this profession will be considered as responsible and committed.
5. Inclusion of new social workers in the mission of this profession, its values, ethical principles and standards.
6. Creating such standards in the profession, through which the unethical behavior of the social worker can be clearly assessed (Ingrao, 2015).

Every social worker who has committed to adhere to the social work code, it is necessary to cooperate, implement the code and respect the disciplinary decisions based on it. In the sequel, we will focus exclusively on the points of the sections, which are closely related to the professionalism of the social worker and his responsibility to his clients.

As each profession has standards for professionalism in the work, behavior and improvement of the worker, social work also requires the following from social workers:

- Maintaining high standards in personal behavior
- Setting the goal of maintaining a high degree of professionalism in their careers
- Providing services as the most important segment in social work
- Maintain a high level of professional integrity

- Engaging lifelong learning in order to maintain competence
- Practicing on the basis of scientific research and the use of evidence as information on the provision of best practice (Ingrao, 2015).

When we talk about the responsibility of social workers towards their clients, they should be guided by the following:

- Make clients their primary responsibility
- Foster maximum self-determination in clients
- Respect the privacy of clients and keep information that has been shared during the course of their duties confidential
- Charge fees for services that are honest and attentive to clients (Ingrao, 2015).

Contemporary teaching, with an emphasis on ethical education in social work, is performed and penetrated terrain. It includes a specific focus on the social work values, ethical dilemmas, decision making, risk management, etc. As we have already mentioned, for social work it is essential to create models that will be based on evidence and in such a way they will inform and support this important component of vocational education. This type of instruction for ethical responsibilities in the profession, which is practically done, is of great importance for the professional development and progress of the students. Only practical training can provide a rich opportunity for students to meet and begin to apply a wide range of ethical concepts, theories and decision-making protocols. It should also be noted that it is crucial that educators in social work have a solid command for current ethical standards, literature in this area, conceptual frameworks and risk management trends. What students will have the opportunity to gain as an experience in the field of ethics is likely to be among the most important and most useful lessons during their career (Reamer, 2012).

4. Key topics in the field of education for social work ethics

For the overall work and foreseen activities of the students, it is necessary to prepare a learning agreement, which sets out the main learning objectives and goals. Regarding ethics and its values, students should be placed in situations to identify ethical issues that are directly related and focused on the field of their interest.

In the process of students' professional development, they must actively participate in searching for opportunities for explaining relevant ethical issues in the field of social work. There are a number of prominent topics in ethics for social work, among which we can mention: client rights, confidentiality and privacy, informed consent, service delivery, boundary issues and dual relationships, conflicts of interest, documentation, defamation of character, supervision, training, consultation, referral, fraud, termination of services and many other topics (Reamer, 2012).

Social workers are sensitive to cultural and ethnic diversity and strive for ending discrimination, oppression, poverty and other forms of social injustice. These activities can be found in the form of direct practice, community organizing, supervision, consultation, administration, advocacy, social and political action, policy development and implementation, education and research and evaluation. Social workers also try to find a way to promote the responsiveness of organizations, communities, and other social institutions to individuals' needs and social problems. Professional ethics is at the core of social work. The profession has an obligation to articulate its basic values, ethical principles, and ethical

standards. The NASW Code of Ethics sets forth these values, principles and standards to guide social workers' conduct. The code is relevant to all social workers and social work students, regardless of their professional functions, the settings in which they work, or the populations they serve (NASW, 2017).

The mission of the social work profession represents a set of core values. These core values, embraced by social workers throughout the profession's history, are the foundation of social work's unique purpose and perspective:

- service
- social justice
- dignity and worth of the person
- importance of human relationships
- integrity
- competence.

This core of values reflects what is unique to the social work profession. Core values, and the principles that flow from them, must be balanced within the context and complexity of the human experience (NASW, 2017).

5. Social worker's ethical principles

The ethical principles are based on social work's core values of service, social justice, dignity and worth of the person, importance of human relationships, integrity and competence. These principles represent the starting point for setting the ideals in the work of social workers.

- *Ethical principle of service*: the primary goal of the social worker's profession is helping people in need and addressing social problems. It involves their dedication and providing help to others, over their personal interest. Social workers rely on their knowledge, values, and skills to help people in need and to address social problems. They gain experience through volunteering, where they acquire their professional skills.
- *Ethical principle of social justice*: Social workers' focus primarily is set on the issues of poverty, unemployment, discrimination, and other forms of social injustice. These activities try to find a way to promote sensitivity to and knowledge about oppression and cultural and ethnic diversity. Therefore, social workers strive as much as possible to ensure access to needed information, services, and resources; equality of opportunity and meaningful participation in decision making for all people. Social workers track social change, particularly with and on behalf of vulnerable and oppressed individuals and groups of people.
- *Ethical principle of dignity and person's worth*: Social workers start from the slogan that every person should be treated in a caring manner and with respect, mindful of individual differences and cultural and ethnic diversity. They promote customer self-determination, respect their innate dignity and personality value. Aware of their dual responsibility (both towards clients and society), social workers work to increase the capacity of their clients, change them and meet their needs. Therefore they seek solutions to resolve conflicts between the interests of clients and society, in accordance with the values, ethical principles and standards of the profession.
- *Ethical principle of human relationships:* Social workers recognize the great importance of human relationships and understand that relationships between and among people are an important channel for change. They seek to strengthen relationships among people in

enthusiastic effort to promote, restore, maintain and enhance the well-being of individuals, families, social groups, organizations, and communities.

- *Ethical principle of integrity:* This principle refers to the confidentiality, honesty and promotion of ethical practice by social workers and the organizations to which they are related. They are aware of the mission of their profession, values, ethical principles and standards, as well as the practice that comes with them.
- *Ethical principle of competence:* Competence is one of the most important links in social work. The social worker should continually develop and progress in his area and to improve his professional expertise. The main core of the social worker's competence involves skillful, professional practice in an ethical way, using critical thinking and professional judgment, distinguishing between clients differences, developing and advancing with particular emphasis on human rights and socio-economic justice. (NASW, 2017).

6. Social worker's ethical responsibilities

Awareness of ethical values is an indispensable part of the professional practice of every social worker, because it is the way to be able to act ethically in the function of offering quality customer service. The basis for ethical development is found in the "Ethics for Social Work- Principles and Standards", which is based on the existence of the two key documents, the International Declaration on Ethical Principles of Social Work and the International Standards for Social Workers. These documents set out the basic ethical principles and standards of the social work profession, recommendations for certain procedures with ethical dilemmas, as well as the attitude of the social worker with the clients, colleagues and others in this field. (KBL781, 2011) Some of the standards are enforceable guidelines for professional direction and some are inspirational. The extent to which each standard is applicable is a situation of professional judgment to be practice by those responsible for reviewing supposed violations of ethical standards (NASW, 2017).

Ethical standards are necessary and relevant to the professional activities of all social workers. They actually refer to their responsibilities in the profession. Therefore, the following types of responsibility can be distinguished.

1. social workers' ethical responsibilities to clients,
2. social workers' ethical responsibilities to colleagues,
3. social workers' ethical responsibilities in practice settings,
4. social workers' ethical responsibilities as professionals,
5. social workers' ethical responsibilities to the social work profession, and
6. social workers' ethical responsibilities to the broader society (NASW, 2017).

7. Essential educational guidelines for ethics in the field of social work

Ethics content in field instruction is a vital component of social work education. Ethical standards and knowledge have expanded significantly in recent years. There is a wide range of ethical content that should be included in the practice of students, and a number of topics to be pointed out. The key ethics content addresses core social work values, students' personal and professional values, ethical dilemmas in field placements and social work practice, ethical decision-making frameworks and strategies to manage ethics risks. The sense of practice in social work education is a vital component in education, which begins its formal training programs towards the end of the 19th century. Due to the emphasis of this process in education and teaching, today, ethical values in social work significantly mature.

What was once a mere study for the values of social work students, in a tight form, slowly but surely develops into a more ambitious, more comprehensive examination of delaying the challenges in the profession. Nowadays, modern education and teaching expects professors/instructors and students to implement and integrate very important content related to ethics and its values, in practical work, in seminars, trainings, etc.

Ethical values have always been part and parcel of social work education and field instruction. But, the aims and content of ethics education in social work have changed significantly throughout the profession's history. In the early 20th century, at the time of the beginnings of the development of social work, social literature was primarily focused on the nature of the values of social work, as well as the moral goals of the profession. But it was an incentive for scientists in social work, practitioners and field instructors to face a number of issues related to the basic values of the profession, their clarification, and the relationship between the values of students and practitioners in relation to values with the profession (Reamer, Essential Ethics Education in Social Work Field, 2012). When it comes to practical teaching in the study of ethics in social work, the focus should be put on the four basic topics: social work values, ethical dilemmas in social work, ethical decision making and ethics risk management.

- Social work values

Social workers are a significant factor in the society, because they contribute greatly to improving the quality of life of the individual and the society as a whole. Their work can be directed at a macro level (work for an organization that helps undeveloped countries and areas) or at a micro level (individual counseling). Regardless of the level of work, social workers are expected to abide by a professional code of ethics, which includes the core values of this profession (Miller, 2018). Of all professions, social work is one of the most important and occupies a central place in the basic set of values, which are the main factor for the successful realization of the mission of this profession, as well as the priorities of those who practice it (Reamer, Essential Ethics Education in Social Work Field, 2012). In the list of social workers' values, the following can be stated as the most important:

- *Service to humanity*, as the main value, from which further arise the rest. Social workers consider that providing services to others is far more important than their own interests, and their needs are priority.
- *Social justice*, as a key value, due to which many social workers decide to enter this profession, because they will thus be able to help poor, disadvantaged, vulnerable categories, homeless people, drug or alcohol users, or victims of violence. A social worker, in the true sense of the word, becomes one who has an innate desire to improve the quality of people's life who are unhappy, unfulfilled, injured, disadvantaged or lacking will and motive to advocate for themselves.
- *Human dignity and value* are treated by the social worker as something inherent in man, regardless of his background or beliefs. This involves respecting the differences between personal convictions and those of customers in terms of ethnic and cultural differences.
- *Integrity* is an integral component in the social worker's profession and refers to his honest, responsible and ethical work at any time. Through its reliability and confidentiality to the client, it acts with integrity and promotes it to other colleagues and professionals in the field
- *Competence* as a value refers to continuous advocacy and work in the field of social work, in order to improve skills and experience in it. This means a steady aspiration to improve knowledge, as well as a significant contribution to the profession. This can be achieved in

a variety of ways, through attending professional conferences, actively participating in scientific research, attending training courses or continuing education in this area (Miller, 2018).

- Ethical dilemmas in social work

The ethical dilemma is a situation in which a choice of two offered but undesirable alternatives should be made. Dilemmas may arise out of various sources of behavior or attitude, failure of personal character, conflict of personal values etc. (Fernando, 2012). Social work is such a kind of profession that often encounters situations in which the core values of the profession are in conflict and this involves ethical dilemmas. Because of facing ethical dilemmas in practice, social work programs, in their training with students, incorporate professional ethics and values in order to help students gain experience in such situations (Allen, 2012). Students in social work, during their practice, should be placed in a situation when they need to decide which values or responsibilities have an advantage. The main purpose of this is to enable students to apply ethical principles for social work, to participate in the process of ethical decision-making, to be able to recognize and manage personal values and to bear with ambiguity in solving ethical conflicts. Their acquaintance with the code of ethics is very important, which helps in the study of various models of ethical decision-making. Students still do not have the routine to recognize the ethical dilemma, but the first step in its resolution is its proper identification.

- Ethical decision-making

Ethical decision-making is an everyday practice of social workers who, during their work, often face ethical dilemmas, which in turn require careful thinking as well as critical thinking. It refers to the choice between two actions, based on conflicting professional values, which can be morally accurate and professionally based. (Linzer, 1999). Linzer, N. (1999). Resolving ethical dilemmas in social work practice. Needham Heights, MA: Allyn and Bacon.

The framework for ethical decision making includes the following segments:
1. Identification of substantive ethical issues, related to the values and duties that are in conflict
2. Identification of individuals, groups and organizations that may be affected by the decision
3. Identification of all possible activities and participants with all possible benefits and risks in them
4. Examining the reasons for the benefit, but also the opposite in the action, taking into account ethical theories, principles, codes, legal principles, as well as the principles of social work and personal values.
5. Consultations with experts (field instructors, administrators, ethics experts, etc.)
6. Deciding and documenting the same process
7. Monitoring, evaluating and documenting the decision (Reamer, Essential Ethics Education in Social Work Field, 2012).

Social work education, which includes practical classes, focuses on decision-making strategies that students can use when faced with ethical judgments (Mattison, 2000). Therefore, in the study and practice in this field, it is essential to include the application of protocols for ethical decision-making. It involves a series of steps that students need to follow, in cases where they try to solve issues with ethical dilemmas. The focus of these steps is on conflicting values, ethical duties, members involved in the case, possible directions of action, ethical theories, principles and guidelines, ethical codes and legal guidelines,

principles of social work, consultations with field experts, monitoring , evaluating and documenting decisions (Reamer, Essential Ethics Education in Social Work Field, 2012). One of the important moments in social work is the encouragement of social workers to use ethical decision-making models because this promotes critical thinking and reflection. Decision-making models, in fact, are an accumulation of numerous aspects of models that are included in the literature and are based on the best practice (Committee N. P., 2015).

- Ethics risk management

Social work is such a kind of profession in which the possibility of risks is always present. It often happens to social workers when they provide services to individuals, couples, families, small or larger groups, communities or organizations. Risks usually arise when there is circumvention and non-compliance with ethical standards, laws or regulations in the profession. On the other hand, risks may arise when it comes to customer rights, confidentiality, privileged communication, double reliance, conflict of interest, consultations, risk interventions, termination of service provision, etc. For these reasons, such situations need to be treated very carefully and professionally. Risks that are skillfully managed can protect clients, third parties, social workers and their employers. Conversely, poorly managed risks can lead to very bad situations that would harm the mentioned parties. This can lead to an unpleasant situation, because those who believe that are trapped or harmed, in any way by social workers, can file lawsuits or complaints with state licensing boards or professional associations (Reamer, Risk Management in Social Work, 2014).

This is a very important reading for students, future social workers, dealing with the risks that naturally and undoubtedly come in package with this profession. They should be aware of the consequences of these risks in terms of making ethical decisions and carrying out activities in order to avoid the possibility of professional malpractice. To avoid the risk or minimize it for all involved parties (clients, students, instructors and field agencies), social work programs and field agencies need to compared, and at the same time, to coordinate their policies and guidelines, which are related to ethics, in order to provide consistency (Reamer, Essential Ethics Education in Social Work Field, 2012).

Conclusion

Starting from the fact that social work is a profession dedicated to improving the health and social well-being of individuals, couples, families and communities, the ethical responsibilities of social workers are an essential component of their practice. In other words, responsible, competent, professional and ethically built social workers who use skills, knowledge and professional legal decisions in order to be sure that they offer quality services to their clients. The foundation of the social work is the code of ethics, which sets the values and principles that actually form the common ethical framework (Committee N. P., 2015).

Ethical education and contemporary teaching include the explicit focus on the values of this profession, ethical dilemmas, ethical decision-making and risk management. The present concept of ethics relies on rich conceptual models that have been developed since the 1980s and from relevant ethical theories. It is necessary for the further development of ethical education, educators and scientists to create evidence-based models that will support and constantly strengthen this this essential component in vocational education. Teaching ethical responsibilities should always be present within the field teaching, which is vital for gaining experience in student work. Only in this way students will have a great opportunity to find

themselves in a situation to apply ethical concepts, theories and decision-making. The advantage is that educators in the field of social work have a solid knowledge and access to information on current ethical standards, ethical literature, conceptual frameworks and risk management trends. What students acquire during their practice and field work from a social worker's profession will be one of the most important lessons during their career.

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APPROACHES IN THE PROMOTION OF THE CULTURE OF SPEECH AMONG KINDER-GARDEN AND EARLY SCHOOL-AGE CHILDREN IN THE EUROPEAN COUNTRIES[1]

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Abstract

The good positioning of curricula and the appropriate relationship in the global and the individual goals in any field or area of any science or art, their precision, but also openness and flexibility, provide good results. The positioning of a curriculum is important in every segment because it directly affects its success.

In this regard, the subject 'Mother Tongue' has its own specificity that requires a special approach in each country, that is, each national curriculum, since it treats the study of a language which is usually the language of instruction of the entire teaching (instruction in all subjects).

Hence, a need arises to compare the existing trends or, if you prefer, examples according to which we create systems and policies, and which we consider successful experiences. In our comparative review, we focused on the representation of the subject 'Mother Tongue' on a weekly and yearly basis, as well as the representation in relation to other subjects in: Macedonia, Austria, Slovenia, Croatia, Serbia and Bulgaria. Hereby, we aim to determine the importance of language competences in preschool and early school-age children, through treatment and representation in the teaching-educational process in our country and the countries of our immediate and more distant surrounding. The moment of adaptation in accordance with the conditions is the second vital moment in planning.

Key words: culture of speech, curriculum, communicative, language competences

INTRODUCTION

The importance of the curricula that are a part of all educational systems is the center of attention of experts who are engaged in the development and improvement of education. In this regard, the creation of the teaching and lectures in the subject "Mother Tongue" is particularly significant, which is primarily determined by the specifics of the language itself.

Although the approaches in the creation of the curricula are specific for each separate country, there are some components that can be compared and can provide us useful knowledge in order to advance the language competences of preschoolers and early school-age children.

[1] Specialized paper

In European countries with a long teaching-educational tradition, one can perceive that language competences are at the top of all key competences in pre-school age and early school-age.

1. The treatment and the promotion of culture of speech in kindergartens in some European countries and in Macedonia

In regard to the curricula in the UK, as indicated in the official document, The national curriculum in England Framework document December 2014, Department for education ,the subject English language in the curriculum is divided by key stages, that is, by ages, which include goals or expected results of each age, taking into consideration the pre-school stage as well. In the key competences in preschool age, the tendency is to use the language as an object of play through which children will learn and at the same time it will be the subject of study as well. A compulsory part of this developmental period of children, if they are provided institutional care, is listening and understanding a text, a story, or any kind of complete linguistic unit, which has its own course and an idea. The Finnish model specifically insists on the individual approach in regard to language competences and their development within pre-school education. Cultural values have been added in the pre-school curriculum of linguistic competences, and the teaching component has been emphasized through a careful selection of literary works.

The pre-school system in Austria prefers a compulsory year before the commencement of the first grade if this is required in accordance with the developmental characteristics of the child. Regarding language competences in children, unlike the above pre-school systems, the Austrian framework is broader and leaves more space for the teaching staff to decide how to develop children's skills.

Within the official document of the Republic of Slovenia, in regard to the standards and goals in the language part, special attention has been paid to speaking skills. This important stage of children's development is emphasized, through which speech is used both for interaction with other adults and children, and it is used in expressing the experiences as well as in expressing the feelings, thoughts and understanding of the others. Games and imitations, dramatizations, role plays, descriptions, telling things they experience, or stories that are a part of a folklore, are all recommendable. Within their concept, there are special segments that can be used for predicting and recommending specific activities to stimulate language skills. In a Croatian document called *Odgojno-obrazovni rad u dječjim vrtićima*, which is available on the official web-site of the Ministry of Education of Croatia, there is a program with a wide range of guidelines that insist on the individual approach to children, an approach that allows for the development of familiarity and an opportunity to develop all skills: motor and social. The part of the concept that directs the development of language competences is not sufficiently emphasized. In Serbia, in the document "General Fundamentals of the Preschool System", 2006, the basic postulates that the operation of kindergartens and preschool care of children rest on are laid out. The publication largely contains information about the manner of functioning and the fields of interest for which games and activities need to be provided, however there are no specific language competences outlined in the manner one insist on in some Western European publications. Of course, there are also activities and games that provide language-speaking exercises, however no one insists on using them separately.

The Bulgarian preschool system also follows the Balkan tendencies on broadly defined goals in terms of the achievements and the developmental characteristics of children. Language

competences are mostly developed in the compulsory preparatory program that takes place before the first grade.

Preschool educational programs in European countries have chapters that refer to the approaches to children, in creating a learning environment, in teaching and learning. Language is transmitted as a medium of thought and expression. The opinion, socialization and interaction are carried out through the language, hence is its emphasized importance. In order to master a language, pupils receive guidelines regarding the activities that encourage emotions and interaction. Furthermore, emphasis is put on literature by creating a base that can be upgraded in the future by reading, listening and telling, as well as a discussion on what was heard and read. For each of the goals from different areas - mathematics, art, health, environment, but also including the language subject, a local curriculum is prepared which is tailored to the institution and the group it refers to. The separate goals are divided according to the students' age, i.e. up to 3 years of age and from 3 to 6 years of age.

The preschool concept in the Republic of Macedonia, in addition to the legal basis and the other professional documents, has also been arranged through - *Standards for Early Learning and Development in Children from 0-6 years of age*. The standards are divided and have a different field of interest in the development. Each standard develops subdomains.

We will specifically address the standard **Language, communication and literacy development.** According to this standard: **(Subdomain 1 Communication)** - the child engages in a conversation, tells a story, a series, a cartoon ... talks to his/her peers about some events, uses a different intonation in narration, the child recognizes words that are not in his language.

(Subdomain 2 Reading basics, standard 1) The child shows interest in printed materials - the child sits and examines a picture book or a book for a longer period of time, the child uses the book to get some information, it tells an event by photos, differentiates a title, illustrations and book's author.

(Standard 2 A child can recognize written symbols) - the child connects a voice with a specific letter (o, a), the child names letters in a written text, he/she recognizes his/her name written on paper, the child names 2-3 letters connecting them in a sequence.

(Subdomain 3 Basics of Writing) - the child draws shapes with multiple moves, he/she independently writes or draws various shapes with multiple moves. He/she uses letters and squiggles to write a message, asking adults to write something about an idea. In this period, the child also experiences a developmental logical-research interest that is reflected in the assembly of toys, the prediction and observation of the processes and the phenomena in the immediate surrounding.

2. The treatment and promotion of language competences in teaching during the early period in primary schools in some European countries and in Macedonia

The National Curriculum for Primary Education in the UK is organized on the basis of four key stages and twelve subjects, classified from a legal point of view, as "basic" and "other" subjects.

English is certainly a basic subject. Its study is divided by age and grades so that students can learn to speak, write and read in standard English language.

The objectives are divided into different areas created according to the specificity of the language and its phonological, morphological, syntactic and lexical characteristics. In fact, the objectives in English language are set out so that students should learn to speak clearly and be able to communicate and convey ideas, confidently, by using standard English language. The expression of ideas, opinions, questions and answers, vocabulary building aimed at efficient communication, clear thought and precision in the written expression are the main goals of all stages of development only with gradation. When reviewing the goals of this age, one can observe that they insist on the standard language, on the adoption of reading and writing, however in stages, on developing reading skills and reading comprehension, as well as discussions in this regard. The formation of a vocabulary is also an ambitious goal that is present. Many of the goals are directed towards developing spoken skills and some of them contain this in their title.

The numerical representation of English language lectures within the number of lectures per week/year is not provided in the publicly available documents.

The only obligation that schools have in regard to the created curricula, which are different in different schools and are based on the type of school, however within the national program, is to publish their curriculum on the school's website and also to deliver it to a specifically created page that is assigned to be a basis of such documents that are kept as a part of their legislation. The same legal obligation in the United Kingdom was introduced in 2012, according to the official fata of their Ministry of Education. This enables openness and public insight into the plan and curriculum of each school, that is, every teaching subject in that school. As we mentioned above, the key stages and the divided age are the basic divisions according to which the English language curriculum was made and that its goals as one of the basic subjects in each school are subject to daily practice of the course, however without a specific frame in terms of the number of lectures, but only in terms of the goals that need to be achieved.

The latter conclusion also applies to Finland, Norway and Denmark. They have open programs that are defined specifically for the goals that need to be fulfilled or achieved, but not in terms of the number of lectures that, in our country and in other Balkan countries, as we will see below, is defined through the national curriculum that applies for all primary schools.

Overview of the representation of lectures in mother tongue in: Slovenia, Croatia, Serbia, Bulgaria, Austria and Macedonia.

Slovenia

The number of lectures for the subject of Slovenian language in the first development period is as follows:

Table 1 Number of lectures in Slovenian language per week/per year

Number of lectures in Slovenian language	**First grade**	**Second grade**	**Third grade**
Per week	**6**	**7**	**7**
Per year	**210**	**245**	**245**

Table 2 Total number of lectures in the curriculum in the first developmental period

Total number of lectures in accordance with the curriculum in the first developmental period	**First grade**	**Second grade**	**Third grade**
	700	**700**	**700**

Percentage representation of the lectures in Slovenian language in relation to the total number of lectures per grade during the first developmental period at an annual basis:

Table 3 Percentage representation of the lectures in Slovenian language in accordance with the curriculum

Number of lectures	**First grade**	**Second grade**	**Third grade**
Percentage representation of the lectures in Slovenian language in relation to the total number of lectures per grade during the first developmental period at an annual basis	**210 / 700** **30 %**	**245/700** **35%**	**245/700** **35%**

Croatia

Table 1 Number of lectures in Croatian language per week/per year

Number of lectures in Croatian language	**First grade**	**Second grade**	**Third grade**
Per week	**5**	**5**	**5**
Per year	**175**	**175**	**175**

Table 2 Total number of lectures in the curriculum in the first developmental period

Total number of lectures in accordance with the curriculum in the first developmental period	**First grade**	**Second grade**	**Third grade**
	764	**764**	**764**

Percentage representation of the lectures in the subject Croatian language in relation to the total number of lectures per grade during the first developmental period at an annual basis:

Table 3 Percentage representation of the lectures in Croatian language in accordance with the curricula

Number of lectures	**First grade**	**Second grade**	**Third grade**
Percentage representation of the lectures in Croatian language in relation to the total Number of lectures in the first developmental period at an annual level:	**175 / 764** **22,9 %**	**175/764** **22,9 %**	**175/764** **22,9 %**

The table refers to the first three grades of primary education.

Serbia

Table 1 Number of lectures in Serbian language per week/per year

Number of lectures in Serbian language	**First grade**	**Second grade**	**Third grade**
Per week	**5**	**5**	**5**
Per year	**180**	**180**	**180**

Table 2 Total number of lectures in the curriculum in the first developmental period

Total number of lectures in accordance with the curriculum in the first developmental period	**First grade**	**Second grade**	**Third grade**
	764	**764**	**764**

Percentage representation of the lectures in the subject Serbian language in relation to the total number of lectures per grade in the first developmental period at an annual level:

Table 3 Percentage representation of the lectures in Serbian language in accordance with the curriculum

Number of lectures	**First grade**	**Second grade**	**Third grade**
Percentage representation of the lectures in Serbian language in relation to the total number of lectures in the first developmental period at an annual level:	**180 / 764** **23,5 %**	**180/764** **23,5 %**	**180/764** **23,5 %**

This overview of the subject Serbian language subject in Serbia and its representation shows the same treatment of the number of lectures in the first three years of regular primary education.

Bulgaria

Table 1 Number of lectures in Bulgarian language per week/per year

Number of lectures in Bulgarian language	**First grade**	**Second grade**	**Third grade**
Per week	**7**	**7**	**7**
Per year	**217**	**224**	**224**

Table 2 Total number of lectures in the curriculum in the first developmental period

Total number of lectures in accordance with the curriculum in the first developmental period	**First grade**	**Second grade**	**Third grade**
	806	**832**	**928**

Percentage representation of the lectures in the subject Bulgarian language in relation to the total number of lectures per grade in the first developmental period at an annual level:

Table 3 Percentage representation of the lectures in Bulgarian language in accordance with the curriculum

Number of lectures	**First grade**	**Second grade**	**Third grade**
Percentage representation of the lectures in Bulgarian language in relation to the number of lectures in the first developmental period at an annual level:	**217/806** **27%**	**224/832** **27%**	**224/928** **24,1%**

Austria

Table 1 Number of lectures in German language per week/per year

Number of lectures in German language	**First grade**	**Second grade**	**Third grade**
Per week	**7**	**7**	**7**
Per year	**214**	**214**	**214**

Table 2 Total number of lectures in the curriculum in the first developmental period

Total number of lectures in accordance with the curriculum in the first developmental period	**First grade**	**Second grade**	**Third grade**
	20-23 Per week	**20-23 Per week**	**20-25 Per week**

Percentage representation of the lectures in the subject German language in relation to the total number of lectures per grade in the first developmental period at an annual level:

Table 3 Percentage representation of the lectures in German language in accordance with the curriculum

Number of lectures	**First grade**	**Second grade**	**Third grade**
Percentage representation of the lectures in German language in relation to the number of lectures in the first developmental period at an annual level:	**214/704** **29%**	**214/704** **29%**	**214/704** **29%**

Macedonia

Table 1 Number of lectures in Macedonian language per week/per year

Number of lectures in Macedonian language	**First grade**	**Second grade**	**Third grade**
Per week	**6**	**6**	**6**
Per year	**216**	**216**	**216**

Table 2 Total number of lectures in the curriculum in the first developmental period

Total number of lectures in accordance with the curriculum in the first developmental period	**First grade**	**Second grade**	**Third grade**
	828	**828**	**1006**

Percentage representation of the lectures in the subject Macedonian language in relation to the total number of lectures per grade in the first developmental period at an annual level:

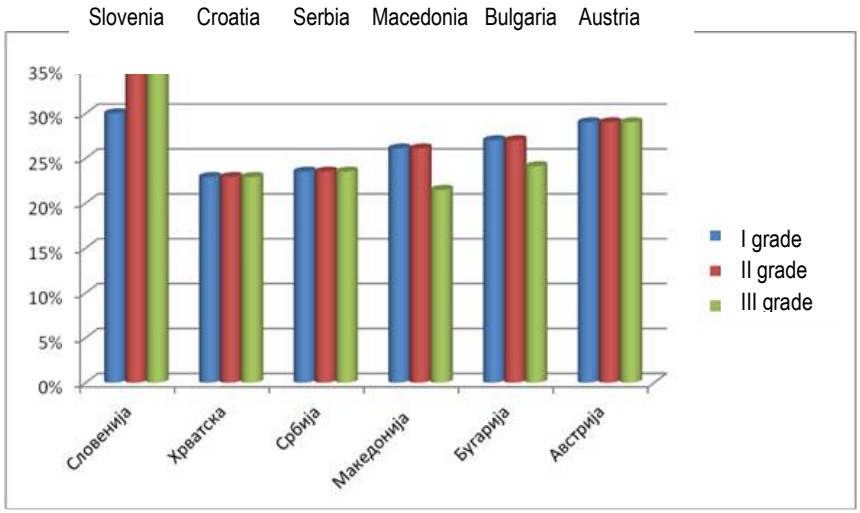
Table 3 Percentage representation of the lectures in Macedonian language in accordance with the curriculum

Number of lectures	**First grade**	**Second grade**	**Third grade**
Percentage representation of the lectures in Macedonian language in relation to the total number of lectures in the first developmental period at an annual level:	**216 / 828** **26,08%**	**216 / 828** **26,08%**	**216/1006** **21,47 %**

Conclusion

From the analysis and the comparison of the data we can notice that the differences in percentages range from 22.9% to 30% (as represented in the graph below). The indicators suggest that the German language in Austria and the Slovenian language in Slovenia, followed by the Bulgarian language in Bulgaria, are represented by the highest percentage of teaching hours (lectures) in the first development period. They are followed by Macedonia, while Croatia and Serbia have lower representation of these teaching lectures than the other countries that we treat in the analysis.

The number of classes in mother tongue (native language) varies from 5 to 7 per week. Still, of course, we must not forget the fact that the percentage of representation of the classes in mother tongue depends on the total number of lectures in the other subjects. It is also a factor that made a big change in the review we made. Another vital factor that was simultaneously related to the number of lectures is the coverage of the reading and writing field in the first grade. Namely, the countries where the full literacy of students is accomplished in the first grade, have a higher number of lectures in the subject mother tongue in the first grade, which is seven. The same curricula have areas that include reading and writing in both second and third grade, and the number of lectures does not reduce.



Having in mind the previously stated or early definition of the language competences and their stimulation in the preschool stage, which points out their importance, which is further reflected in the daily performance of these lectures, to the achievement of the goals that are a part of their national frameworks. It is also necessary to continuously monitor and analyze the realization and the success in the achievements of students, especially in the field of reading, in the early school period, as this directly affects the estimates of the required number of teaching hours (lectures) for the subject "Mother Tongue". Finally, we can conclude that the openness in regard to the number of lectures and the specificity in what we want to achieve in accordance with the specifics of the language we speak, can be a good way to achieve the goal - solid literacy, and thus students who are prepared to face any kind of scientific and artistic challenges in which language competencies are the key to further progress.

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ON THE INSEPARABLE CONNECTION BETWEEN TRANSLATION AND STYLE[1]

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Abstract[2]

This paper deals with the complex and multifaceted nature of the relationship between translation and style. Bearing in mind the fact that this topic has not been very much systematically researched so far, this paper aims at emphasising the mutual relationship between these two notions from different perspectives and through various theoretical insights. Despite being an important feature of the original, style also affects the translated work itself and can be perceived as a reflection of translator's language and stylistic preferences. These considerations encourage comparative research with regards to translation practice. Furthermore, they tackle the cognitive dimension of the relationship between translation and style, which accentuates the role of the reader (who might also be a translator) within the overall creative process.

Key words: style, translation, original, reader, stylistic effect

Introduction

Generally speaking, literary translation means transferring a work of literature into another language. However, despite this rather simplistic definition, this form of translation is rather specific, complex and very often thought of as the most difficult one. Apart from paying attention to meaning and sense, literary translators also focus on style (Kumar Das 2005: 27), as well as on the type of language used in the original, the connection between the readers and the context situation, the register and the stylistic effects which bring to the fore the manner in which meaning is expressed (Cary and Jumpelt 1963: 142-148); literary translation "is bound to reflect the translator's own creative interpretation of the source text (Basnett 2002: 83) and it is unique among other forms of translation because it lets one consistently share in the creative process through translating cultures, which brings to the fore the manner in which words mean something, rather than the meaning itself (Landers 2001: 4). Literary translation is a rather intricate procedure which, despite the perfect mastery of languages and cultures the translator works with, requires an artistic talent necessary for transposing the communicative and aesthetic function of literary texts. Hence, grasping the stylistic essence of the original and its consistent transference into the target language highlights the inseparable connection between translation and style, which is relevant for both theory and practice.

[1] Specialized paper

[2] This paper is written as part of the macro project *"Languages, literatures, cultures: educational policies in contemporary society"*. The project is being carried out by the Faculty of Philology "Blazhe Koneski" in Skopje, Macedonia.

Bearing in mind the fact that the connection between translation and style has not been very much systematically researched, the aim of this paper is to tackle this relationship from different points of view through various theoretical insights. The discussion on the considerations presented in the paper is aimed at offering new perspectives and encouraging comparative research in regards to translation and style, especially focusing on its cognitive dimension, which accentuates the role of the reader (who might also be a translator) within the overall creative process.

The notion of *style*

Within the European tradition, the origins of theoretical reflections on style date back to Aristotle and Plato's rhetoric and poetics as well as to the insights of Horace, Cicero and others on this topic (Minova-Gjurkova 2003: 24). According to Aristotle, "style was the basic idea behind the different features of a text" (ibid: 11), while Plato considered the style to be "a feature and a quality of a piece of work" (ibid.). The interest for the concept of style does not wane during the Medieval Period and the Renaissance, when it was studied as part of rhetoric, literature and grammar (ibid.). More serious and scientifically based researches on style date back to the early XX century, which was actually the birth of stylistics as a scientific discipline. First definitions on style appeared; according to Buffon "the style is the man himself", Bally relates style to 'a layer of affective elements', while Spitzer regarded it as an indicator of author's uniqueness and individuality (ibid.).

According to Crystal and Davy (1969), 'style may refer to some or all of the language habits of one person, but more often it refers to a selection of language habits, the occasional linguistic idiosyncrasies which characterise an individual's uniqueness (ibid: 9). In this context, style may refer to all language habits shared by a group of people over a given period of time. This means that to investigate style would mean to 'observe those language features which are restricted to certain kinds of social contexts as opposed to other alternatives and classifications of these features into categories based on their function in the social context' (ibid: 10).

Leech and Short (1981) define style as 'the way in which language is used in a given context, by a given person for a given purpose (ibid: 10). These insights about style can be related to Saussure's definitions of *langue* and *parole*, *langue* being the code or system of rules common to the speakers of a language and *parole* being the particular uses of this system, or selection from the system that speakers or writers make on a particular occasion, which is what style actually is (ibid.). Leech and Short explain that 'style has always been restricted to those choices which are choices of manner rather than matter, of expression rather than content (ibid: 15). This clearly differentiates form from content; one concept can be expressed in two different ways and 'the author necessarily makes choices of expression and it is in these choices, in his way of putting things that style resides'[3] (ibid: 19).

When it comes to literary style, these observations imply that the author consciously makes meaningful choices of certain language feature depending on the function or the meaning

[3] This observation on style can be related to Halliday's ideational function of language which represents 'the way in which language conveys and organises cognitive realities of experience (Leech and Short 1981:31). This function is very important because the stylistic significance is located in the ideational function of language. The linguistic pattern of choices creates a cognitive pattern which is the key to the vision of a piece of work (ibid: 32).

he/she wants to convey. Thus, the author creates an image of the reality he/she wants to depict for the reader through particular linguistic choices which generate a unique stylistic and literary effect (ibid: 32).

In brief, this indicates that Leech and Short perceive the style of a literary work as a relationship between linguistic form and function or aesthetic effect. According to them, all linguistic choices are meaningful and functional and they create an effect on the reader who thus gets an impression about the literary text. They tackle style in terms of linguistic features consistently appearing in a text, which relates them to style and artistic effect (Gjurchevska Atanasovska 2018).

How to 'measure' style

When it comes to measuring the style of a literary work, Leech and Short explain that 'style is regarded as a function of *frequency*. To find out what is distinctive about the style of a certain corpus or text we work out the frequencies of the features it contains and then measure these features against equivalent figures which are 'normal' for the language in question. The style is then to be measured in terms of deviations – either higher frequencies or lower frequencies – from the norm' (Leech and Short 1981: 43). However, such an analysis could be impractical, so in order to avoid complicated and accurate arithmetic calculations of style, it would be sufficient to provide a rough indication of frequencies of a certain linguistic feature and to support it with examples (ibid.)

These insights can be related to the concept of *prominence*, which can be helpful to understand the concept of 'measuring' style. Leech and Short define it as 'the general name for the phenomenon of linguistic highlighting, whereby some linguistic feature stands out in some way. The concept of prominence provides the basis for a reader's subjective recognition of a style. A feature stands out if it attracts the reader's attention (ibid: 48). This implies that prominence is related to frequency of some linguistic features against others in a text.

Crystal and Davy (1969) also suggest ways of determining style and according to them in order to determine the style it is necessary to 'identify the entire range of linguistic features which people intuitively feel to be stylistically significant. Features that are considered to be stylistically significant would be those which *a) occur more frequently within the variety in question* and *b) are shared less by other varieties*. They use the term *frequency* in order to determine the stylistic relevance of certain linguistic features[4] in which it appears (ibid: 12).

Translation and Style

It is clear that style as a crucial aspect of a literary work has a profound influence on the translation process. Although style as a concept is mentioned as early as in Cicero's and Horace's writings on translation, the connection between the two has seldom been thoroughly

[4] Linguistic features correlate to different kinds of situational functions (context). If a linguist has intuitively noted that a particular feature is stylistically significant, he/she tries to understand the basis of his intuitive response by examining the extra-linguistic context in order to establish any situational factor which might account for restriction on its use. Consequently, any feature whose occurrence is restricted to a particular extra-linguistic context is considered to be of stylistic importance. The role of a feature is perceived through different dimensions of situational constraints in which it appears (Crystal and Davy 1969:64). Crystal and Davy suggest that there are several different dimensions of situational constraint which indicate stylistically relevant features for a particular situation. For further information, see Crystal and Davy 1969: 66-67.

researched into. Many theoreticians in the field of translation studies tackle style superficially or totally neglect it, whereas only few of them carry out systematic studies of its relationship with translation[5]. This is surprising though, bearing in mind that 'style is central to the way we construct and interpret texts (Boase-Beier 2006: 1). It is logical to conclude that style as an essential aspect of a text has a bearing on the translation process.

In her book *'Stylistic Approaches to Translation'*, Boase-Beier defines style and its relationship with translation. From a stylistic point of view, translators deal with style in terms of 'paying attention to what is unique to the text and its choices, being aware of the patterns in the text and its essential nature and function. To pay attention to style in translation study means to consider how all these factors are reflected in the text and its translation (ibid: 2).

Kirsten Malmkjær (2004) also shows a strong interest in style. She considers it to be "an important aspect on which the translator should focus since the choices he/she makes are dependent upon the choices in the source text made by the author and it is only by comparing the original and the translation that it could be determined why translation means the way it does" (ibid.).

According to Pekkanen (2007), when it comes to literary translation, style can be perceived from different persepectives. Namely, it can refer to: 1) the typical features of the source-text; 2) the typical featres of the translated text or 3) the features characterising the translation process itself, defined either through various situational and methodological aspects typical of the translation process or through comparing the source text with the target text and thereby arriving at the translator's local and global strategies.

Speaking of the effects of style upon translation, Boase-Beier (2006:1) considers three aspects: 1) in the actual process of translation, the way the style of the source texts is viewed will affect the translator's reading of the text; 2) during the process of recreation of the original text, the target text will also be influenced by the sorts of choices the translator makes, and style is the outcome of choice and 3) the sense of what style is will affect not only what the translator does but how the critic of translation interprets what the translator has done.

Consequently, she analyses style in translation from at least four viewpoints (ibid: 5): 1) the style of the source text as an expression of its author's choices; 2) the style of the source text and its effects on the reader (and on the translator as a reader); 3) the style of the target text as an expression of choices made by its author (who is the translator) and 4) the style of the target text and its effects on the reader.

She actually emphasises points 2 and 3 i.e. the style of the source text as perceived by the translator and how it is conveyed or changed or to what extent it is or can be preserved in translation (ibid.). This indicates that when it comes to the relationship between translation and style, she accentuates the cognitive perspective of the text receiver who creates an image about the original through its style and as a translator conveys it in the target text. This standpoint suggests that the cognitive role of the reader is crucial for the understanding of the

[5] For more detailed information on research into the connection between translation and style see Ѓурчевска 2010, Ѓурчевска Атанасовска 2018 and Китановска-Кимовска 2013.

source text and it influences how he/she will experience the effect of the original and to what extent it will be kept it in the target text.

Discussion

Style can be understood as a rather general concept which can be situated in different contexts and perceived through various aspects of human life. Despite the numerous definitions, they all focus on style as a choice from various alternatives being offered; style is dependent on the context in which those alternatives appear and on the function or purpose it should fulfill, as well as on the affective response it should produce.

Style is a crucial feature of a literary text and it is perceived as a relationship between linguistic form and literary function or aesthetic effect. Linguistic choices are meaningful and stylistically significant and create an impression on the reader. Those linguistic choices which are intuitively recognised as highly frequent in a text and thus become noticeable for the reader are considered to be stylistically significant; they will shape the impression made upon the reader.

It is logical that style as an essential aspect of the original affects the translation process and the translated text. Style is an important component of the translation process since it reflects the original itself; it influences the way we understand certain text and our impression about it. In other words, it is through style that the meaning of the text is perceived. Style emphasises the aesthetic essence of a text, which means that translators deal with 'recreating' style and transferring it in the translation itself.

The analysis of the connection between style and translation offers interesting perspectives in regards to translation process. Apart from being regarded as an exclusive feature of the original, style can also be seen as an important aspect of the translation as well. When it comes to the style of a translated text, it can be examined not only as a choice dependent upon the author's preferences, but also as an alternative offered by the translator himself/herself, who has various options available. Despite the traditional focus on the typical stylistic features of the source text, we can explore the stylistic features of the target text and discuss the extent to which they correspond to the stylistic load of the original text. Additionally, these insights encourage comparative approaches which include evaluating and comparing the source and the target texts in order to explore methodological strategies available to translators. The findings might be used for practical and educational purposes. Even though the relationship between translation and style has seldom been researched into, in Macedonia there are some surveys which deal with this issue, predominantly MA and PhD theses[6].

The reflections on translation and style in this paper offer a distinctive stylistic approach to translation. This approach brings to the fore cognitive postulates which accentuate the reader (who might also be a translator) and engage him/her in the process of understanding the text and its style; he/she thus becomes part of the overall creative process. The importance of the cognitive role of the translator within the creative process of translating literary texts has been empirically proven by the research carried out within the PhD thesis *"Translating Expressive Lexis: Problems and Challenges – based on examples of literary translations form English*

[6] For more detailed information on the topic, see *„Преведување стил: врз примери од англиската книжевност на македонски јазик"*(Китановска-Кимовска, 2013), and *„Јазикот во англискиот оригинал и македонскиот превод на Даблинци од Џојс*"(Ѓурчевска, 2010).

into Macedonian" (Gjurchevska Atanasovska, 2018)[7]. The research shows the significance of the translator's role as a text-receiver, whose ability to grasp the stylistic dimension of the original and transfer it properly in the target texts affects the quality of the translation itself. The analysis compares Macedonian translation equivalents for expressive lexis from original texts in regards to the extent to which they successfully reproduce the stylistic effect, thus showing the importance of the text receiver's cognitive role during the translation process. The survey offers information related to the stylistic appropriateness/inappropriateness of translation equivalents within the translation method used for translating literary texts; the aim is to show and compare the extent to which the translators succeeded in offering successful translation equivalents for the expressive lexical units from the original texts providing the same or at least similar stylistic effect in Macedonian. The analysis, which qualitatively and quantitatively shows which translation is more successful in transferring the stylistic effect from the original, also indicates which of the translators approached the creative process more seriously and engaged more intensively in grasping the style of the original. The results prove the importance of the cognitive dimension of the text receiver and suggest that if it is neglected or underestimated in any way, the quality of the translation is impaired. Greater stylistic appropriateness of translation equivalents in relation to the original positively affects the translation quality, which means that it is proportional to the role of the text receiver (the translator) in the overall creative process. On the other hand, lower stylistic appropriateness of the translation equivalents has a negative impact on the translation quality, which implies that it is inversely proportional to the role of the text receiver.

Conclusion

The insights presented in this paper emphasise the complex and multifaceted nature of the relationship between translation and style. Despite the fact that their mutual relationship has not received proper scientific attention, it is so strong that it inevitably comes to the fore as an important aspect of various researches in this field. Although this connection might seem subtle and discreet, theoretical and empirical postulates suggest that style is an essential aspect of the translation process and affects it in so many different ways, which also has a bearing on the translator's work itself. This proves its practical dimension as well.

[7] For further information on the PhD thesis, see Ѓурчевска Атанасовска, К. (2018*) Преведување експресивна лексика: проблеми и предизвици – врз примери на книжевни преводи од англиски на македонски јазик*. Дата Понс, Скопје

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A PAINTER OF SOPHISTICATED LADIES AND EXUBERANT LANDSCAPES[1]

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Abstract

The paper is concentrated on the life and work of Thomas Gainsborough (1727-1788), the most significant English painter of the Rococo epoch. Analyzing Gainsborough's artwork, the author unambiguously proves that the artist has introduced numerous innovations into the English portrait and landscape painting.

Key words: Thomas Gainsborough, Rococo, portrait, landscape, Mrs. Graham.

Thomas Gainsborough was born in 1727 in Sudbury. His father was a small factory worker in the weaving industry who did not pay much attention to the boy which, always roaming the fields, took great pleasure in observing nature. Upon turning fourteen, he joined an art studio of a French engraver, Hubert Gravelot, in London. He returned five years later and used his skill to work independently. In the beginning, he only did landscapes of his hometown. Despite a degree of naïveté, the paintings were completed in excellent quality. There is sincere youthful infatuation with one's homeland and a lovely melancholy beaming from them. "The Harvest Wagon" (The National Gallery, London) is an admirable masterpiece. Not even after moving to Bath did his love of nature subside. He moved to live there between 1760 and 1774.

The works of Rubens' most gifted of pupils, Anthony van Dyck (1599-1641), provided Gainsborough with an artistic role model. He copied Dyck's style, however, managed to remain self-reliant and authentic. From the enchanting, slightly naïve, early paintings, Gainsborough developed his own mark all the way to the ones gleaming with the height of impressionistic method of painting.

Being in possession of an amiable exterior, he married well, which granted him access to the higher circles and in 1768 he became a member of the newly founded Royal Academy. Once this non-conformist genius of English painting first moved to London, he was outshined by a more fortunate rival, Joshua Reynolds (1723-1792), whose work contrasted his own greatly, being both a portraitist and a landscape artist[i]. More of a theorist than an artist, consumed with Venetian color harmonies, Reynolds went so far as to analyse the sleeve of Titian's "Ariosto" (The National Gallery, London) for years. Determined to unravel the secrets of Titian's way of painting from his later years, Reynolds scraped some parts of the painting cover[2].

Thomas Gainsborough was the exact opposite of Reynolds. Even though they were peers, portraitists and acquaintances, rather than actual friends, their aims and ambitions parted

[1] Specialized paper
[2] Kamenko M. Markovic, *About Painters And Other Stories*, Sven, Nis, 2009, p. 110.

ways completely. What was in the core of their differences? One might call Reynolds a pure talent and Gainsborough a genius! While Reynolds puts up enormous amounts of effort, Gainsborough arrives at his goals with astonishing ease.

Gainsborough's masterpiece of his early 'Suffolk' period is the composition "Mr. and Mrs. Andrews" (The National Gallery, London), the majestic poetic of which makes us think of the brilliant Jean-Antoine Watteau (1684-1721). "Captured with outstanding freshness, the young member of the gentry and his peevish wife are in contrast with a field which can rightly be called an exquisite example of a direct reaction to nature"[3]. Gainsborough never found it hard to pinpoint the 'similarity' – unlike his opponent, Reynolds. Gainsborough's sensitivity to drapery carries a touch of Watteau's sensibility and the boldness of his succeeding paintings such as "Mary, Countess of Howe" (Iveagh Bequest, Kenwood House) are an unexpected utter novelty to the English artwork.

Lady Howe, the wife of a famous sailor also portrayed by Gainsborough, is dressed for a stroll in the woods, wearing gloves and a wide-brimmed straw hat. Over her magnificently painted pink dress there is an almost translucent muslin apron, slightly wrinkled. A soft breeze appears to be curving the slender trees in a sophisticated landscape surrounding her. It is a canvas of indescribable splendour. The portrait of "Mrs. Siddons" (The National Gallery, London) is a masterpiece of portraiture, whereas the piece "The Painter`s Daughters Chasing a Butterfly" (The National Gallery, London) is a song celebrating carefree childhood.

Gainsborough's indebtedness to Van Dyck has been needlessly emphasized through frequent quotations of his dying words directed at Reynolds: "We are all going to Heaven, and Vandyke is of the company". A certain spiritual connection existed without a doubt between him and Anthony van Dyck, but it was one of a considerably lesser extent than what is commonly suspected. Gainsborough's tone was spontaneously cheerful with a heartfelt depth of feeling which Van Dyck's cold nature was lacking. In all truth though, "Mrs. Graham", formerly Mary Cathcart, the second daughter to Charles, 9th Lord Cathcart, posed for the natural size portrait to Thomas Gainsborough in 1775 right upon her return from a honeymoon trip across Europe. At the time when he was painting the portrait, Gainsborough had already been an experienced artist full of alacrity and eager to take his place in the capital with the position he was entitled to by his endowment. Mrs. Graham probably made the kind of model who offered him utter fulfillment and satisfaction, judging by his perpetual affectedness to female beauty. Her charming personality united all the elements that otherwise held sway over the painter's inspiration – youth, beauty, freshness, blonde hair and a pale complexion, a poise of dignity and fine manners. Their encounter yielded a portrait which, in the genre, has never been outdone. Therefore, "Mrs. Graham" fully possesses the comeliness which is the symbol of Van Dyck's "Mary Villiers", the duchess of Richmond or "Martha, the Countess of Monmouth", only she bears a sweet expression of subdued shyness which cannot be found on the faces of the other great ladies.

Needless to mince words when it comes to Gainsborough's "Blue Boy" (the painting is part of a private collection in the USA) which he used to successfully ridicule Reynolds' theories on account of the warm and cold tones according to which the color blue should be avoided in general and extremely so in portrait painting. "The Blue Boy" had been completed two years prior to the announcement of the 'law'. However, it was six years later that Gainsborough truly "thoughtfully violated all the regulations set forth by Reynolds" with his "Mrs. Siddons" as noted in Sir Walter Armstrong's opinion. In yet another one of his portraits well-known under the name of "Woman In Blue" (Hermitage, St. Petersburg) Gainsborough exposes the many flaws of Reynolds' theories. The matter is indeed out of the

[3] Michael Levey, *History of Painting: From Giotto To Cézanne*, Yugoslavia, Belgrade, 1975, p. 242.

ordinary. Reynolds's "Discourses" are worthy the attention of any one concerned with the study of painting, however far more so on account of their practical application rather than theoretical considerations. In practice, he completely abandons his theories to such a degree – and with such marvelous results – that the conflict gave way to a philosopher from the painter which he was.

Another difference between Thomas Gainsborough and Joshua Reynolds was in the fact that the former also painted landscapes alongside portraits. "I am a landscape artist," he sounded off angrily to Lord Lancedon, "yet, they ask of me to paint portraits". Ever since his childhood, he felt strongly tempted to relieve the love he had for the beauty of nature. While living in Bath particularly, he worked out the concept of weaving portraits into landscapes. He later on enjoyed painting half-invented landscapes comprised of branches and stones he would have arranged in his atelier. Eventually, he donned his landscapes with a magical mist. Almost simultaneously, his portraits got caught in the same kind of magic. The realistic depiction of the world was replaced with a soft enchanting interpretation in which trees are evenly dispersed and countrymen are given the loveliness of dancers. Those landscapes can easily be traced to Jean-Honoré Fragonard (1732-1806) – whose artwork Gainsborough probably remained unaware of. Gainsborough's painting contains elements which bring him into relation with Jean-Antoine Watteau, whose paintings he had had the opportunity to see, but also with Gianbattista Tiepolo (1696-1770), the greatest decorative painter of XVIII century, whose artwork he was familiar with.

Gainsborough's magnificent landscapes are often too silky in appearance. However, he makes everything seem lavish luxurious and elegant – even the cattle. Horace Walpole called Gainsborough's painting "The Watering Place" from 1777 (The National Gallery, London) "the most beautiful landscape ever painted in England". That breathtaking painting is the combination of the ideal and the natural at its peak. "The Morning Walk" (The National Gallery, London) falls under the last of Gainsborough's works of art and it portrays a young newlywed couple, Mrs. and Mr. William Hallett. They are taking a stroll along the woods which Gainsborough transforms into a bower of silk and feathers – like Mrs. Hallett's plume and ribbon hat. One senses the gracefulness of the couple's motion, pacing hand in hand, slowly, followed by an elegant silky haired dog. During the portraying, Gainsborough's oil painting technique got even more perfect. The work was done using wide brushes while the effect appears as if it had been completed with daggers. This technique which represents a part of durable freshness of his paintings was beautifully and truthfully described by Reynolds in one of his 'Discourses' following Gainsborough's death. Using his palette of green, light brown, blueish and grey embroidery tones, he discovered the specific nuances characterizing the region of his homeland and already here we are offered a glimpse into the very beginnings of the line which, through Constable's painting, made such a profound impact on the development of the early modernist landscape on the continent.

Truth be said, the environment he was living in (London) was incapable of realizing the magnitude of Gainsborough's art, especially his portraits which were painted in free light strokes, which makes some of them appear as if they were the creations of impressionism. (A century later in Amsterdam, the genius Rembrandt was also faced with the surroundings unable to catch up with his daring aspirations in painting). In London in Gainsborough's time the English still used Van Dyck's system to estimate paintings, and portraits in particular.

Thomas Gainsborough enjoyed respect and esteem among his colleagues, the members of the academy, however, his appraisal as an artist was unequal to Joshua Reynolds. During a toast to Gainsborough at one feast, Reynolds said: "Long live England's greatest landscape artist", and another landscape artist Richard Wilson (1714-1782) rejoined the toast: "Long live

Gainsborough, the greatest portraitist"[4]. "The greatest master of the English Rococo Thomas Gainsborough started his career as a landscape artist and finished it as the dearest portraitist of the English upper classes." Thomas Gainsborough died on 2nd August, 1788 in London.

CONCLUSION

Thomas Gainsborough was a more versatile painter than Reynolds. His early paintings, ('the Suffolk period') was characterized by an equal distribution of light, whereas the other, more mature period sees him using rather a concentration of light thereby approaching Rembrandt's conceptualization of painting. To Rembrandt, light was a drama that gave off a supernatural dimension to his inspired thoughts and feelings. To Gainsborough, it was a means of hearing the sound of color as clearly as possible and of grasping the clarity of sound. In those works, Gainsborough is able to extract a kind of melodiousness which he was then able to underline in his own language as a painter-musician.

In his essence, Gainsborough is a Rococo painter in tune with Jean-Antoine Watteau's poetry, but in his landscapes one is able to detect the setting of an 'intimate landscape'. His landscape differs from Watteau's, as it is not a mere decorative background but a unit with a life of its own. The dissimilarity is also visible in the manner of painting. Gainsborough's painting procedure is swift and liquid as his brush sails and flutters along the surface of the whole painting driven by passion. The scenery at the back of Gainsborough's portraits deserves special attention on account of the miraculous taste with which its natural characteristics remain unaltered and at the same time the balance of the central figure stays unchanged. Treatment of the background presents one of the most notorious challenges for portraitists. Painters are persistent in avoiding the problem by setting the models against a plain wall or drapery or arranging them to fit an architectural grid. The backgrounds on a number of Gainsborough's portraits are the fruit of his brilliant inspiration, the inspiration that only arose on exceptional occasions. Thomas Gainsborough has made an immense contribution to the pervading opinion that the XVIII century should be considered the greatest epoch of English painting.

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[4] H. W. Janson, *History of Art*, Yugoslavia, Belgrade, 1975, p. 452.

[i] With his own reputation, Joshua Reynolds elevated the title of painter to enviable heights, as it had until his time been regarded as an occupation for 'la bohème'. He was an acclaimed artist, designated as member of royalty, the first president of The Royal Academy founded in 1768 and contending with the Paris Academy; he authored the famous "Seven Discourses On Art" (issued in 1778). Prone to eclecticism, he traveled Italy, France and the Netherlands for his studies using and adapting whatever suited him from Bartholomeus van der Helst (1613-1670) and Rembrandt van Rijn (1606-1669) as well as Raffaello Santi (1483-1520) and Michelangelo Buonarotti (1475-1564). Many of Reynolds' famous paintings cracked because he was using polish as the binding medium or they darkened due to the overuse of bitumen. His clients watched their paintings age before their eyes with disquietude. He was aware of his defects. At first the inadequacies bothered him but he eventually took to cynicism claiming that the best paintings are the ones that can crack! As the president of the Royal Academy he strove to subject all matters regarding painting instruction to rigid rules and schemas and to therefore utilize his theories into replanting "the grand painting" in England, namely, one combining mythological and historical themes. For centuries to come, painters and critics would continue to submit to the principles enclosed by Reynolds in the famous stance in the eight experiment: "One must without exception take care to appropriate light mass on the painting using warm gentle colors, the yellows, the reds or the yellowy-whites; and in contrast, not to use blue grey or green almost at all for these masses. Should this procedure become reversed, no art whatsoever would manage to make the painting glimmer in harmony, not even if it were made by Rubens' or Titian's hand". Reynolds is the forefather of academic painting from the perspective of modern art, however, despite his many speeches, written works and discussions on the subject, his success was derived from the plethora of his portraits which show the craft learned from the old masters.

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EMOTIONAL AND COMPOSITIONAL ACHIEVEMENTS IN BEETHOVEN'S LATE PERIOD WORKS[1]

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Abstract

Beethoven is generally considered to be one of the most significant composers of all time. His compositions denote a crucial tur point in the history of music, and his influence can be discussed in numerous ways – musically, technically, theoretically and even philosophically. This paper discusses Beethoven's last creations and their contributions. Included is an overview of his personal life and an exploration of the historical, social, and political time in which he lived.

Keywords: Beethoven, classic music, symphony

INTRODUCTION

The Maestro: Ludwig van Beethoven

Ludwig van Beethoven was born in Bonn, Germany in 1770. He began his musical studies with his father Johann van Beethoven. Johann was a musician at the court of Bonn. Ludwig van Beethoven's extraordinary musical talent was evident from early childhood and his first concert performance was in March of 1778 in Cologne, Germany. The most significant teacher in Bonn was Christian Gottlob Neefe, famous for his Singspiele and songs. Neefe became a musical and life mentor to Beethoven – becoming an iconic figure to Beethoven's academic development. It was Neefe who was responsible for introducing Beethoven to the Johann Sebastian Bach's "Well-Tempered Clavier" and to Philip Emanuel Bach's "Essay on the True Art of Playing Keyboard Instruments". Beethoven held huge respect for Philip Emanuel Bach's writings – even to the point of obsession. At the age of twelve, Beethoven published his first work: 9 variations in C minor for piano. And the following year he composed his first three Piano Sonatas, Op. 2. In 1784, he became Neefe's assistant organist at the court of Maximilian Franz, Elector of Cologne.

In 1787, Ludwig van Beethoven went to Vienna, the center of couture and music at that time, specifically with the intention of meeting Wolfgang Amadeus Mozart. During his stay in Vienna he received a letter that his mother was dying so he returned to Bonn. Beethoven had a strong loving relationship with his mom, and she was the only one from his family to whom

[1] Specialized paper

he was close. She passed away on July 17, 1787 presenting Beethoven with one of his first traumas in his emotional development.

In 1792, Beethoven moved to Vienna and never returned to the town of his birth. In the beginning of his life in Vienna he was focused strongly on his studies and performing and less on composing. He studied with Hayden, Ignaz Schuppanzigh (violin), Antonio Salieri, and Johann Albrechtsberger. He became quite famous in the aristocratic circles due to his virtuosic performances and improvisations on the piano. Everyone a part of the musical life in Vienna admired Beethoven. Clementi described Beethoven's piano playing as: "His playing was but little cultivated, not seldom violent, like himself, but always full of spirit" (Kullak, 1973).

Unfortunately, around 1796, his hearing began to fade and by 1820 he was completely deaf. This was the most difficult challenge presented to Beethoven throughout his life. The agony and humiliation of being a composer of music and yet unable to hear the notes he wrote was almost more than he could bear. In 1802, he wrote a letter to his brothers known as the Heiligenstadt Testament about his suffering in life. This letter of agony has lived throughout history as one of the most significant pieces of literature depicting human suffering.

Ludwig van Beethoven died on March 26, 1827 in Vienna. 20,000 Viennese citizens flooded the streets to pay tribute to this great artist during his funeral. His death was a huge loss to the musical community and yet his legend lives on through the many works he accomplished during his lifetime.

The works of Ludwig van Beethoven includes 32 piano sonatas, numerous sets of piano variations, 5 piano concertos, 9 symphonies, 11 overtures, violin concerto, 16 string quartets, 9 piano trios, 10 violin sonatas, 5 cello sonatas, an oratorio, an opera, two Masses, arias, songs and many other smaller works (Grout, 1996).

His later works became a model for the composers of the Romantic Period. The progression of his musical style spiraled directly into the romanticism of the era following his death.

"Beethoven was the first among the great masters to divorce the creative from the performing artist, the first to whom composing was a bitterly relentless affair, perhaps the only language of his soul" (Lang, 1970).

Beethoven's Three Musical Periods

Ludwig van Beethoven composed his works during three distinct periods of his life between 1792 and1822 – providing the musical community with a basic journal to his writing styles throughout his life. The compositions composed in the first period (1792-1802) had the Classical influences of Franz Joseph Haydn and Wolfgang Amadeus Mozart, yet Beethoven was trying to find his own voice. In his middle period (1802-1814) the musical style became decidedly more emotional with more dramatic and romantic elements.

1815-1827 was the last musical period of Beethoven's life which many refer to as his Creative or Isolated Era, owing to the fact that he was deaf for the large portion of this period.

In this period he wrote the last five piano sonatas, the Ninth Symphony, the Missa Solemnis, the last six string quartets, and 17 bagatelles for the piano.

Piano Sonata No. 32 in C minor, Op. 111

- Maestoso – Allegro con brio e appassionato
- Arietta: Adagio molto semplice e cantabile

This sonata is the triumph of his Piano Sonatas, a work with such an intimate, and personal expression, representing the opposite forces of major and minor, allegro and adagio, appassionato and semplice. It was composed between 1821 and 1822 and dedicated to Archduke Rudolph. The first movement is with stormy character with classic Beethoven bifurcation between c minor and C Major. In this work great stress is placed on diminished-seventh chords in a turbulent, dissonant idiom. This movement is in the standard sonata-allegro form and has its origins from the French overture a standard genre of the baroque period. It is very interesting that the first theme of this movement he wrote in 1801 .

The second movement is a six variation set. The opening theme is simple and by the third variation becomes wild euphoria. In the fourth variation, the tremolos, together with the syncopated chords in the right hand create an ethereal atmosphere. There are so many emotions, so much joy, and so much sadness. Many have questioned why Beethoven chose to end the cycle
of Sonatas with a two movement work. What makes Op. 111 so special? Thomas Mann wrote: "But when it ends and while it ends, something comes, after so much rage, persistence, obstinacy, extravagance; something entirely unexpected and touching in its mildness and goodness. With the motif passed through many vicissitudes, which takes leave and so doing becomes itself entirely leave-taking, a parting wave and call, with this D G G occurs a slight change, it experiences a small melodic expansion. After an introductory C, it puts a C sharp before the D . . . and this added C Sharp is the most moving, consolatory, pathetically reconciling thing in the world. It is like having one's hair or cheek stroked, lovingly, understandingly, like a deep and silent farewell look. . . . " (Mann, 1992).

Beethoven was completely deaf when he wrote this sonata. He couldn't hear what he was writing. His creative powers continued to increase throughout his lifetime. Musicologist Pierro Weiss has written, "Beethoven's late style is perfectly congruous in its own terms; it is the distillation of a lifetime's experience in music."

If we analyze the late sonatas shows that in Beethoven's late works we have to deal with very small unite of structure, but no music has ever been built on bolder and straighter lines.

In this period his music is pure, passionate, and spiritual. In Op. 111 he brings out every nuance, every shade of expression. In turns of his piano writing, Op.111 is Beethoven's highest achievement and the culmination of all his piano works.

Symphony No.9

- Allegro ma non troppoun poco maestoso
-Scherzo: Molto vivace – Presto
- Adagio molto e cantabile
- Presto

The Symphony No 9 is in d minor and was completed in 1924. This symphony is Beethoven's final symphony and considered as one of the best known works among Western classical music.

He started to work with the Symphony No.9 in 1818. It took him 6 years to finish it and present in front of public. In 1792 he was inspired by the poem, "Ode to Joy" (1785) by Schiller and

after that he made plans in his mind to set this poem to music. Also, in the Symphony no.9 we can hear many tunes, which came from other Beethoven's music written before the symphony. For example, the melody from "The Choral Fantasy" (1808) was brought in the symphony in the vocal part with chorus closer to the end in order to form the climax.

Another example is the theme from scherzo in symphony came from Beethoven's fugue, which was written in 1815.

The symphony is scored for the full orchestra. Among woodwinds, there are piccolo; 2 flutes; 2 oboes; 2 Clarinets in A, B-flat, and C; 2 bassoons, and in the fourth movement contrabassoon. In the first and second movements there are 2 horns in D and B-flat; in the third and fourth movement there are 2 horns in B flat and E-flat. 2 trumpets in D and B flat; 3 trombones. Among percussion instruments, Beethoven used timpani, bass drum, triangle, and cymbals. All strings group was used (2 violins, violas, cellos, and double basses. Moreover, Beethoven used complete group of voices, such as soprano, alto, tenor, baritone, and Choir.

The symphony No. 9 has four movements. The opening of the first movement, Allegro ma non troppo, un poco maestoso grows out of a void. It is in sonata from, in very fiery mood. It starts in pianissimo, and then grows to a loud and imposing first theme. Beethoven used many modulations, such as use of the median to tonic relationships among the keys. We can notice that right before the recapitulation Beethoven used D Major, which makes big difference in comparison with the beginning. The coda is very grandiose, and Beethoven used chromatic fourth intervals during the coda.

The second movement is Scherzo: Molto vivace – Presto, in d minor. This movement is very energetic, uses propulsive rhythms projects humor and power. Very interesting fact about this movement that Beethoven changed standard classical form of Scherzi. Usually, it supposed to be written in triple rhythm. Even though Ludwig did write the scherzo in triple meter, he made it that way that when you listen to the movement, it gives the feeling that it is in quadruple time.

The third movement, Adagio molto e cantabile. is slow and lyrical. This movement built from the introduction theme follows by variations in B–flat Major. In the final variation, Beethoven wrote interruptions of the melodies by putting loud fanfares for the full orchestra. This movement explores more personal, even spiritual realms.

The fourth movement is Presto. This movement unites the whole symphony together. It opens with what Wagner called the "terror fanfare" dissonant and frantic passage that leads to a "recitative". This movement used chorus and voice solos, which was very unique for that time. The words for vocal parts were taken from the poem “Ode to Joy” by Schiller. The symphony No. 9 moved the classical symphonic style into Romantic era. This symphony is a great example of Beethoven’s large orchestra. His aim was to express all feelings that he had for the music of this symphony more accurately, by using much wider range of instruments. The symphony was written in Beethoven’s late period where his music was much more evolved, where he tried to combine some aspects of baroque ideas of Handel and Bach with classical music, particularly with the music of Mozart and Haydn (they were his idols). Beethoven paid a lot of attention to his melodies; they are very lyrical and beautiful with deep thoughts and meanings. According to the critics this is Beethoven’s masterpiece and no other piece of music has exerted such an impact on later composers.

Beethoven himself said, "Symphonies are the best representation of my true self. I always seem to hear within me the sounds of a great orchestra."

Summary

Martin Cooper described this stylistic evolution as a "gradual reorientation of a complete, mature personality" whose artistic quest centered on the search for a "unity lying behind the diversity of the phenomena of human existence”.

Beethoven’s last compositions are realizations of his life and state of mind in his last years and his deafness and isolation from the world played a big role in his style. In this period he turned to the variations form and his emotional and harmonic language became richer. Another features of Beethoven's late style are blurring dividing lines, wide-spaced harmonic arches, leisurely march of melodies, contrapuntal textures, and invention of new sonorities.

All of his works in the late period are truly epic. Beethoven essentially exhausted all the musical possibilities within the confines of the Classical Era and pushed the compositional world directly into the Romantic Era.

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ROLE OF THE RESEARCH PROJECT IN THE GEOGRAPHY SUBJECT[1]

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Abstract

Today's learning has the student's core and in this way the teacher leads the learning, offers the students the paths for independent research of information. The teacher instead of the ready-made solutions creates the students opportunities to find a variety of solutions to the same problem. Instead of the definite definitions, it leads the learner into independent judgments and justifications by imitating in this way the thinking of the scientist and the future scholars.

Through this work it will reflect the way how it is organised in theory and how to develop a research project in geography of upper and lower secondary education. The example is taken from the subject of geography of the third class with the actualization of the visits and the recognition of the natural and cultural values of the National Park of Prespa.

The main goal is to provide students with the skills and the expressions needed to be successful in a simple research-scientific work.

Knowing the physical-geographic, human phenomena and interaction of natural and human factors in the environment makes the students more active in environmental protection and educates them with a democratic spirit to solve the problems.

Key words: *The thinking of the scientist, the future researcher, research project, physical-geographic and human phenomenon, survey, interview, questionnaire, observation, excursion, Prespa National Park*

1.WHAT IS THE PROJECT RESEARCH?

The Searching Project is a cooperative structure, with extensive interblending and time-widening. It is implemented in subjects such as geography, citizenship, etc. The strategy of the "Research Project" goes through several stages and is intertwined with some techniques.

The publication of project achievements is made at the end of the school year. The purpose of a research project is to provide students with the skills and expressions needed to be successful in a simple research-scientific work.

1.a.Research Project

Theme: `` National Park Prespes``

Subject: Geography of the Republic of Albania and other Albanian territories.

Class: IX (9-year school) and III (high school).

[1] Specialized paper

Purpose: Expand, enforce, strengthen geographic competencies.

Learning Outcomes:

- Carry out simple field observations.
- Discovering what is essential to a phenomenon.
- Collect necessary information, systematization, analysis and evaluation.
- Awareness of environmental intervention and protection.
- Protecting your opinion and evaluating the opinions of others.

Educational purpose: Love for the country, cultured behaviour, strengthening of discipline etc.

Techniques to be used:

- The survey, interviews, questionnaire, survey, excursion.
- Research and discovery of natural and human relic objects as well as other sources of information of interest to study.
- Construction of documentary and procedural files, as well as simple posters.
- Systematization and exposure to a class or school site of the most valuable achievements of the project with the theme of "National Park of Prespa".

Project direction:

The subject teachers, a community school representative, a specialist in the area.

Possible Co-Operations:

-Manager of other subjects, specialist of different spheres.

1.b.Planned Stages

- Idea of the research project.
- Definition of themes.
- Division of pupils into groups according to the choices for problems to be addressed in accordance with the platform.
- Selection of the work group's responsibilities and the duties of each member according to their own inconsistencies. Meeting the groups, adopting work platforms, goals and objectives.
- Drafting of work files in the group, filling them with the necessary information according to the topic of each group, their factual support in relic objects according to the defined criteria.
- Evaluating the results achieved by each group and their classroom confrontation with the teacher.
- Protecting the achieved results and evaluating the opinions and facts brought by other groups.
- Publication of data, achievements, conclusions, attitudes of each group in a classroom corner.
- Advertising and protection of work done by pupils' groups in front of school project leaders.

- Exhibiting a class or school class of activities, achievements and most prominent values of the 'National Park of Prespa' project.

1.c. Research project development

Information Needed for Research Project Development

Nature has praised Albania for landscape beauty, biodiversity, rare geological formations, special forms of relief, cultural, archaeological traditions etc. The earth and marine ecosystems of Albania are part of the Mediterranean and Balkan chain of natural ecosystems.

The National Park of Prespa is the largest in Albania 27,750 ha and lies in southeast of our country. It is a continuation of the National Park of Galija in Macedonia and the Prespa National Park in Greece. Includes the Great Prespa Lakes, Small Prespa, Forests and Territories around them. It announced the National Park in 1999.This park has great natural and cultural values. We must respect and protect this park with scientific, ecological and cultural values as well as sacred objects for which the area is protected.

-The geological formations are made of limestone and terrigny, and consequently the karst processes of numerous surface formations such as creeks, dry valleys, skies etc. and underground ones have been developed such as the cave of Tren that is located on the edge of the Lake of Great Prespa.

-Number more than 1500 plant species with 19 endemic plant species registered for the three countries (Albania, Macedonia, Greece).

-Fauna numbers about 270 species of birds. Their species are globally endangered species such as the dwarf pelican (700 çifte, ie the largest colony in the world), the smallest carabundus that is least endangered in the Prespa region.

- The Prespa National Park includes Byzantine monuments. There are 6 natural monuments of great scientific and economic value.

- The Prespa Mountains have been nominated as the most important wetland in the framework of the Ramsar Convention for Wetlands.

- Existence in this area of unique monuments, cultural and archaeological monuments gives Prespa the appearance of a complex National Park with special interest in study, education, tourism, and sightseeing.

After classroom treatment with the pupils of this theoretical material, the pupils are assigned the tasks that they will prepare for the materialization of the material on the ground.

Geography Group: Geographic position, biodiversity features of the Prespa National Park and problems that arise.

Archaeology Group: Evidence of cultural values of Byzantine monuments, problems that arise and the need for intervention and protection.

History Group: History of ancient inhabitants of the area and their role in the economic development of the country.

Tourist Resources Group: Identification of the types of tourism offered by this park, the problems that arise and the need for intervention and protection.

By observing on the ground, the students are aware of the importance of this park, which demands the preservation of biological diversity and sustainable use of it. Students become aware of the interventions needed to revitalize this park. aesthetics, etc.

CONCLUSIONS

To achieve the learning outcomes and successful completion of the curriculum in Geography, it is important to practice the Research Project more often.

Through his pupils, school and community:

1. Develop practical skills.

2. Acquire attitudes and values for the environment.

3. Participate in environmental protection.

4. Encourage environmental education in the need for sustainable protection and use of the region.

5. Increase school-to-family and community collaboration.

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