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Realisation of Bracket Signals in British, American and Georgian Talk Shows

Abstract

This paper deals with special signals which show that parts of the message are not right on-line with the message of the moment. On the basis of talk shows, these signals are examined according to setting, communicants' roles and culture. After a thorough study of linguistic and empirical data, verbal, non-verbal and paraverbal bracket signals have been classified; as a result, verbal and non-verbal signals have been singled out as initiators of bracket constructions.

The study has revealed that bracket signals can be initiated by the speaker himself or by another person or they can be provoked by an external noise, fact or listener's reaction. Correspondingly, two groups of bracket signals can be distinguished: bracket signals initiated by the speaker and bracket signals initiated by external factor.

Bracket signals are also classified according to their function and the following groups have been singled out: 1) showing opinion, 2) apologizing; 3) showing gratitude; 4) specifying something; 5) repairing; 6) giving advice; 7) asking for silence; 8) expressing emotion.

Key words: bracket signal, talk show, side-sequences.

1.   Introduction

The talk show as a face-to-face discourse type is a relatively recent and an insufficiently explored area of pragma-linguistic studies. Although a number of scholars have lately devoted their attention to this particular type of media communication (Ilie, 1999; Mittel, 2003; Penz, 1999; Tolson, 2001), bracket signals have not been researched yet in talk shows of the three cultures (British, American and Georgian).

This work introduces the realisation of bracket signals cross culturally on the examples of British, American and Georgian talk shows. As is known, in all communication there must be signals to show that parts of the message, "side-sequences", are not right on-line with the message of the moment. Goffman calls

these **bracket signals.** The brackets are like instructions for putting the ongoing talk on hold so that you can return to it later (Hatch, 1992: 26).

The aim of this paper is to explore a) the realisation of bracket signals in English (British and American) and Georgian talk shows; b) types of verbal and nonverbal signals used; c) functions of bracket constructions; and d) shift of target audience during the bracket constructions.

2. Methodology

The approach taken here draws on research in discourse analysis (Brown & Yule, 1983), pragmatics (Brown & Levinson, 1987), sociolinguistics (Goffman, 1979) as well as media studies (Tolson, 1991; Livingstone & Lunt, 1994; Timberg, 2002).

In order to reveal overlaps and differences between the three cultures, the study presents comparative as well as contrastive methods of analysis of British, American and Georgian talk shows.

Data collection and analysis:

The empirical data embraces an equal number of British, American and Georgian talk shows viz.:
British Talk shows: *The Graham Norton show; The Alan Titchmarsh Show; Loose Women.*
American Talk Shows: *The Late Night with Conan O'Brian; The Ellen DeGeneres Show; The View.*
Georgian Talk Shows: *The Vano's Show; Nanuka's Show; Dghis Show.*

The selection of the empirical material was often dictated by practical reasons, in particular availability. The material I have examined is made up of transcripts of the above mentioned talk shows. Various websites have been used for collecting empirical data. While watching the programmes, transcripts have been made which were later used for analysis. It should be emphasised that together with transcripts I had to watch the talk shows several times as bracket signals include non-verbal ones which could not be included in total in the transcript. During the research the visual side has been highlighted as well to illustrate nonverbal bracket signals.

3. Results and Discussion

3.1 Bracket Open Signals

After a thorough study of the linguistic literature (Hatch, 1992) and empirical data, verbal, nonverbal and paraverbal bracket signals have been distinguished. Correspondingly, there has been singled out verbal and nonverbal signals that start the bracket constructions and/or close them. The study has shown that in the British talks shows the following types of bracket open signals are used:

Verbal signals (by the way, oh, well):

(1)   Graham: This is sure, don't worry. By the way, (*looks away from guests and gazes the audience*) Twihearts don't worry. We are talking about Twilight. We'll be talking about twilight, (*shifts eye contact and gazes at the guest again*) but first let's talk about your new movie "Snow-white and Huntsman" (*The Graham Norton Show*, May 12, 2012).

In the given excerpt (1) the host inserts a side-sequence and in addition changes the addressee. Verbal (special phrase) and nonverbal (gaze shift) signals are used as a bracket open signal. These signals mark not only the aside, but by changing eye contact and gazing at other people a listener receives a signal for who the bracket construction is for.

As for **nonverbal bracket open signals** they are:

1) *eye contact*. The empirical data has shown different eye contacts that mark asides.

a) *Gazing at another person or thing* – a host or a guest changes his or her target audience prior to the bracket construction, gazes at audience, a host or a guest. The study of empirical data has shown that such types of bracket open signals not only indicate a start of aside, but also change of an addressee as well.

The given example can serve as an illustration where the host of a British talk show talks with his guests. At some point, he inserts a side-sequence and changes an addressee as well. This is signaled nonverbally by gazing at another person.

b) *Lifting eyes* – this signal has been mainly used by hosts in the British talk shows analyzed, as they are the ones who are holding a paper and reading out something from it.

In this example, the host is reading something out from the paper, but at this point he inserts an aside and uses eye lifting as a signal. Later, after finishing the side-sequence, he again looks at the paper.

It should be noted that eye contact as a bracket open signal has been quite frequently used in British talk shows.

2) *Gestures* – as the result of the study a number of groups have been singled out:

a) *Hand movement* – pointing at something or someone. It should be noted that the hand is mainly pointed towards something or someone the bracket construction refers to.

There is a case when a host points his hand towards the audience. He is talking about something. However, the noise from the audience makes him insert an aside and he uses gesture as a signal, in particular he points his hand towards the audience.

b) *Covering one's mouth with a hand* –a speaker also lowers his voice while uttering bracket construction. Therefore, judging from these two factors we can conclude that the given aside is not for a wide audience. In addition, such kind of bracket signal was only used in British talk show (*The Graham Norton Show)*.

c) *Shifting body position* – before the start of the bracket construction, a speaker changes his body position, turns left, right, back or bends. In this case the target audience of the bracket construction also changes and a speaker addresses those people towards whom he turns or bends.

3) *Mimics* – prior to the bracket construction a speaker changes expression on his face. The study has shown that asides marked by mimics mainly expressed a speaker's personal opinion or some comment.

In the given example, the host is speaking about something then expresses his personal opinion and changes the expression on his face.

C) Paraverbal – raising or lowering one's voice – it should be noted that paraverbal signals, as bracket signals are used alongside other verbal and nonverbal signals. In addition, the analysis of the empirical data has shown that raising one's voice indicates that the bracket construction is for a wide audience, while lowering of the voice shows the contrary, that the size of the audience reduces.

(2)   Host: Our next guest can be described as someone like Onenigma, an enigma (*looks on one side and lowers her voice*) I can't say it properly (*turns again towards audience and camera*) dressing in women's clothes (*Loose Women*. 14 Nov., 2012).

In the example above, the host cannot pronounce a word correctly and makes a comment in relation to this. Furthermore, she lowers her voice trying to hide this comment from the audience.

As for American talk shows, the following groups of bracket open signals can be distinguished:

a) **Verbal signals**: so, by the way, oh, well.

(3) Ellen: So, let's talk about your dog because I know that your (*looks from a guest to audience*) well, I love animals, everyone knows about it (*gazes at the guest again*) your relations with your dog are normal (*The Ellen DeGeneres Show*, 23 May, 2013).

In the given example (3) a host uses both verbal and nonverbal signals to mark the start of aside.

b) **Non-verbal signals** – a number of types can be distinguished in the given category:

1) *Eye contact*- a) *gazing at another person/s*

A guest is speaking with the host and keeps eye contact with him. However, at some point he decides to insert aside. With the help of the bracket signal we can guess that he starts a bracket construction and in addition, his target audience changes, he addresses the audience and gazes them.

b) *Lifting eyes* – the analysis of the empirical data has revealed that this bracket signal is mainly used by hosts as they are holding something from which they read. However, in the American Conan show there was a case when a guest has used this signal.

2) *Gestures* - a number of types have been distinguished:

 a) *Hand movements* - Prior to the bracket construction, the guest raises her hand/s.

b) *Shifting body position* – a person shifts his/her body position before a bracket construction.

In the given example, the host bends towards two children. Prior to this she was addressing the audience and looking at them. However, at some point she inserts a bracket construction, makes a comment and this comment is addressed towards the children. Correspondingly, she bends towards them.

c) **Paraverbal** – raising or lowering one's voice.

In Georgian talk shows bracket open signals are as follows:

a) **Verbal signals** – უი (oops), აა (aha), აუ (ooh), სხვათაშორის (by the way)

(4) ვანო: მინდა გითხრათ, რომ (*turns left as one of the people standing next to him is forcefully taken away*), აი, კიდევ ერთი კაცი წაგვგლიჯეს ხალხნო. კიდევ ერთი კაცი, კიდევ ერთი თანაპარტიელი წაგვგლიჯეს და გადაიყვანეს ქართული ოცნების რიგებში (*He turns back and looks at a camera*) ქართული ოცნება უამრავ ფულს გვთავაზობს (*The Vano's Show* 22 Feb., 2013).[1]

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[1] Vano: I'd like to tell you, that (*turns left as one of the people standing next to him is forcefully taken away*), here folks, they have taken away one more person. They have taken away one more man, one more party member and transferred

In this excerpt (4) the host is speaking about one of the Georgian political parties, when suddenly someone rushes into the studio, chains and takes one of the guests away from the studio by force and the host inserts aside. It is marked verbally by the word – აქ (here) as well as nonverbally by shifting body position and eye contact.

In all three cultures verbal bracket open signals have been used alongside other nonverbal and paraverbal signals.

b) For the **non-verbal bracket open signals** are:

1) ***Eye contact*** – the analysis of the empirical data has revealed different types of eye contact used as a bracket open signal: a) *Gazing at another person or thing* – by changing eye contact the target audience also changes. The focus is on people or thing a person gazes at.

In the given example a guest is talking about a particular topic and suddenly he hears a bird singing noise coming from a particular part of a studio. He looks towards that direction and makes a comment about this noise.

b)*Lifting eyes* – unlike American talk shows, in Georgian talk shows this signal has been used merely by hosts.

Eye contact as a bracket open signal has been most frequently used with other bracket open signals or alone.

2) ***Gestures*** – several types have been distinguished in Georgian talk shows:

a) *Hand movement* – a hand is pointed towards something or someone that the bracket construction is about.

In the given example the host suddenly notices something back on the screen, points her finger to it and her bracket construction refers to the thing she has seen.

b) *Shifting body position*

3) ***Mimics*** – the study of the empirical data has shown that in Georgian talk shows asides marked by mimics have mainly expressed a speaker's personal opinion or some comment. In the example below, the host inserts an aside containing her personal information.

c)**Paraverbal** – raising or lowering one's voice.

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to Georgian Dream (*He turns back and looks at the camera*). Georgian Dream offers us a lot of money (*The Vano's Show* 22 Feb., 2013).

(5) ნანუკა: ხო, გეთანხმები მაგრამ კაცმაც ბევრი რამე უნდა გააკეთოს, (*lowers her voice*) ეს ჩვენი გადაცემაა და თქვი რომ კაცზეც ბევრია დამოკიდებული. (*raises her voice again*) აუცილებლად კაცზეა დამოკიდებული (*Nanuka's Show* 27 March, 2013)[2].

The voice lowers when the bracket construction is for those who are close to the speaker, whereas when a speaker addresses larger audience the voice rises.

3.2. *Bracket Signals Initiated by a Speaker and by an External Factor*

The study has revealed that bracket signals can be initiated by a speaker himself, by another person or it can be provoked by an external noise, fact or listener's reaction. Correspondingly, two groups of bracket signals can be distinguished: a) **bracket signals initiated by the speaker** – a speaker decides himself or herself without any external factor, to insert an aside in his speech or talk.

(6) Ellen: Now, of course, we wanted (*points to a photo which is behind on a screen*), here's a picture of you two, (*turns again towards audience*) we wanted to picture a baby, but you are not showing a picture of a baby (*The Ellen DeGeneres Show,* 6 June, 2013).

(7) ნანუკა: მე მინდა ყველაფერს ქრონოლოგიურად მივუყვე, ამ თემას კიდევ მივუბრუნდები, მაგრამ მინდა რადაც ქრონოლოგიურად წავიდე წინ. (*Nanuka's Show*, 10 April, 2013)[3].

In the above examples (6 and 7) communicants themselves see a need to insert something in their talk.

b) **Bracket signal initiated by external factors** – a speaker interrupts his or her speech due to something happening at that moment or as a reply to a listener's reaction makes a comment in relation to this and then returns to the main topic.

(8) Ellen: I am not addicted. I can play it and then put it down. I'm gonna show you, (*someone drops an ipad*) oh, great, (makes a step forward and takes the gadget away from him and gazes at him) all right, so you're trying to line up three rows (*Ellen DeGeneres Show*, 6 June, 2013).

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[2] Nanuka: Yes, I agree with you, but a man must do a lot as well (lowers her voice) it is our programme and say that a lot of things depend on a man, (raises her voice again) it definitely depends on a man. (*Nanuka's Show* 27 March, 2013)

[3] Nanuka: I want to follow everything in chronological order, I will return to this topic again, but I want to move forward in chronological order (*Nanuka's Show*, 10 April, 2013).

(9) ვანო: დენის ტარიფი შემცირდა სამი თეთრით (*laughter from audience. A host turns towards the direction from where laughter is heard*), დაგაცდით სიცილს, ქალბატონო, არ არის პრობლემა (*The host straightens again and gazes at the camera*) მხოლოდ გარკვეული კატეგორიისათვის (*The Vano's Show*, 18 January, 2013)[4].

In the above mentioned examples (8 and 9) an external factor, some noise, made a speaker insert an aside.

3.3. Functions of Bracket Constructions

This paper also explores bracket constructions according to their function. Correspondingly, as the result of the observation the following groups of bracket constructions have been singled out:

1) **Showing opinion** – the function of bracket construction is to express a communicant's opinion in relation to any particular topic. In the examples below from English and Georgian talk shows the bracket constructions express this function:

(10) Graham: You know, it's a dangerous place and you went *(gazes at the audience)*, I don't think British police would let you do this, (gazes at the guest again) but you went on this long ride at night with the real policemen (*Graham Norton Show,* 1 Dec., 2012).

(11) ნანუკა: მოკლედ დღევანდელი დღის ჩემი სტუმარი არის ქალი, რომელიც მარტო პირველი კი არ არის, ერთადერთია საქართველოს ისტორიაში რომელიც არა თუ სათქმელად არამედ ჩინით არის გენერალი, მას ფეხზე ადგომით მხედრულ სალამს აძლევენ ყველგან, (*changes mimics*) უფ, წარმოიდგინე, რა მაგარია ესე რომ გიკეთებენ. ხომ არ გვეცადა? გვეცადა? კარგია. თან ჩემს სტუმარს, მიუხედავად ჩინისა არც სამხედრო განათლება მიუღია და არც ნორმატივები ჩაუბარებია (*Nanuka's Show*, 27 March, 2013). [5]

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[4] Vano: The energy bill has been reduced by three Tetris (*laughter from audience. The host turns towards the direction from where laughter is heard*), no problem madam, I will let you finish your laughter, (*The host straightens again and gazes at the camera*) only for certain categories (*The Vano's Show*, 18 January, 2013).

[5] Nanuka: So, today my guest is a woman, who is not only the first, but the only one in the history of Georgia, who is a General, everywhere she is greeted with a military salute, (changes mimics), oh, I imagined how cool it might be. Should we try? Let's try. Good. In addition, my guest has neither received a military education nor passed examinations (*Nanuka's Show*, 27 March, 2013).

In the given examples (10-11) the hosts express their personal opinion towards what has been uttered by them. In addition, it has to be pointed out that the gaze shifts indicate not only bracket constructions but the change of the target audience.

2) **Apologizing** – during a speech a communicant interrupts his utterance in order to apologize.

(12) Graham: I understood men and women more. I realize that men really do things differently from women from the onset, from the word go, it's just like, (*turns to one of the guests who he punched accidentally*) I'm sorry (*turns again and looks towards audience, then turns to a guest again*) I am talking with my hands, I'm sorry (*turns again to audience*) aam, but yes definitely there is, you know different ways of thinking (*Graham Norton Show*, June 1, 2013).

In the given example (12) the need to apologize was provoked by the fact that the communicant accidentally punched a person sitting next to him.

(13) სტუმარი: არიან სტილისტები რომლებიც არიან გაპიარებულები, მაგრამ ეს არის მხოლოდ ცარიელი პიარი, (*looks round*) მაპატიეთ ეხლა ამას რომ ვამბობ (*looks again round*) არა მე ამას ყველაზე არ ვამბობ, მაგრამ ზოგიერთი არის ცარიელი პიარი (*Day Show*, 14 May, 2012)[6]

The study has shown that prior to the bracket construction expressing apology, a speaker gazes at a person or people to whom he or she apologizes.

3) **Showing gratitude** – in the bracket construction gratitude is shown towards different individuals (it can be a host, guest, guests, an audience member or the whole audience).

Below are examples for illustration.

(14) Guest: I was outside of the building and I was there with my manager and I, and I (*laughter, the guest turns his head*) Thank you guys. (*again turns towards audience*) and I assume I was standing outside of this building and George Lucas comes out (*Late Night with Conan O'Brien*, 1 May, 2007).

In the above example (14) a guest expresses gratitude towards audience for applauding him.

(15) სტუმარი: ძიძა არ მყავს შერჩეული მე დედაჩემი მეხმარება.

ნანუკა: ამიტომ ძიძა არ გჭირდება. (*Turns to the camera*) ვისარგებლებ შემთხვევით და დიდი მადლობა მინდა ვუთხრა ჩემი შვილის ძიძებს (*Nanuka's Show*, 2009)[7].

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[6] Guest: There are stylists who are promoted, but it is mere PR, (looks round) please excuse me for saying this (looks again round), no, it does not apply to everyone, but some of them are only PR (*Day Show*, 14 May, 2012).

[7] Guest: I have not got a nanny, my aunt helps me.

In the given example (15) they are talking about nannies and the host decides to interrupt her speech and insert an aside containing gratitude towards her son's nanny. The bracket refers to a person who is watching TV and therefore the host looks at the camera.

4) **Specifying something** – sometimes a speaker feels or sees a need to provide additional information, as in the examples below.

(16) Graham: Only clean it with a soft. Dry cloth, preferably cotton, (*lifts his eyes from a notebook*) this is really specific, isn't it? Yeah. (*Again lowers his eyes and looks in a paper*) Don't use any liquids (*The Graham Norton Show*, Dec., 10, 2012).

In the given example from a British talk show, the host interrupts his speech in order to provide additional information.

Guest: I actually ran across, (*raises his head and changes voice*) I didn't cross him (*lowers his eyes again and returns to his usual voice*) I ran into him once (*Late Night with Conan O'Brien,* May 1, 2007).

5) **Repairers** – sometimes we say something and later we realize that the information we have provided is incorrect. Therefore, we try to repair it in a bracket construction.

(17) Ellen: I thought I would give you a little tour, so come with me, (*turns back and then again towards the audience*) no you stay here, (*turns back again*) the camera will come with me and I'll show you what's happening backstage (*The Ellen DeGeneres Show*, 22 May, 2013).

(18) წამყვანი: რეკლამის შემდეგ მე მინდა ერთი არაჩვეულებრივი, აა ეხლავე რეკლამა არ არის საჭირო, სალომე ხომერიკი რომელიც ჩვენთან სტუდიაში იმყოფება, ძალიან ლამაზად გამოიყურება. ის მის მსოფლიოდან არის ჩამოსული (*Day Show*, 12 Sept., 2012)[8].

In the given example (18) from a Georgian talk show the host announces a commercial break but then inserts an aside (which is opened verbally by – aha) repairing what she has already said.

6) **Giving advice** – in the given type of bracket constructions a speaker gives advice to a listener. The advice can address a host, guest, TV or studio audience. Below are examples as an illustration.

Nanuka: Therefore, you don't need a nanny. (*Turns to the camera*) I would like to use this chance and thank my son's nannies (*Nanuka's Show*, 2009).

[8] Host: After the commercial break I want to introduce one wonderful, oh, now, a commercial is not necessary, Salome Khomeriki who is in our studio looks wonderful. She has just arrived from Miss Universe (*Day Show*, 12 Sept., 2012).

(19) Guest: I was not very good at coping. And I think that sort of hurt me on Loose Women because they saw me fall apart and probably drink Vodka for a couple of, nine months, (*changes eye contact and gazes audience*) I wouldn't recommend it (*gazes the host again*), but I didn't cope with it at all, everybody saw me falling apart (*The Alan Titchmarsh Show*. Sep., 20, 2008).

(20) Ellen: Would creating nothing on nothing day count as something? *(Looks on one side gazing audience and changes mimics)*Think about that, blow your mind. (*Looks at a camera again*) it will print the rules of doing nothing on the nothing day (*The Ellen DeGeneres Show*, 13 April, 2013).

In the above examples a listener gives advice to another person depending on his or her experience and knowledge.

7) **Asking for silence** – we might feel that what we have said can provoke noise or we see it. In this case, a speaker uses a bracket construction to calm listeners or warns them and gives them advice to keep quiet. In the examples below, bracket constructions give such advice:

(21) Guest: Well, one tiny, tiny thing comes to mind (*gazes at the host and points his hand to her*) don't get mad, (*lowers his hand and looks down*) ok, so I make dinner (*The Ellen DeGeneres Show*, 22 May, 2013).

In the above example, a guest of an American talk show feels that what he had said might have a strong reaction and therefore, inserts an aside giving advice to keep calm and quiet.

8) **Expressing emotion** – we encounter this type of bracket construction when there is a strange noise or something odd is happening at a studio.

(22) Alan: Tell us about this play. It was first on in the 70ies. Julia Walters was in your role. It's an adult comedy, it isn't for children. I mean language (*banging noise is heard, a host looks from guest to audience*). Oh, what was it? (*Looks again at a guest*) adult comedy (*The Alan Titchmarsh Show*, March 15, 2012).

In the given example (22) the bracket construction was provoked by a strange noise in a studio.

The study has revealed that bracket constructions with this function are always caused by non-participants, who make a speaker deviate from the main topic and make a comment.

4. Conclusions:

Thus, this substantial study of the subject allows us to make the following inferences:
Bracket signals are amply used in talk shows by hosts as well as guests, however the observation on the empirical data has shown that the hosts still dominate;

Bracket signals can be classified according to different characteristics. I have distinguished between bracket open and close signals which are further subdivide into verbal and nonverbal signals. Correspondingly, this study has revealed that there are specific groups of bracket signals and bracket constructions;

In all three cultures (British, American and Georgian) eye contact was mostly used as a bracket signal alongside other verbal, nonverbal and para-verbal signals.

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Nana Gilauri

Realisation of Impoliteness/Rudeness Strategies in Debates between the President and Opposition Members of the Georgian Parliament

Abstract:

Politics has become very popular recently and therefore more and more people are concerned with political issues in the modern world. Due to this fact, the issue of impoliteness and rudeness in politics has become increasingly popular as an object of linguistic investigation in recent years. This paper explores impoliteness/rudeness strategies (viewed as an intentional form of face-aggravation caused by verbal and nonverbal means and interactively construed in a particular context, Limberg, 2009) in a specific area of political discourse, namely in parliamentary discourse, analysing the Georgian parliamentary debates as data.

The analysis of the empirical data has proved that the Georgian parliamentary debates are composed of a wide range of impolite and rude vocabulary, often insults and intentional or explicit face-threatening acts (FTAs) which in their turn are realised through a number of means: in particular, offensive accusations, interruptions, mocking remarks, also publicly observable cues such as facial expressions, attention, eye-contact, body posture, gesture, prosodic means (specific intonation patterns, range of the participants' voices and so on).

Key words: parliamentary discourse, impoliteness, face-threatening acts

1. **Introduction.**

1.1 General Overview

As modern life gets more concerned with political issues, interest in political discourse escalates among many people including linguists. Special attention is paid to the language ploys of politicians, especially members of parliament who are responsible for passing different kinds of laws. The language they use during debates, while gaining an advantage over opposing politicians,

appears to be undoubtedly interesting for political discourse analysis. In addition to this, not only verbal but nonverbal language is increasingly used by politicians to show their superiority and power. This can be considered to be the major reason for linguists to make politics a target point for carrying out a number of researches.

1.2 Aim of the Study

The aim of this study is to carry out a linguistic analysis of the Georgian parliamentary discourse that can be considered as a process of joint, real-life interaction consisting of interventions made by several participants involved in a dialogic interaction and are assigned particular institutional roles. Therefore, the paper tries to show how Georgian members of parliament (MPs) employ specific forms of intentional impoliteness (Brown & Levinson, 1978, 1987) and rudeness strategies, how they attack face and how addressees respond to this offensive act in one of the subgenres of parliamentary discourse, namely, the parliamentary debates. The terms: impoliteness and rudeness are used synonymously, since both concepts refer to "prototypically non-cooperative or competitive behavior, the enactment of which destabilizes the personal relationships… creates and maintains an emotional atmosphere of mutual irreverence and antipathy and is (at least) partially determined by concepts of power, distance and emotional attitudes" (Kienpointner, 2008, pp: 245 - 263).

In this article I intend to analyse the Georgian parliamentary debates from the pragmatic perspective of linguistic politeness theory, viz. the usage of some acts which intrinsically threaten face; these face-threatening acts will be referred to henceforth as FTAs (Brown & Levinson, 1987). It should be noted that parliamentary debates are normally regarded as systematic, face-threatening speech events marked by un-parliamentary language and behaviour, as has been shown by Harris (2001) and Ilie (2001, 2003, 2005). These speech events cover a continuum ranging from mitigated acts, such as reproaches, accusations and criticisms, to very strong ones, such as insults.

2. Article structure

The paper is divided into the following sections:

1. Introduction

1.1 General Overview of the paper

3. Methodology

3.1 Methods of analysis

In this study the empirical data are analysed with respect to critical discourse analysis (Van Dijk, 1993), conversation analysis (Yule, 2011) and additionally, interpretative and intuitive approaches are taken. Critical discourse analysis is crucial for conducting the given study. CDA (Critical Discourse Analysis) is primarily interested and motivated by pressing social issues and therefore, theories, descriptions, methods and empirical work are chosen or elaborated as a function of their relevance for the realisation of such a sociopolitical goal. Since serious social problems are naturally complex, this usually also means a multidisciplinary approach and an account of intricate relationships between text, talk, social cognition, power, society and culture (Van Dijk, 1993 pp: 252 - 253). The given method is widely used in order to interpret and analyse the chosen debates appropriately.

3.2 Data collection

For conducting the study of the Georgian parliamentary debates in respect of using impolite/rude language, confrontation between the opposing members of the parliament and the former president Mikheil Saakashvili held in 2012 was used; more specifically, four-hour parliamentary debates held on February 28, 2012; (https://www.youtube.com/watch?v=rlRxkJtUbP4 or http://www.myvideo.ge/?video_id=1640168); (http://www.myvideo.ge/v/1639761)

3.3 Data analysis

Once the empirical data were chosen and collected, all the impolite and rude language markers were identified and recorded; namely, FTAs that threaten the positive image of the addressee, e.g. expressions of disapproval, criticism, accusations, insults (Brown & Levinson, 1978, 1987) then the collected material (speeches, question and responses, arguments and counter-arguments) was transcribed and translated due to the needs. On the next stage the data were analysed using the fore-mentioned methods.

4. **Results and Discussion**

In the Georgian parliamentary debates studied here, the opposition members of parliament express different opinions about the unemployment, education and business issues. Hence, the opposition members criticize the government's policy in the above-mentioned spheres and the majority of representatives respond to all the blame explaining the real truth and stance of their policy by giving vivid examples. The participants of the debates are the representatives of the opposition and leading party members, the president and ministers of Georgia being among them. It is necessary to take into consideration that the stance of each MP is not only individual. MPs represent the more or less official position of their parties and, above all, they speak on behalf of the citizens who have voted for them.

Thus, the debates studied here, are interesting from the pragma-linguistic perspective as the language used involves systematic face-threatening speech events, mainly accusations, reproaches, criticisms and insults.

The debates, initiated by one of the MPs from the opposition wing of the Georgian parliament Jondi Bagaturia, is addressed to the president, namely, the MP criticizes the president and the majority of representatives for having worsened the social conditions and having led the people to extreme poverty. The debates cannot be reproduced here in full but I hope that the extracts quoted below will suffice to convey the tone and tenor of the text. All the examples transcribed below in the Georgian language are also translated into English (see footnotes) to be fully understood and interpreted due to the research aims.

Let us consider the following extract in which the MP confronts the president and the government representatives:

(a)

პარლამენტის წევრი: (...) „ახალგაზრდებმა უნდა იცოდნენ, რომ მაღალი ფასები უმაღლეს სასწავლებლებში თქვენს (ხელით მიანიშნებს პრეზიდენტზე) პირად და კომერციულ ინტერესებს ემსახურება" (..) ბიზნესი მონოპოლიზებილია (...)

... ((შეძახილები დარბაზიდან მის შესაჩერებლად))¹

It is vivid that the MP directly accuses the president, without any redressive action and this is achieved by the use of possessive pronoun your + non verbal means (points at the president). The latter shows the speaker's negative evaluation and therefore, he threatens the hearer's positive face through accusations and criticism.

The accusation annoys the majority representative in the parliament hall and that is why they respond to it with paralinguistic means, i.e. jeering/shouting in order to stop the MP.

(b)

პარლამენტის წევრი: ნუ ყვირიხართ... მონოპოლიზებულია ბიზნესი! ბიზნესის ყველა სფერო მონოპოლიზებულია და ამ მონოპოლიას სათავეში უდგას თქვენს მიერ ხელდასმული კლანის მეთაური (...) იხურება წარმოებები და შესაბამისად ასობით ადამიანი კარგავს სამუშაო ადგილებს (..) ბანკები არის სახელმწიფო ჩინოვნიკების საკუთრებაში...((დარბაზიდან მკვეთრი რეაქციები და შეძახილები))²

Here the MP continues criticising the leading party members: "All spheres of business are monopolized"… and then again puts blame on the government officials: "Business and jobs are the

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¹ The youth must know that the high fees at the universities serve to your (points at the president) personal and commercial interests… Business is monopolized… (Jeering from the hall to stop him)

² Don't shout… All spheres of business are monopolized …Every monopoly is led by the so-called "clan leaders" appointed by you. The factories are being closed and accordingly, hundreds of people are losing their jobs… Business and jobs are the privilege of only, only the government high-ranking officials; banks are owned mainly by government placemen (…)

privilege of only, only the government high-ranking officials"… The accusation aimed at the government is strengthened through the use of highlighted repetition. This heated criticism is interesting as it manifests impolite language, such as, "clan leaders" and "government placemen" that is followed by loud shouting/jeering and expressions of disapproval from the hall.

(c)

პარლამენტის წევრი: **ნუ** *ყვირით...(..)* ↑**ნუ** *ყვირით (..)*

It is worth noting that while analysing a spoken text we should take prosodic means into account in particular, specific intonation patterns, and meaningful variations of pitch. In the above-given example the MP himself (not the Speaker) is trying to stop the audience which is achieved by rising intonation and high pitch level. It should also be noted that generally the parliament speaker calls for order but in the given situation the MP himself does this with the help of non-verbal means, namely hand movement.

(d)

პრეზიდენტი: დაასრულებინეთ (..) აცადეთ, გამოხატოს თავისი აზრები(..) ((ირონიულად იღიმება)) ეს არის დემოკრატია (...) [3]

The involvement of the president is important here once he uses his institutional power and asks the audience to give the opposition member time to finish his arguments. At the same time it is noticeable that the president tries to save his public self-image/ face that is achieved by reminding people of "the principles" of democracy. The last point to pay attention to in this example is one of the linguistic realisations of off-record strategy, namely irony. The latter is shown through a non-verbal action, viz. ironical smile.

(e)

პარლამენტის წევრი: (...) და ბოლოს (...) ((შეძახილები დარბაზიდან))... დღეს მე გამოვხატე ჩემი ხალხის აზრი(...) ჩემი დრო ამოიწურა და შესაბამისად გითმობთ მოედანს (..) გააგრძელეთ დემოკრატიობანას და დებატობანას თამაში (..) [4]

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[3] Let him finish… Let him express his opinions…((Smiles ironically)) This is a democracy…

((გადის დარბაზიდან))

The given extract clearly depicts one of the most particularly distinctive characteristics of parliamentary debates, namely, interventions or interruptions that can be considered as spontaneous verbal reactions of MPs who interrupt the current speaker. In this case the interruptions consist of exclamations of disapproval and due to this, the MP has to split the sentence into several parts and wait until the audience calms down. It should be noted that during his seven-minute speech the MP uses approximately eleven non-verbal implications addressing the president and the majority members of the parliament. These interruptions can obviously be considered as a threat to the speaker's positive face. Apart from the linguistic device of repetition, the demonstrated extract is important since the MP speaks on behalf of the people having voted for his party and this mood is obviously highlighted through the use of possessive pronoun my: "opinion of my people"… It should also be noted that in his final words: "Go on playing the game of democracy and debating", the MP gives a clear implication that he does not care about addressee's positive face, moreover, he employs ironic remarks accompanied by aggressive sarcasm.

(f)

პრეზიდენტი: მე მინდა ვუთხრა უმრავლესობის წარმომადგენლებს, რომ მეგობრებო, დემოკრატია არის ხელოვნება უსმინო აბსოლუტურ ტყუილებს (..) და ამ მასხარას, რომელიც ახლა აქ საუბრობდა თავისი ერთი სიტყვისაც კი არ ჯერა (...)⁵

In his address to the audience the president goes on record i.e. he baldly indicates that everything mentioned by the opposition member is a mere lie and nothing more. It should be noted as well that the president does threat the MP's positive face by accusing him of telling 'absolute lies' whilst the use of an intensifying adjective 'absolute' gives extra emphasis to the accusation. Here we can also identify one of the strongest FTAs, in particular, insult/abuse. The president goes on record and baldly threatens the hearer's positive face while calling the latter a clown. In this case the president

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[4] Today I have expressed the opinion of my people… It is time for me to finish and accordingly, I am ceding the ground to you…Go on playing the game of democracy and debating…

[5] I simply would like to tell the representatives of the majority party that democracy is also the art to listen to absolute lies…The clown who has been speaking here, of course does not believe in a word he says…

reveals out-of-control or violent emotions as he uses an extremely insulting strategy (direct insult) while attacking the member of the opposition party (Brown & Levinson 1987; pp: 65 - 69).

Thus, the above-shown heated exchange is a manifestation of a significant amount of FTAs, therefore, they undoubtedly serve as an example of an impolite, rude and aggressive discourse of both sides: the speaker and the hearer.

We can also analyse other MPs' debates proving that the given parliamentary debates are extremely dynamic and loaded with a sufficient amount of impolite and rude verbal as well as non-verbal strategies.

Let us consider the following extract from the debate of another opposition representative:

(g)

პარლამენტის წევრი: „(..) თქვენს წარმოსახვით საქართველოში ყველა ბედნიერი და კმაყოფილია, ყველა მადლიერია პრეზიდენტის და მთავრობის, მაგრამ თქვენ გავიწყდებათ, რომ არსებობენ რეალური ადამიანები რეალური პრობლემებით... მათ შიათ, სწყურიათ...“ [6]

It is worth noting that here the MP uses epithet "imaginary Georgia" to depict the stance of the country and criticizes the government for not creating jobs for ordinary people. His position is enhanced by the personal dimension through the use of the repetition of intensifying adjectives namely, "real people with real problems". The latter gives special emphasis to the MP's argument and therefore, does threaten the president's positive face through sharp criticism. He enhances the personal dimension through the use of the adverb ''personally'', which highlights the veracity of the facts, on the one hand, and relies on his personal experience on the other.

The study of the empirical data (The whole debate is not fully transcribed in the given article) reveals that the language used by the opposing parliament members in arguments/counter-

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[6] In your imaginary Georgia, everybody is happy and pleased… Everybody is grateful to the president and the government but you forget that there are real people with real problems.. They are hungry, they are thirsty…

arguments mainly consists of verbal as well as non-verbal means, more specifically, an impolite attitude is revealed through:

1. Adjectives with direct negative meaning, such as populist, irresponsible, corrupted, insulting, impolite, authoritative, anti-national, monopolist etc.
2. Nouns and phrases expressing negative attitude: liar, clown, clan leader, placeman etc.
3. Non-verbal signals, expressed with body language, namely, aggressive posture, shrugging, hand movements while addressing the hearer or interrupting the speaker, eye rolling and ironical smile.

5. Conclusions

Having studied some of the recorded data from the Georgian parliamentary debates it can be concluded that the study brings to the surface the ritualized dimension of such debates, where questions from opposition parliamentarians are usually meant to attack the government for what they have (or have not) achieved, while questions from parliamentarians supporting the government usually encourage ministers to create a positive impression of the governmental work and themselves. As has been suggested by Franklin & Norton (1993), it seems that oral questions are asked primarily where the MP considers some publicity is desirable and therefore, aims to embarrass the opponent and intentionally threaten the hearer's image/face.

The main point to be mentioned refers to the usage of high level of criticism and aggression, constant usage of prosodic and para-verbal features, acute expressions of disapproval, impoliteness and accusations. However, it should be considered that the usage of the last face-threatening act is particularly interesting since in the Georgian parliament accusations of lying are not sanctioned unless being extremely harmful.

Based on the given picture it can be said that the study could serve as a starting point for further studies of the Georgian parliamentary debates and thus, some more sufficient researches can be carried out to trace the latest developments in the field.

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Nato Akhalaia

Some Aspects of the Medio -Active Verbs in the Megrelian and Laz Languages [1]

Abstract

Since Dionysius THE Thrax singled out the category of the Medial Voice, its formulation has not undergoneanysignificant changes: when one (active) verb form expresses an action and another one (passive) denotes a feeling, thereis amedium form between them, which, according to its outward signs belongs to the first category whereas according to its meaningto the other ones:such forms are referred to as Medial Voice forms.

Medial voice forms are unmarked members of the opposition. They do notpossess adistinct shape, and resemble Active Voice in terms of its form on the one hand and Passive Voice in terms of its function, on the other. However, in this respect theydiffer bothfrom the first voice(according to the function) and from the second one (according to the form). In terms of similarities and differences Medial voice forms occupythe middle position between Active and Passive voices. That's why we refer to them as "Medial" forms.

This article briefly examines Medial verbs and particularly, the characteristic features of Medio-Actives in the Megrelian and Laz Languages based on relevant examples. It is noted that due to the verbs' formal and semanticdifference these types of verbs in the Megrelian and Laz Languages are known for their diversity and complexity.

This articlediscusses dynamic and static issues regarding the voice. More specifically, Medio active verbforms areexamined within the context of static verbs. In addition, this article also analyses the issues connected with the category of aspect and prefixes.

Keywords: Medio-Active, Megrelia, Laz

1. Introduction

The opinions regarding the Medial Voice in the Georgian language differ from those in traditional linguistics. (Holisky 1981;Melikishvili, 2001; Jorbenadze 1975). Moreover, the voice category in Megrelian and Laz

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Languages has not yet been explored. As a PhD candidate of the Kartvelian Linguistics, and a speaker of one of the Kartvelian Languages (Megrelian), I became interested in this issue during my Master studies and wrote my Master thesis on "The Medial Voice in the Megrelian and Georgian Languages". In order to study the Laz Language and at the same time collect the empirical data relevant for this article, as well as for my PhD I lived, for a certain period of time, in the villages of Georgia, in which Megrelian and Laz languages are used as a means of communication.

2. Article structure

The article focuses mainly on Medio-Active Verbs in the Megrelian and Laz languages, where they are characterised in terms of their distinctive formal and semantic features.

1. General overview of the Voice Category
   1.1 Basis of Voice distinction.
   1.2 The issue of Voice number in the Georgian Language.
   1.3 Classification of theMegrelian-Laz verbs according to the Voice.
2. Medio-Active Verbs
   2.1 Medio-Actives in Megrelian .
   2.2 Medio-Actives in Laz
3. The Issue of Dynamics and Statics in the Megrelian and Laz languages
4. Forms with different semantics
5. Verb -Forms with Prefixes
   5.1 Aspect Formation

3. Methodology

Duringthisresearch, morethan400 verb-formsintheMegrelianandLazLanguageswereanalysed.Theempiricaldatawerecollectedduringfieldexpeditions. In addition, Megrelian and Laz dictionaries and texts were also used. The data were analysed on the basis of

descriptive and comparative methodsandlater werecompared to the compatible verb-forms in Georgian. Based on this research, general similarities and differences typical of the Kartvelian languages are singled out and discussed.

4. Results

The Study of Media-Actives in theMegrelian and Laz Languages resulted in the following conclusions:

1. In Megrelian double-finite,Medio-Actives are singled out

2. Unlike the Georgian language, Medio-Actives in Megrelianpossess their distinct forms of formation.

3. The above-discussed verbs express thestative state inthe Megrelian and Laz languages.

4. In the Megrelian and Laz Languages such verb forms belong to different semantics, for instance, to those expressing sounds as well asto various natural phenomena.

5. In Megrelian, Medio-Actives are used with affirmative particles (ko-, k-, ku-), which (1) from the Perfective Aspect and (2) carry the function of a prefix. These particles differentiate between perfective and imperfective forms of the Aspect.

6. Medio-Active verbs occur together with the prefixes (go-, do-), which, unlike the Georgian language,

   do not denote a direction.

7. In most cases Laz verb-forms follow the pattern of the Georgian language verb formation.

5. Discussion

Among the various categories of verb, the voice occupies a central place. Discussions concerning this issue date back to the grammar by Dionysius theThrax (I BC). In fact, he introduced the notion of the voice and discerned its three types: Active, Passive, and Medial voices.

Among these types the oldest verb-forms in Indo-European languages are considered to be Active and Medial Voices (Medio-Passive). The Passive voice is thought tohave developed later (Jorbenadze, 1975, 13).

In the absolute majority of languages, Medial verbs are only functionally separated, as the category of Mediality represents one of the functions of the above mentioned forms of the voice and these types of verbs do not possess grammatical features (Giorgobiani, 1998, 13).

The voice is closely related to other verb categories, and clarification of their nature is possible only after taking into consideration formation and causation of the verb's voice forms.

The voice as a verb category in the Georgian language was formed in a relatively later period and the process of its formation is not yet complete.

The voiceof the verb was paid a special attention in the first grammar textbooks of the Georgian language in which the authors (Anton I, ZurabShanshovani, and Gaioz Rector) singleout all three types of voices.

Modern Georgian linguistic literature singles out three basic points concerning the number of voice:

1. There are three voices in the Georgian language: Active, Passive and Medial (Shanidze, 1953, 289).

2. The Georgian verb can form Active and Passive voice forms (Chikobava, 1968, 132).

3. The Medial voice is one of the parts of the voice category but at the same time it is a static verb-form. Passive and Active voice forms are opposed by the Medial voice, similar to staticforms opposed by the dynamic ones (Jorbenadze, 1975, 177).

Based on the collected empirical material, voices in the Megrelian and Laz languages are classified in terms of Active and Passive voices. As for the Medial voice forms, they do not reveal a developed voice category, as "these types of verbs became medial after the formation of the voice category" (Uturgaidze, 2002, 117).

Regarding the formation of the Medial voice verbs, we can single out two groups: the first one shares the method of formation of the Active voice whereas the second one - that of the Passive voice. Accordingly, these verbs are classified as Medio-Active and Medio-Passive voice categories (Shanidze, 1953, 314-316).

Medio-Activity in Megrelian is characterised by the lack of the case-changing object, one-person, or two-person nature and inversion in the third series. The subject case in Megrelian cannot be used as a classified notion, as in the Past the subject is in the Ergative case, notwithstanding the transitivity or intransitivity of the verb and the voice.

The Medio-Active subject of the Laz verb, like other transitive verb subjects, is presented in theErgative case in the first series and this condition is typical for non-passive voice verbs.

Examples:

Megr.   baɣanaibir-s

              Child.NOM.SG.   sing-PRS.S3

The child sings

comp.

      Laz.

bere-k ibir-s

              Child-ERG.SG.   sing-PRS.S3

The child sings

Other examples:

(1)Megr.   joɣorilalun-s

     Laz.   joɣori-k lalup-s

The dog barks.

(2)   Megr.   miinoc'ian-s

       Laz.   atmaja-kc'iap-s

Sparrow-hawk squeals

  (3) Megr.   čilisxap'uns

Laz.   oxorja-kxoronap-s

The wife dances.

(*Kiria… 2015, 595-596*)

As is well known, the root of one-person, Medio-Active Future and Passive voice present tenses coincides with similar roots in the Georgian Language. In Megrelian this coincidence is not revealed becausethe Medial voice verbs do not employ the appropriate Passive voice root. In most cases, they have their own forms of formation.

i-duɣeb-s [is mas]
SV-boil-S3.SG (ACT)
i-duɣeb-s [is]
PASS-boil-S3.SG(NV)

Formal and functional differences as well as compatible featuresbetween the Georgian and Megrelian languages can be schematised in the following way:

(he/she/it him/her/it) The Present Tense   i-punuan-s ⟶
i-duɣebsSV-boil-S3.SG.PRS(ACT)
SV-boil.ACT(he/she/it) The Future Tense   ⟶ ko=pun-s
MA-boil.NVAFF=boil-S3.SG.FUT(MA)

Georgian

(1) šimšilob-s   SV-hunger-S3.SG.FUT(MA)

hungerS3.SG. PRS(MA)

i-šimšileb-s   i-šimšileb-s

SV-hunger-S3.SG.PRS(ACT)   PRV-SV-hunger-S3.SG.FUT(ACT)

mo-i-šimšileb-s

CompareMegrelian:

škirenul-en-s   i-škirenul-u+an-s

hunger-S3.SG.PRS(MA)   SV-hunger-S3.SG.PRS(ACT)

ki=i-škirenul-en-s   ki=m-i-škirenul-u+an-s

AFF=SV-hunger-S3.SG.FUT (MA)   AFF=PRV-SV-hunger-S3.SG.FUT (ACT)

Georgian

(1) avadm'opobs i-avadm'opeb-s

   illnes- S3.SG. PRS(MA)SV-illnes -S3.SG.PRS(ACT)

   i-avadm'opeb-s da-i-avadm'opeb-s

   SV-illnes- S3.SG.FUT(MA)   PRV-SV-illnes-S3.SG.FUT(ACT)

Compare Megrelian:

i-lax-an-si-lax-u+an-s

illness - S3.SG.PRS(MA)SV-illness -S3.SG.PRS(ACT)

ki=lax-an-s   ki=di-lax-u+an-s

AFF=SV-illness - S3.SG.FUT(MA)AFF=PRV-SV- illness -S3.SG.FUT(ACT)

The analysis of the paradigms shows that the forms of Medial and Active voices both in Present and Future tenses reveal differences regarding thematic markers. Specifically, thematic markers –end/-and are used with Medio-Active forms whereas thematic markers –u+an are used with Active forms.

Megrelianand Laz Medial verbs are distinguished by their diversity and complexity which is certainly caused by the variety of formal and semantic nature of these types of verbs.

As for their meaning, Medial verbs are generally considered to be the verbs expressing a state (B. Jorbenadze, G. Machavariani, A. Chikobava, M. Chukhua, M. Sukhishvili...). However, some scholars refer to them as dynamic verbs (V. Topuria, L. Nozadze...).

I propose that in the Georgian, Megrelian and Laz languages the Medial voice verbs express state. Specifically, Medio-Actives express active state whereas Medio-Passives are characterisedby the passive, stative state. Medio-Actives in the Megrelian language are close to the dynamic verbs regarding the semantics of the state (according to their aspect and verb forms …), while Medio-Passive are closer tostative verbs.

Examples:

Megr.   ibarbanču. DN-ST   VS   rču. ST
Laz.   čxat'ups. DN-ST   gentineien. ST

It is sparklesIt is covered.

Megr.   ont'u(n).DN-ST   VSort'yun.ST
Laz.   Nogzun.DN-ST   ot'k'un.ST

It is light   The belt is round the waist

Megr.   k'ark'acans. DN-ST   VS   gezu.ST
Laz.   Kirkinups. DN-ST   gezin. ST

It is laughs   It lies

In the Megrelian and Laz languages there are various Medial forms with different meanings. In Megrelian and Laz Medial verbs of this type belong to one and the same class.

a) Verbs denoting sounds made by birds and animals:

Megrelian:*laluns"barks", rčxvians "shouts", elenans"howls"...*

 Laz*:bɣorins "howls",lalups "barks", mɣorups "meows" …*

b) Verbs denoting noise:

Megrelian:*xupinuns "whips", zuminuns "bellows", ibur'inu "mumbles", burxinuns "roars"...*
Laz:*buyaps"mumbles",buxuns "roars", dgapunaps "splashes", čxialaps "gushes"...*

c) verbs denoting the process of speaking:

Megrelian: *bardRalans "blabs", ekordgabalans"tattles", č'varč'valans "grumbles", ɣenčans"talks rubbish", bdɣvinavs "roars",buinuns "stutters",bluyunebs "stammers",belenans "howls"...*

Laz:*mɣorinaps "roars",nenasnadven "stutters", ibarbals "stammers", bɣaps "bumbles", buzɣunaps "grumbles", putulaps "mumbles", bɣorins "howls", kusinaps "moans"...*

d) verbs denoting natural phenomena:

Megrelian*:č'vins"rains", tuns "snows", valuns "lights", t'yvacuns "thunders"...*
Laz:*mč'ims"rains", mtups"snows", valups "lights", xoncun"thunders"...*

f)   Roots borrowed from the Georgian language:

Megrelian: *cxovrobs/cxovrens"lives", čkarobs/čkarens "speeds", c'uxens/c'uxens "troubles", k'amatobs/kamatens "argues"...*

Laz: *petkavs/patkalaps "beats", puspusebs/puspusaps "fusses", yviris/yuraps "shouts", livlivebs/livlivaps "shakes"*

Such expressive verbs in Georgian denoting noise, light and movement fall into one group (Holisky, 1982). Holisky also explored verbs which express natural phenomena   (Holisky, 1982,101, 156).

6. Conclusion

In Megrelian the Medial voice of the Medio-Active verbs in Future and Past tenses add affirmative particles ((ko-, k-, ku-) which are used as prefixes and express the perfective aspect. In the Georgian language, verbs of this type don't reveal the category of Aspect (puns-kopuns-kopu/pu - "boils-will boil-boiled".)

In the Megrelian language Medio-Active verbs add prefixes (go-, do-), which, unlike the Georgian language, don't imply the direction (valunsu-govalunsu- " lights-will light".

In the case of lacking preverb forms, the Present and Future tenses either coincide with each other or a new root is employed to distinguish them. However, based on the material, in the majority of casesthese roots coincide.

Medio-Active verbs in Megrelian are analysed within the context of Perfective and Imperfective aspects in the Future and Past tenses. In the Georgian Language these types of verbs don't reveal Aspectivedifferences (*laluns-kolaluns//laluns - lalu//kolalu).*

To sum up, it can be concluded that Medio-Active verb-forms in the Lazlanguage follow the overallstyle of formation of verbs in the Georgian language. However, the Verb in Laz needs further exploration.On the other hand, Medio-Actives in the Megrelian Language reveal their own rules of formation.

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Abbreviations

NOM	nominative case	AFF	affirmative
ERG	ergative case	FUT	future
PRS	present tense	MA	Medio-Active
SG	singular	DN-ST	dynamic-static
S	subject	ST	static
ACT	active PRV preverb		
NV	neutral Version	SV	Subjective Version

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Rusudan Japaridze

Synesthetic Metaphors in William Butler Yeats' Poetry

Abstract

This paper discusses the phenomenon of synesthetic metaphors in William Butler Yeats' poetic works. The revealed synesthetic metaphors have been analysed according to the Conceptual Metaphor Theory (CMT) which forms the theoretical basis of the research. In 15 randomly selected poems, 15 samples of synesthetic metaphor have been encountered. After analysing and calculating the percentage of the evidenced examples combining different perceptual categories, **visual + tactile** type has turned out to be the most frequently used combination of modalities. As the results have shown all the categories of perception are included in the discussed examples except the olfactory one.

Keywords: Synesthesia, metaphor, perceptual category.

1. The aim of this study:

In thispaper I examine the phenomenon of synesthetic metaphors in William Butler Yeats' poetry. Conceptual Metaphor Theory (CMT) forms the theoretical basis of the study. The empirical data embraces the samples from 15 of Yeats' poetic works.

The aim of the investigation is to:

1. Discuss the essence of a synesthetic metaphor;

2. Reveal synesthetic metaphors in Yeats' poetic works;

3. Analyse them from the standpoint of Conceptual Metaphor Theory;

4. Calculate the percentage of the evidenced combinations of perceptual categories in order to reveal the most frequently used modalities.

2. Introduction

2.1.   The definition of Synesthesia

As is known, human perception is based on five accepted senses: hearing, touching, seeing, smelling and tasting. However, the given senses are not employed by humans separately, but blendingly, synesthetically. The blending is possible by means of metaphor, hence, as Heyrman puts it:*"Metaphor is a universal translator of sensory concepts"(Heyrman 2005). For instance, in English the following collocations are frequently used: sweet personality, bright idea, bright future, cool and warm colours, sweet music, frozen silence, bitter cold, prickly laugh*. The above mentioned examples are samples of synesthetic metaphors. According to Leech (1969), synesthetic metaphor is one of the most frequent types of metaphor and thus it is pervasive in language across different cultures.

According to the widely accepted definition **Synesthesia** (from the ancient Greek σύν [syn], 'together', and αἴσθησις [aisthēsis], 'sensation') is a neurological phenomenon when the stimulation of one sensory modality causes a perception in one or more different sensory modalities (Cytowic, 1995). Synesthetic metaphor is a kind of metaphor that exploits a similarity between experiences in different sense modalities. Synesthetic metaphors frequently appear in people's everyday language, but they prevail in literary works. Since our awareness of synesthesia is relatively new, synesthetic metaphors are respectively not studied thoroughly. Thus, every attempt to approach this problem scientifically can be a step forward to explore it profoundly. In this paper this phenomenon is examined using the material from William Butler Yeats' poetry.

3. Methodology

3.1. *Data collection and analysis*

There are many types of metaphors and they can be classified according to various criteria but my research is based on the Conceptual Metaphor Theory. The Conceptual Metaphor Theory, sometimes called Cognitive Metaphor Theory, was developed by Lakoff and Johnson in 1980 with the publication of 'Metaphors We Live By'. According to the Conceptual Metaphor Theory, the nature of metaphor is conceptual, not linguistic (Lakoff and Johnson, 1980). As a way of cognition, metaphors play an important role in how individuals perceive the world. The fundamental tenet of Conceptual Metaphor Theory is that metaphor is defined as understanding one conceptual domain in terms of

another conceptual domain. These two conceptual domains are the 'source' domain and the 'target' domain. Conceptual metaphors typically employ a more abstract concept as target and a more specific or physical concept as their source. Respectively, the revealed synesthetic metaphors have been analysed in terms of the source and target domains. During the research both the qualitative and quantitative approaches have been used for analysing the data.

In Yeats' randomly selected poems metaphors have been revealed and classified according to involvement of the perceptual categories. This study has revealed two kinds of synesthetic metaphors: synesthetic metaphors based on the synthesis of either two or three types of perception. After employing the quantitative method from the evidenced samples the most frequently used perceptual categories have been singled out.

Yeats (1865-1939) is considered one of the foremost figures of the 20th century literature. Being a Symbolist poet, he uses allusive imagery and symbolic structures. Beyond his plain words deeper thoughts are hidden. His poetry has turned out to be rather interesting in terms of synesthetic metaphors and provided valuable data for analysing synesthetic metaphors. As a result of the empirical observation of the material, which includes 15 examples of synesthetic metaphors from 15 of Yeats' poems, the following categorical pairs were revealed in which the most frequently evidenced combination is connected with tactile and visual perceptions.The Table below shows the frequency of different perceptual categories in the evidenced examples:

4. **Results**

Perceptual Categories	Quantity	Percentage
1.visual + tactile	3	20%
2. temporal + visual	2	13.3%
3. abstract + tactile	2	13.3%
4. abstract + spatial	2	13.3%
5. auditory + spatial	2	13.3%
6. spatial + tactile	1	6.7%
7. gustatory + visual + tactile	1	6.7%
8. auditory + visual + tactile	1	6.7%
7. abstract + visual + tactile	1	6.7%

5. Discussion and analysis:

The following models of synesthetic metaphors have been singled out:

I.LOOKING IS TOUCHING:

Visual + tactile:

According to the poet, looking can be soft:

"When you are old and grey and full of sleep,

And nodding by the fire, take down this book,

And slowly read, and dream of the **soft look.**

Your eyes had once."

("When You Are Old")

To the poet's perception afternoon has the colour of purple and midnight is a glimmer.

II. PERIOD OF A DAY IS A COLOUR:

Temporal + visual (2):

"There **midnight**'s all a **glimmer,** and **noon a purple glow**

And evening full of the linnet's wings."

("The Lake Isle of Innisfree")

In the following passage fullness is presented by the poet as a form of liquid, which flows into the mind.

III. FULLNESS IS A LIQUID:

Visual + tactile:

"Such **fullness** in that quarter **overflows**

And falls into the basin of the mind

That man is stricken deaf and dumb and blind."

("A Dialogue of Self and Soul")

IV. SWEETNESS IS A LIQUID:

Yeats represents the taste of sweetness as a liquid, which flows into the breast:

Gustatory + visual + tactile:

"When such as I cast out remorse

So great a **sweetness flows into the breast**

We must laugh and we must sing."

("A Dialogue of Self and Soul")

In the author's imagination, dreams are things that can be touched, in the present case they can be trodden on softly:

V.DREAM IS A TOUCHABLE THING:

Abstract + tactile:

"I would spread the cloths under your feet:

But I, being poor, have only my dreams;

I have spread my dreams under your feet;

Tread softly because you **tread on my dreams**."

(**"**He Wishes For the Cloths of Heaven")

In the discovered and studied poetic samples from Yeats' poetry we met a rather unusual perception of music-the poet presents it as a sharp thing which can even wound a person:

VI. MUSIC IS A TOUCHABLE THING:

Auditory + visual + tactile:

"No matter what disaster occurred

She stood in desperate **music wound,**

Wound, wound, and she made in her triumph."

 ("A Crazed Girl")

As the poet perceives, darkness is a touchable thing, which means that it is represented in combination with visual and tactile perceptual categories. The poetic expression of the concept of sleep is also noteworthy: Yeats represents it with a tactile perceptual category and describes it as a stonelike thing:

VII.DARKNESS IS A TOUCHABLE THING:

a) visual + tactile:

VIII.SLEEP IS A TOUCHABLE THING:

b) abstract + tactile:

 "The darkness drops again; but now I know

That twenty centuries of **stony sleep**

Were vexed to nightmare by a rocking cradle."

("The Second Coming")

 Another case has also been revealed where the concept of sleeping is synesthetically represented with the dimension of height.

IX.SLEEP IS HEIGHT:

Abstract + spatial

"When I clamber to the **heights of sleep,**

Or when I grow excited with wine,

Suddenly I meet your face."

("A Deep-Sworn Vow")

 To the poet's perception vow can have a spatial dimension, namely – depth. Probably the vow sworn from the depth of the heart is implied in the "deep-sworn vow".

X.VOW IS A DEPTH:

Auditory + spatial:

"Others because you did not keep

That **deep-sworn vow** have been friends of mine."

("A deep-Sworn Vow")

In the following stanza the poet describes the low sounds of the lake which he hears in the deep heart's core. The low sound refers to the fact that people divide sounds into high and low pitch sounds:

1)auditory + spatial:

2)spatial + tactile:

"I hear lake water lapping with **low sounds** by the shore;

While I stand on the roadway, or on the pavements grey,

I hear it in the **deep heart's core**."

("A Dialogue of Self and Soul")

The concept of love is not an exception for the poet, he interprets it also very differently. In his opinion love has a shape and is crooked, uneven:

XI.LOVE IS A SHAPE:

Abstract + visual + tactile:

"O **love** is the **crooked thing**,

There is nobody wise enough

To find out all that is in it."

("Brown Penny")

6. **Conclusions**

As has been revealed, synesthetic metaphors, though not very numerous in Yeats' poetry, are rather productive comprising two, sometimes three, various perceptual categories and contribute to the

enlivening and enriching of the language. As we have seen in the examples above, synesthetic metaphors help us to look at things from several different perceptual dimensions. The examined metaphors are singled out for being rather creative, characterising the poet's individual metaphorical perception.

After analysing and calculating the percentage of the evidenced examples combining different perceptual categories in 15 of Yeats' poetic works, 15examples of synesthetic metaphor were encountered; the most frequently evidenced combination being **visual** + **tactile**(20%). As the results have shown, all the categories of perception are included in the discussed samples of synesthetic metaphors except the olfactory one. In the literary works by Yeats not only two-componential but also three-componential synesthetic metaphors have been evidenced from which the majority are combinations of two perceptual categories.

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The Investigation of Listening Comprehension Problems of American Accents for Iranian B.A. Students of Translation Studies

Abstract

This study attempted to investigate the listening comprehension problems of American accents of B.A. students of English translation studies. To attain this objective their performance in TOEFL and IELTS (their listening comprehension sections) tests were checked. Further, they received a short, open-ended questionnaire to comment on their problems in listening comprehension. Based on the results, most of the students performed poorly on both TOEFL and IELTS (listening comprehension) tests. Further, most of the students (21 cases, 52.5%) asserted that their main problem was in 'identifying words when they listened to an audio file, i.e. they were not used to fast speech'. In all, 16 students (40%) announced that they were 'weak at vocabulary and colloquial terms'. So, it appeared that students had major problems in listening and in vocabulary and viewed these two elements as the main factors that hindered the listening comprehension process. Moreover, it was found that 45% (18 cases) of the participants believed that 'insufficient attention to listening comprehension practices at the university' was responsible for their problems in listening comprehension. It appeared that universities should put more emphasis on listening comprehension problems. In fact, listening comprehension problems are a dominant one among language learners (Field, 1998). The findings in this thesis could be useful for language learners as well as language teachers.

Key Terms: listening comprehension; accent; TOEFL; IELTS

1. Introduction

Many problems have been reported by different researchers concerning listening comprehension of EFL and ESL students. Listening comprehension is an important language skill and if we can find ways to improve students' listening comprehension, they will benefit considerably. Such an endeavor will also be useful for teachers since it will ease their teaching practice substantially. Students' problems in listening comprehension is rooted in many factors and accordingly the present study intended to assess the listening comprehension ability of the Iranian EFL students, at B.A. level majoring in English, by checking their performance on TOEFL and IELTS listening comprehension tests and using an open-ended questionnaire. Accordingly the following questions were introduced in this study:

1.1 Research Questions

The following research questions were tackled in this study:
1. How did the participants perform in TOEFL and IELTS listening comprehension tests?
2. In your opinion what is your main problem in listening comprehension? And following your answer to the first question, what do you think the root of this problem is?

2. Literature Review

As argued by Byernes (1984), listening is a complex skill in which people have to employ all types of knowledge to interpret meaning. He further defined listening as more than mere perception of sounds. In fact, he believed that listening included comprehension of words, phrases, clauses, sentences and connected discourse.

Accent is a combination of three main components: intonation (speech, music), liaisons (word connection), and pronunciation (spoken sounds of vowels, consonants, and combinations). Grammar and vocabulary in language are systematic and structured. Accent is the intuitive and creative spirit of language. Learning a new accent for every language may seem impossible in theory but in practice it may be possible. If you live in England (first place of living) with a different accent from America

(second place of living) you can learn their accent just by learning their techniques of pronunciation (Cook, 2000).

In pronunciation, word stress conveys meaning through tone or feeling, which can be much more important than the actual words that speakers use. Native speakers may often tell people who are learning English to slow down and speak clearly. Although this may be done with the best of intentions, it is exactly the opposite of what a student really needs to do. If you speak quickly and with strong intonation, you will be understood more easily. Many people equate 'accent' with 'pronunciation'. But, this is not true at all. America is a big country, and the pronunciation over there varies from the east coast to the west coast. The English learner especially gets hampered, by a negative outlook about not understanding 'the American accent' but in fact their ears are not familiar to it. Every language is equally valid or good, so every accent is good (Cook, 2000). Cook (2000) calls language fluent and fluid. According to him:

"Language is fluent and fluid like your own language, conservational English has a very smooth, fluid sound. Imagine that you are walking along a dry river bed with your eyes closed. Every time you come to a rock, you trip over it. Stop, continue, and trip over the next rock .But to have a good pronunciation we should be like a great river rushing through the same riverbed – rocks are no problem, you just slide over and around them without ever breaking your smooth flow. It is this feeling that I want you to capture in English. (p.VI)."

EFL learners have serious problems in English listening comprehension due to the fact that universities pay more attention to English grammar, reading and vocabulary. Listening and speaking skills are not important parts of many course books or curricula and teachers do not seem to pay attention to these skills while designing their lessons. Most teachers take it for granted and believe that it will develop naturally within the process of language learning. Persulessy (1988, p. 50) stated that one of the reasons for the opinion that listening was a skill that tended to be neglected was the feeling among language teachers that this skill was automatically acquired by the learner as he learned to speak the language. Most teachers also assumed listening was synonymous to breathing – i.e. automatic (Thomas, & Dyer, 2007). Another reason why this skill was not given serious attention was the fact that incompetence in it was easy to hide through nodding and shaking of the head, which might give the impression of understanding, even when there was none. Still another reason was that audio-lingual

courses gave the impression that they were teaching listening when in fact they were teaching other skills. In addition to this, Osada (2004) reported that listening had not drawn much attention of both teachers and learners; they were generally less aware of its importance. In classrooms, teachers seemed to test, not to teach listening. Meanwhile, students seemed to learn listening, not listening comprehension. As a result, it remained the most neglected and the least understood aspect of language teaching (Glisan, 1985).

Thus, the present study intends to assess the listening comprehension ability of the participants by checking their performance on TOEFL and IELTS listening comprehension tests and through an open ended questionnaire.

The present thesis is believed to be significant both theoretically and practically. It can help researchers and teachers find the listening comprehension problems of B.A. students of English translation studies. The findings in this study can also help EFL students improve their listening ability. If students learn the strategies by themselves through discovery methods, they will acquire a more active approach to problem solving that may be generalised to other kinds of listening tasks. Improving teachers' knowledge about this vital skill can also be useful during the process leading to listening comprehension in the foreign language. After the exploration of the process, teachers can guide learners in the use of alternative strategies for listening. As a result, these processes and strategies may provide insights for teachers to employ in designing the listening components of their programmes. On the other hand, developing taxonomy of the strategies used by proficient listeners could help the teachers use these strategies to improve the listening habits of poor listeners.

3. Methodology

3.1 Participants

In total, 71 senior B.A. students (the whole group) of English Translator Training from Shiraz Azad University English Department were selected as participants. Senior students were selected since they had passed all listening comprehension courses. They were both males and females. All the participants received the brief structured interview and the tests and were asked to complete the questions. Out of

the 71 students, 40 returned the questionnaire and answered the tests completely. Hence this reduced the sample size to 40 students (17 males and 23 females) whose ages ranged between 20 and 25 years. Local dialect was ignored here.

3.2 Methods employed in the testing

In all, three sets of data were collected in this thesis: The listening section of a TOEFL test, the listening section of an IELTS test, and a short open ended questionnaire comprising two questions. Each is explained briefly in the following sections.

3.2.1 TOEFL PBT (Paper Based Test) Listening Section

A combination of the listening section of BARRON's TOEFL PBT 2003-2008, 9th edition test as well as the listening section of the Developing Skills for the TOEFL PBT were used in the first phase of the study. The TOEFL test included 50 listening comprehension questions (see Appendix A). This activity tested the ability of the students to understand both short and long conversations in English. The listening comprehension questions were provided in three parts, each part with special directions for use:

In Part A, students heard short conversations between two people. After each conversation, they heard a question about the conversation. The conversations and questions were played only once. After they heard a question, they read the four possible answers in their test book and chose the best answer on the answer sheet.

In Part B, students heard longer conversations. After each conversation they were supposed to answer several questions. The conversations and questions were played only once. After they heard a question, they read the four possible answers in their test book and chose the best answer on the answer sheet.

In Part C, students heard several talks. After each talk, they heard some questions. The talks and questions were repeated only once. After they heard a question, they read the four possible answers in

their test book and chose the best answer on the answer sheet. After the TOEFL test was carried out, the answer sheets of participants were scored by the TOEFL standard scoring system.

3.2.2 IELTS (Listening Section)

The listening comprehension part of IELTS 2012 was used as the second activity in phase 2 of this study. The total number of IELTS questions was 40 (see Appendix B). The Listening test was the same for both Academic and General Training tests, required 30 minutes (plus 10 minutes transfer time) and covered four separate sections as follows: *Section 1* was a conversation between two people set in an everyday context (e.g. a conversation in an accommodation agency). *Section 2* was a monologue set in an everyday social context (e.g. a speech about local families). *Section 3* was a conversation between up to four people set in an educational or training context (e.g. a university tutor and student discussing an assignment). Finally, *Section 4* was a monologue on an academic subject (e.g. a university lecture).

3.3 Procedure of the Study

This study as stated, was conducted in three phases. First, the TOEFL test (the listening comprehension section) was given to the 40 participants of the study. Immediately afterwards, phase 2, the IELTS test (again the listening comprehension section) was given to the students. Finally, in phase 3, the two questions were given to the students who were asked to submit their answers in written form. The first two phases were in the form of multiple-choice items but the third one was an open ended questionnaire encompassing two broad researcher introduced questions. Having completed the data collection process, the data were input into SPSS Version 20 for further analysis.

4. Results

In this part, each research question will be repeated and then all the analyses related to that research question will be introduced.

4.1 Analysis of Research Question One

Using the results of phases 1 (TOEFL) and 2 (IELTS) of the study, the first research question to answer and analyse was "*How did the participants perform on TOEFL and IELTS listening comprehension tests?*" The TOEFL test was used here as representing the American accent whereas the IELTS test was used as representing the British accent. This question was posed to find out which pronunciation (the American or the British) was easier for the participants to perceive.

Table 1 *Performance of the participants on TOEFL listening comprehension test (50 items)*

Parts Names	Score Range	Level Label	No. of Students in This Band Level
Part A (30 items), Part B	0-24	Low	29 (72.5%)
(10 items), Part C (10	25-34	Intermediate	10 (25%)
items)	35-50	High	1 (2.5%)
Total (students)			40

Table 1 shows that out of the 40 participants, 29 (72.5%) ranked low on the TOEFL test, ten participants (25%) ranked intermediate and only one participant (2.5%) ranked high..

Table 2 *Performance of the participants on IELTS listening comprehension test (40 items)*

Parts Names	Score Range	Level Label	No. of Students in This Level
Section 1 (10 items),	1-3	Low	37 (92.5%)
Section 2 (10 items),	4-6	Intermediate	3 (7.5%)
Section 3 (10 items),	7-9	High	0 (0%)
Section 4 (10 items)			
Total (students)			40

Table 2 shows that out of the 40 participants, 37 (92.5%) ranked low on the IELTS test, 3 students (7.5%) ranked intermediate and no student ranked high on the IELTS test. Comparison of the performance of the participants on the two tests indicated a number of points as follows: 1) Most of the participants (72.5% in TOEFL and 92.5% in IELTS) ranked low on the two tests. Few participants (25% in TOEFL and 7.5% in IELTS) ranked intermediate and almost no participant could rank high on either test. In fact, only one participant on the TOEFL test ranked high. All this indicated that the

participant were really weak at listening comprehension regardless of the variety of English (American or British).

4.2 Analysis of Research Question Two

The second research question of this thesis was a descriptive one which was based on phase 3 in which two broad questions formed by the researcher were delivered as an open ended questionnaire. The following repeats each question and then the data retrieved from the participants are described. The first question in the interview read as "In your opinion what is your main problem in listening comprehension?"

Table 3   *Answers to "In your opinion what is your main problem in listening comprehension?"*

Col.	Students' Description	Frequency	Percentage
1	I cannot identify words when I listen to an audio file, i.e. I am not used to fast speech	21	52.5%
2	I am weak at vocabulary and colloquial terms	16	40%
3	I am weak at correct pronunciation	3	7.5%
4	Total	40	100

In Table 3, the researcher tried to reword the descriptions to reduce the list of possible descriptions submitted by the students. Of course, he tried to do his best to preserve the original meaning intended by the participants. Three broad answers were given by the students. Most of the students (21 cases, 52.5%) asserted that their main problem was in identifying words when they listened to an audio file, i.e. they were not used to fast speech. In all, 16 students (40%) announced that they were weak at vocabulary and colloquial terms. So, it appears that students have major problems in listening and in vocabulary and view these two elements as the main factors that hinder in the listening comprehension process.

The second question in phase 3 was "Following your answer to the first question, what do you think is the root of this problem?"

Table 4 *Answers to "Following your answer to the first question, what do you think is the root*
of this problem?"

Col.	Students' Description	Frequency	Percentage
1	Minor attention to listening comprehension practices at the university	18	45%
2	Lack of real contexts for conversation practices in everyday life	15	37.5%
3	Low performance of teachers at the university	4	10%
4	Lack of facilities at home like broadband connection, PC, etc.	3	7.5%
	Total	40	100

As indicated in Table 4 above, the participants introduced four broad reasons for their problems in listening comprehension practices.

It deserves mentioning that the researcher tried to merge some answers to simplify description of the answers. Of course, while rewording, care was taken to preserve the real meaning intended by the participants.

The results obtained revealed that 45% (18 cases) of the participants believed that insufficient attention to listening comprehension practices at the university' was responsible for their problems in listening comprehension. Similarly, 37.5% (15 cases) believed that 'lack of real contexts for conversation practices in everyday life' was the main source of their listening comprehension problems. These two elements together comprised 82.5% of the answers submitted by the participants. It appears that universities should put more emphasis on listening comprehension practices. As reported by students, they do not even use English much at the university campus since all the correspondence is in Persian, they talk to other students in Persian, and out of the class they again talk to their instructors in Persian. So, they do not feel any need to strengthen their listening abilities.

5. Discussion and Conclusions

In this section, the results obtained regarding each research question is repeated and discussed briefly.

5.1 Discussion on the First Research Question

The first research question of the study was "*How did the participants perform on TOEFL and IELTS listening comprehension tests?*" The TOEFL test was used here as representing the American accent whereas the IELTS test was used as representing the British accent. This question was posed to find out which pronunciation (the American or the British) was easier for the participants to perceive.

Comparison of the performance of the participants on the two tests indicated a number of points as follows: 1) Most of the participants (72.5% in TOEFL and 92.5% in IELTS) ranked low in the two tests. Few participants (25% in TOEFL and 7.5% in IELTS) ranked intermediate and almost no participant could rank high on either test. In fact, only one participant on the TOEFL test ranked high. All this indicated that the participant were really weak at listening comprehension regardless of the variety of English (American or British).

5.2 Discussion on the Second Research Question

Two questions were asked in the second research question of the study including "In your opinion, what is your main problem in listening comprehension?" and "Following your answer to the first question, what do you think is the root of this problem?"

Regarding the first question it was observed that most of the students (21 cases, 52.5%) asserted that their main problem was in 'identifying words when they listened to an audio file, i.e. they were not used to fast speech'. In all, 16 students (40%) announced that they were 'weak at vocabulary and colloquial terms'. So, it appeared that students had major problems in listening and in vocabulary and viewed these two elements as the main factors that hindered the listening, comprehension process.

Regarding the second question it was found that 45% (18 cases) of the participants believed that 'insufficient attention to listening comprehension practices at the university' was responsible for their problems in listening comprehension. Similarly, 37.5% (15 cases) believed that 'lack of real contexts for conversation practices in everyday life' was the main source of their listening comprehension problems. These two elements together comprised 82.5% of the answers submitted by the participants. It appeared that universities should put more emphasis on listening comprehension practices. As reported by students, they did not even use English much at the university campus since all the correspondence was in Persian, they talked to other students in Persian, and out of the class they again

talked to their instructors in Persian. So, they did not feel any need to strengthen their listening comprehension abilities.

6. *Implications*

The findings of this study are pedagogically significant. In fact, the listening comprehension problem is a dominant one among language learners (Field, 1998). Accordingly, since this thesis has tackled this topic and has reported the main problems students have within this language skill, it can be very useful for language learners as well as language teachers. Language learners can realise the importance of the listening skills and hence equip themselves with the necessary capabilities in this regard. Similarly, teachers can benefit a lot from the findings of this study. They can get familiar with the problems language learners face and hence can do their best to find solutions to the problems students have. Syllabus designers and policy makers can also use the findings of this study. They can consider revising the listening courses taught at the university level. They can give more priority to this skill. Policy makers can also introduce policies that can assign more importance to listening courses and the listening skill in general.

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Khatuna Kumelashvili

Teaching Foreign Language by Using Technology – Virtual Classroom Edmondo

Abstract

Teaching and learning with technology is both challenging and engaging for teachers and students. If we, teachers, want to introduce own students to collaborative learning spaces or integrate a learning management system, we use *Edmodo*. Teaching with technology isn't just about staying up-to-date using the latest tools, it's about knowing how to successfully incorporate the best tools into our teaching. This article looks at the benefits of using technology - *Edmodo*. You'll also get an inside look at the practice of using technology to enhance teaching and learning – whether you teach in a traditional classroom or online.

Today it is difficult to imagine our life without a computer, the Internet and social networks. It is also known that students are using it for fun more than for education. So:

- How can technology be used to get maximum benefit from it?
- Can *Network Edmodo* change the teaching process for better?
- Will the teaching process be more flexible?

I think it is possible to carry out the work in the classroom as well as homework and school messages. The goal of *Virtual Classroom Edmodo* is to ensure the unity and co-operation in the educational environment.

Much has been written on this network's advantages but in the class, in the working process it still deserves studying. At the training course *How to use Edmodo in teaching* (held by the Teacher Professional Development Centre in Georgia) I learnt that *Edmodo* was a platform that can be adapted to any type of classroom. That by introducing it at a young age, we, the teachers, are able to develop the habits of the mind that are essential for students to be good digital citizens. Students learn to use appropriate language, to speak kindly and with compassion, to be supportive rather than critical, and to ask thoughtful questions.

For this reason, noting its advantages, I decided to test this new method in my teaching process.

1. Introduction

When I learned about the advantages of *Virtual Classroom Edmodo,* I decided to read the literature about this Network. I also got the information from the site www.edmodo.com. It was clear that with *Edmodo*, teachers can discover content in real time and deliver it in a personalised way to their students. For example, teachers can receive instant feedback on how his/her students perform by giving them a quiz on *Edmodo* and getting real time analysis to see how each student is grasping the material. I read that by using it teachers can put students into small groups where each group gets different content or different instructional materials to ensure that every single student in the classroom learns the concept that she is teaching that day.

I decided to test it in the language learning process. It defines itself as a private communication platform for teachers and students. *Edmodo* is an educational technology company for communication, collaboration, and coaching. It enables teachers to share content, distribute quizzes, assignments, and manage communication with students, colleagues, and parents.

2. Article structure

Advantages of using the Edmodo in Foreign Language teaching

2.1. Posting homework online

2.2. Allowing pupils to return homework online

2.3. Posting spellings or other useful info

2.4. Sharing useful website

2.5. Increasing parental awareness

2.6. Sending reminders about dates or class events

3. Methodology

3.1. Research participants

When I decided to carry out research in my teaching process, I thought about how its advantages could help me in teaching English as a foreign Language. The search through objective and systematic method of finding a solution to a problem is very productive for every teacher. The systematic approach concerning generalisation and the formulation of a theory is very helpful for us, teachers, to take further steps in teaching.

So after getting some information about *Edmodo* I selected the target groups (5a, 5b, 5c classes – 61 students) Age – 10 or 11. English is a foreign language for them and they had been studying English for three years.

3.2. Instrument(s)

At the beginning of the second term, by using the quantitative method, it was clear that the majority of students spend their free time playing computer games. For getting this information I used a questionnaire. I put just one question: For what do you use computer?
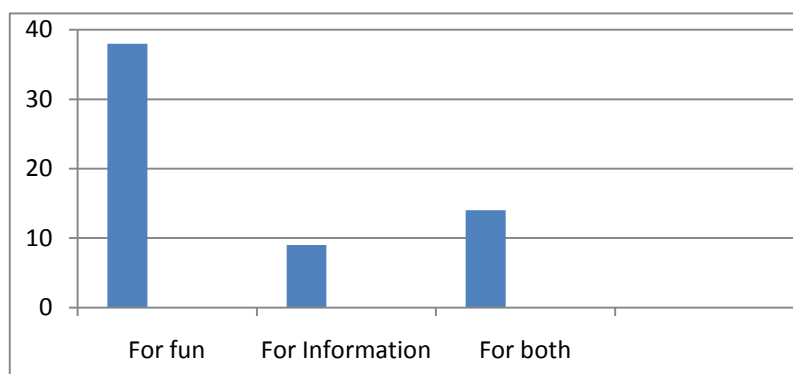
The answers were

1. For fun (38 students)
2. For getting information (9 students)
3. For both (14 students)

The students' task was to circle one answer.

The purpose of using this method was to discover answers to questions through the application. The main aim of it was to find out the truth.

The question: *For what do you use computer?*

3.3. Data collection procedures

After the data have been collected, I analysed them. During the second term I systematically used this tool in my teaching process. Once a month I repeated the use of the questionnaire with the same question and possible answers. The changing of the percentage of answers to the question was clear and obvious. Also, I had my diary where I was writing down the notes – how students were

working, what difficulties there were in the process of using *Edmodo*, how students adapted to it, how did the usage of *Edmodo* help me to achieve a good result in classes?

Posting homework online

Edmodo helped me to differentiate homework. Meeting the varied needs of students in any classroom is one of the most difficult aspects of teaching. So differentiated tasks helped students to study easily and helped me to see their progress by testing. So, how did *Edmodo* help me? As we know learning Foreign Languages needs some skill development – writing, speaking, reading, listening… To be clear in which skill Students are good at I used *Edmodo* Poll –

The question: I am good at … (Students were polled about the skills)

(One class example)
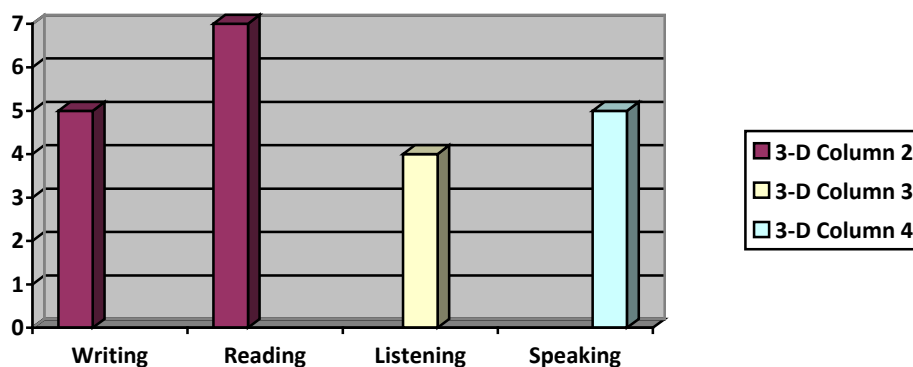
After analysing the results I created small groups to send homework assignments to. I send them different homework assignments to these individual groups. For example, *Edmodo* has an opportunity to upload the reading and listening materials in *Library* as well as to upload the topics they should speak or write about. Homework differentiation resulted in their progress – they were not shy, they took an active part in different activities, were not afraid to make mistakes in writing, speaking English…. They became more self-confident…

Teachers know that students differ in their readiness to learn about their interests, their styles of learning, their experiences, and their life circumstances. So *Edmodo Homework Online* helped students to learn best when supportive adults push them slightly beyond where they can work without assistance. It's also known that they learn best when they can make a connection between the curriculum and their interests and life experiences as well as when learning process is natural.

After using the *Edmodo Homework Online* students became more effective learners when I created a sense of community in which students felt significant and respected. The effect was evident. They had a desire to reduce the time between assignments. They often wrote their own positive emotions and were sharing their opinions.

It was very simple and emotional at the same time.

Besides homework resource sharing, collaboration, communication and organisation helped me in my teaching. In *Edmodo* teachers and students can attach and share a variety of file types (word doc, PDF, MP3, MP4, PPT, Excel, .gif, .jpeg etc) and links to websites as well as embedding flash objects like games, Google forms, YouTube videos etc. You can attach multiple files and links to each note or assignment. *Edmodo* is designed to be a social network for education and collaboration is facilitated.

All this has contributed to the development of the cooperative skills, as well as collaboration.

After each new community the *Edmodo Test* was used for checking understanding, to check the students' knowledge. Test tool is my favourite as it helps me to analyse the result, to think and plan the next step. Another advantage of *Edmodo* Test is that it allows teachers to share the Quizzes and Assignments we create on Edmodo.

Sharing a Quiz or Assignment is easy -- just attach the Quiz or Assignment from your Library to a Note! Any teacher recipient of the note will be able to add the Quiz to their Library so they can assign it to their students.

(One class Test example)
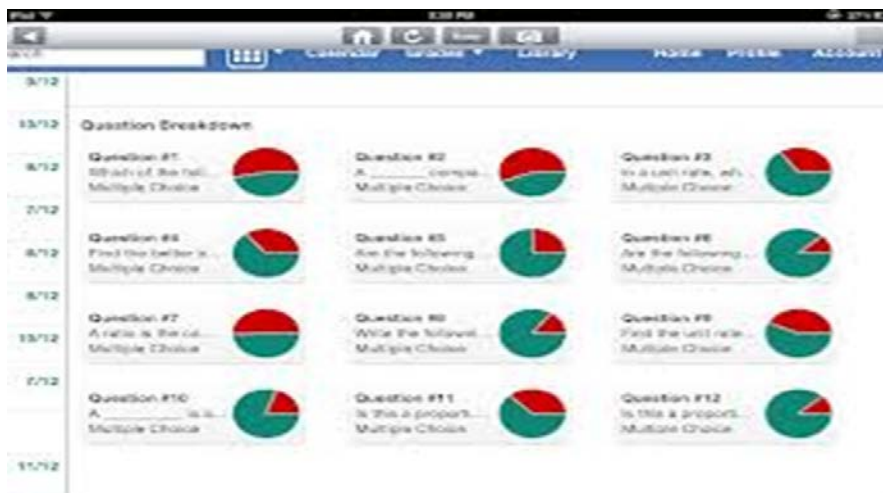
By using an observation method (observation notes were recorded in my teacher diary – how students were working, how they were involved in the process, what worked well…) It was found that the students had great expectations of the new network resource usage.

Such cooperative and productive activities were reflected in the academic results of the class, as well as being reflected in the use of computer time.

Teaching and Learning

The advantage of the usage of *Edmodo* in the teaching process was that some teachers may just want to use *Edmodo* to share resources and learning objects with the class. These can be accessed during the class to save paper, prevent students searching for inappropriate resources etc.

Other features that could be incorporated into a class lesson are: polls, quizzes, videos and embedded learning objects like games. I often used Edmodo as my presentation tool, embedding all slideshows (PPT) and all videos and links that I wanted to show during my lesson.

And the activity we carried out by using Edmodo was the 'quiet discussion' activity. I as a teacher put up one or more discussion questions and my students were discussing this topic(s) via *Edmodo* – there is NO verbal discussion, it is all written. This is obviously a nice way to keep your students quiet but really it gives a voice to all students and provides a great hook for discussing register and tone through typed text and even the importance of spelling and punctuation!

Communication

School domain: *Edmodo* gives you the option to have a personalised *Edmodo* domain for your school (and district too if you like) which is completely free. You can register for one and read about them here. The benefit of a site is that an administrator has the ability to send notes/links/polls/alerts etc to the whole class or school, to all teachers at the school or to all parents of the school. It also allows the administrator to add events and reminders into the whole-school calendar that can be viewed by teachers and students. Oh, and you get some useful user statistics and the ability to view student data to assist with forgotten passwords etc.

Parent accounts and codes: *Edmodo* is all about education being about community and because of this, they have ensured that parents can be a part of the education community as well. How? By creating parent accounts that allow parents access to their child's grades and assignments and

teacher-directed communication. This is great when you, as a parent, can start using parent accounts. It's very productive when parents cooperate with teachers – they are allowed them to see their children's assignments and grades. I, as a teacher, can also send alerts to them about school events, missed assignments, and other important notices through *Edmodo*.

Organisation

Here are some more tools*:*

Calendar: This is personalised to the teacher and student. You can add personal memos for days, like birthdays and anniversaries, meetings and deadlines. Teachers can also add to the calendar of students in their classes – this is done automatically whenever an alert or assignment is sent to a class group.

Archive/delete: Once a class has finished, teachers can elect to 'archive' or 'delete' a group. Archiving means that the group becomes invisible to the teacher's 'thread' but can be revived later if necessary. Deleting a group means the group is gone for good.

Others: I have already covered other excellent features that will help keep teachers and students organised: tags, folders, library and notifications.

So they are many…. That's why I loved *Edmodo* and used it every day in my classroom and at home. When I recommended this site to my colleagues they agreed with me. So, Edmodo has the BEST features for you and your students.

4. Results/Findings

I have been using *Edmodo* in my teaching process for five months (during the term). At the end of the second term the same questions was put.

Question: For what do you use computer?
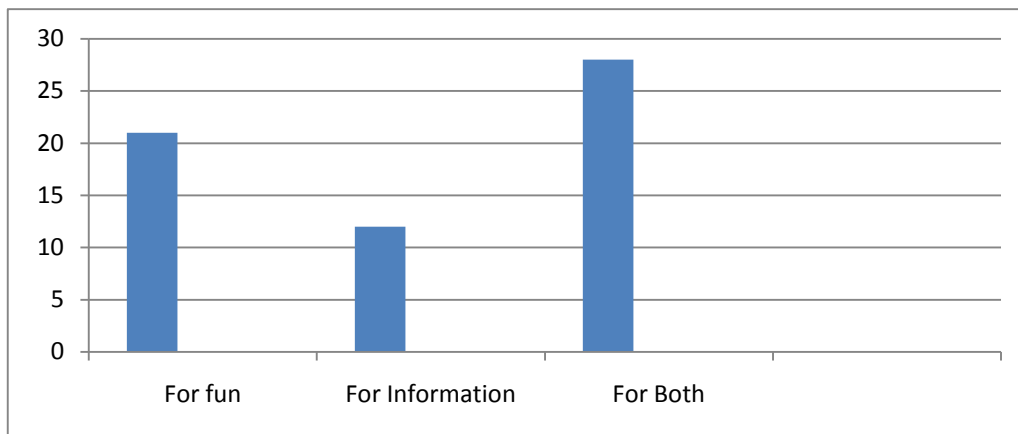
When I compared the first and second questionnaires the progress was clear. Students changed their attitude towards the computer. They were encouraged to share their work socially. As well as class assignments, students were responsible for evaluating each other's work. Because the class was online, social media played an essential role in connecting students and creating an online community. Students shared their work. It means that *Edmodo* helped me to create a social, digital classroom. On *Edmodo*, we can vote, post assignments, create a class assignments calendar, and upload photos and messages to students.

I want also to mention that teachers could also engage socially with one another by sharing lesson plans online and asking questions to their online communities.

5. Discussion

By comparing the results we can say that the method was successful. Students could participate in online discussions and they were friendly to the environment. One of the most important thing for us, teachers, is that after posting their work, students can receive feedback and suggestions and parents can stay connected by viewing their child's work and grades.

Students can upload homework assignments. Teachers also can give feedback and post grades. All these advantages and the results of the research were presented to my colleagues. They noticed that when I started using *Edmodo* as a method to distribute assignments the student very naturally started using the text /comment.

Especially they were interested in homework performance. My colleagues liked the fact that the students could research and discuss their findings.

The best part was that teachers had had the discussion about the advantages of using *Edmodo* as well as about the advantages of teaching with technology. The 21st century skills are a set of abilities that students need to develop in order to succeed in the information age. *Edmodo* contributes to the development of these skills. For example,

Learning Skills - Critical Thinking, Creative Thinking, Collaborating, as well as Communicating.

Literacy Skills - Information Literacy, Media Literacy, Technology Literacy.

Life Skills – Flexibility, Initiative, Social Skills, Productivity and Leadership

These skills have always been important for students.

6. Conclusions

Since *Edmodo* was used in classes, numbers of good changes have been made to those classes, including a better way of management of large-sized class, an easier and more effective method of assigning homework, a more convenient way of giving a test and assessment, and powerful way of giving preliminary discussion. It can be clearly seen that *Edmodo* has been successfully blended into the curricula of these three classes.

Students were able to learn a different model of the teaching process and they could independently improve their computer skills.

By using *Virtual classroom - Edmodo*, the motivation was increased. The result is even more clearly seen in the observation schemes. Therefore, we can say that the new method was successful and it was reflected in students' academic performance.

The new method was also more effective for colleagues. We decided to use *Virtual Classroom Edmodo* systematically as its use offers the potential to provide students with new ways to develop their problem solving, critical thinking, and communication skills…

So, use the *Virtual Classroom Edmodo*, enjoy and get better results…

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Maia Giorgadze

PUNS IN ONE-LINER JOKES, BASED ON BIBLICAL STORIES

Abstract

The present research deals with the study of the ways wordplay and humour are employed in one- linerjokes, using the example of humorous one-liners based on biblical stories. The data of the research are one-liner jokes containing puns, collected from different online sources.

One of the main issues regarding the research lies in the difficulty of defining the methodology of the analysis of one-liner jokes. Another research question focuses on identifying specific features and classification of such jokes and their structural patterns. As is known, linguistic ambiguity forms a crucial element regarding the substantial proportion of jokes which also makes up the specific humorous effect. In order to build ambiguity, the fragment of the text must be capable of yielding two possible semantic interpretations. However, in a typical context-heavy environment achieving ambiguity is not a simple task. One-liner jokes, created on the basis of biblical stories are analysed from different perspectives, specifically from lexical, semantic and structural points of view.

Keywords: one-liners, semantic structures, biblical jokes

1. Introduction

The issue of identifying the essence of humour was frequently posed in earlier writings and numerous definitions were presented by different scholars (Martin, 2007; Clarke, 2008; Lefcourt, 2001; Oring, 2003).

The present research is a study of the ways wordplay and humour are employed in one liner-jokes, using the example of humorous one-liners based on biblical stories. The data of the research are one-liner jokes containing puns, collected from different online sources.

As is known, many jokes rely on the "playing" with language. The adequate interpretation of humour, in many cases, depends on decoding the real meaning hiding behind contextual actualization of words or phrases that sound the same (or almost the same) but have different meanings.

2. Methodology

Following theoretical and methodological bases of research, we use the descriptive, qualitative and analytical methods of research. This implies that we only describe the facts on the existed data and make analysis of one-liner jokes based on biblical stories. The data is taken from online sources. There are 12 items of data (one –line jokes) identified in this research. In order to obtain reliable results which create humour, we discuss the jokes under three categories, according to the classification of humor theories – incongruity, superiority and relief theories.   In terms of classification of the research data it is clear that in most of the cases ambiguity creates pun and humour is formed based on incongruity theory (6 examples), superiority theory (3), and relief theory (3).

Thus the results of the study show that 50 % of the data are created on the basis of incongruity theory, 25% - superiority, 25% - relief. The figure shows that the incongruity theory plays an essential role in humour creation.

3. Pun as the Main Source of Humour Creation

Some scholars use the term *wordplay* for different kinds of play with the language, such as parody, pun, anagram, spoonerism, wellerism, transformed allusion, etc. (Low, 2011). However, according to Schröter (2005) wordplay forms no more than a prominent subcategory of the language-play, which he labels as a general term. Crystal (1998) gives the following definition of the language-play: "We play with language when we manipulate it as a source of enjoyment, either for ourselves or for the benefit of others. We mean 'manipulate' literally: we take some linguistic feature – such as a word, a phrase, a sentence, a part of a word, a group of sounds, a series of letters – and make it do things it does not normally do. We are, in effect, bending and breaking the rules of the language. And if someone were to ask why we do it, the answer is simply: for fun" (p.1). Furthermore, wordplay is often used interchangeably with the term pun. Delabastita (1993), for example, literally says: "I will consider pun synonymous with "instance of wordplay" (p.56).Yet, not all authors agree on the full synonymy of the two terms. In this article pun *is* consideredas one of the types and the subcategory of the wordplay and the latter is looked at as an umbrella term including many other subtypes of wordplay, besides the pun,

such as spoonerism, malapropism, wellerism, onomatopoeia, palindrome and other linguistic units. This approach makes the pun one of the forms of wordplay that suggests two or more meanings, by exploiting multiple meanings of words, or of similar-sounding words for an intended humorous or rhetorical effect.

3.1. Ambiguity and Theories of Humor

The basic principle of pun creation is ambiguity (Attardo, 1993), which arises when expressions have different meanings. However, Attardo (1994) and Ritchie (2004) later stated that ambiguity in itself does not suffice as a condition for punning. Attardo (1994), for instance, proposes two other elements to transform ambiguity into a pun. Firstly, the meanings of the two punning expressions should be opposed. Secondly, the puns should be "authored", meaning someone has to point out the ambiguity.

Theories of humour (in the wider sense) make attempts to solve the issue regarding the mechanism of humour. They may be classified into three main types: Relief theory, Incongruity theory and Superiority theory

More than 100 "theories" of humour have been identified (Schmidt & Williams, 1971). These notions include general theories about humour or laughter, statements of the circumstances in which humour may occur, and characterisations, or descriptions. One very influential review is that of Patricia Keith-Spiegel (1972), who created a typology of eight categories of humour theories: (biological, superiority, incongruity, surprise, ambivalence, release, configuration, and psychoanalytic theories). Finally, it is correctly proposed by Keith-Spiegel (1972) that these myriad theories can be sorted further into just three neatly identifiable groups: **incongruity**, **superiority** and **relief theories**.

3.2. The Incongruity Theory in One-liner Jokes

In Martin's text (1998), contrary to Psychoanalytic theory, which emphasizes emotion and motivation, incongruity theories focus on the cognitive elements of humour. According to the approach, "humour involves the bringing together of two normally disparate ideas, concepts, or situations in a surprising or unexpected manner." (Martin, 1998: 20). In other words, that which is originally perceived in one (often serious) sense is suddenly viewed from a totally different

perspective, and the original expectation bursts like a bubble, resulting in a pleasurable experience accompanied by laughter. Similarly, Schopenhauer stated that "the cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation, and laughter itself is just the expression of this incongruity.... All laughter then is occasioned by a paradox." (quoted by Piddington, 1963:172).

Koestler, (1964) further elaborated the incongruity approach to humour by linking up the relationship of humour and creativity as follows: "The term "bisociation" refers to the juxtaposition of two normally incongruous frames of reference, or the discovery of various similarities or analogies implicit in concepts normally considered remote from each other. According to Koestler, the process of bisociation occurs in scientific discoveries and artistic creativity as well as humour. Humour is thus seen as part of the creative activity of humans"(p. 25-26).

a) **- Did Eve ever have a date with Adam?**

- **No, just an apple.**

In the given example a polysemous word **date** creates the pun.

Date – 1. an appointment to meet at a specified time; *especially*: a social engagement between two persons that often has a romantic character

2. the oblong edible fruit of a palm

After reading/listening to the first part of a joke - **Did Eve ever have a date with Adam,** in the recipient's mind comes a situation/image of a date (romantic meeting), but in the last part of the joke - **No, just an apple**, the recipient's expectation is broken and pun is created. A joke becomes funny when we predict one outcome and another happens. In the answer line of this joke it becomes clear that the word **"date"** was intentionally used with another meaning (fruit). We find a simple lexical ambiguity, where in the utterance **"date"** may refer to either fruit or a romantic engagement between two people.

In this joke, we experience two sets of incompatible thoughts and emotions suddenly have to change, that represents the theory of incongruity.

b) **- Who was the fastest runner in the bible?**

- **Adam, because he started first in the human race.**

Race - 1. A group of people united or classified together on the basis of common history, nationality; a genealogical line.

2. A competition between runners, horses, vehicles, etc. to see which is the fastest in covering the set course.

The word **"race"** creates the humorous effect in the joke with its meanings. In this example, the noun **"race"** is used as a pun because in the answer it stands for **"ethnicity"**, whereas in the question it stands for the **"competition".** Thus, a homonym is used of which only one meaning is appropriate to the joke's context so that the other meaning serves to express incongruity.

c) – Why didn't Cain bring God an acceptable offering?

- **Because he wasn't Abel!**

The ambiguity is created on the basis of homophones. The similar sounds of the phrases **"Wasn't Abel"** and **"was not able".** These are the key points of forming the pun and creating a humorous effect.

Specifically the humour in this example derives from punning and therefore involves a type of linguistic ambiguity that consists of running words together in spoken language. It results from the similarity of the pronunciation of two words, which is the basis for the humorous comment in the end. Whereas **"wasn't Abel"** stands for the name of the person, the stream of sounds also gives us another interpretation **"was not able"** that becomes clear in the answer.

The solution of the one-liner joke generally elicits laughter through its incongruity. The unexpected and surprising end forces the recipients to figure out the way in which it really makes sense.

d) - How did Moses make his tea?

- **"Hebrewed" it.**

The sound of **"Hebrewed"** is just like **"He brewed"**, while the question is that about making tea, the key point of forming homonymous pun is in the answer of this joke.

The joke **(d)** can be analysed in the same way as the example **(c).**

e) - Who is the shortest man in the Bible?

- **Nehemiah**

Pun is created on the basis of homophone of the word **"Nehemiah''** that sounds as **"Knee-high Miah".** Thus, here is the example of homophonous play on words.

The analysis of the previous one-liner joke follows the same parsing patterns as in the examples of **(c)** and **(d).**

f) – Why didn't Noah go fishing?

- **He only had two worms.**

In the given one-liner biblical joke it is essential that one must have the background knowledge from the Bible, that Noah took with him pairs of every kind of animal (a male and a female of each) in the ark. Decoding happens only in the answer line of the joke on the basis of the mentiond backround information of the Bible story.

The solution of the one-liner joke generally elicits laughter through its incongruity in an answer and in a question. The unexpected answer makes the situation funny.

3.3 The Superiority Theory in One-liner Jokes

Superiority or disparagement theories are among the oldest theories of humour, dating back to Plato and Aristotle. Aristotle concluded that "laughter arises primarily in response to weakness and ugliness". The superiority approach, suggested by a famous statement of Thomas Hobbes that, the passion of laughter is nothing else but some sudden glory arising from some sudden conception of some eminence in ourselves, by comparison with the infirmity of others, or with our own formality (quoted by Piddington, 1963:160). Thus, "humour is thought to result from a sense of superiority derived from the disparagement of another person or of one's own past blunders or foolishness." (Martin,2007:44).

Martin (1998), in his paper "*Approaches to the sense of humor: A historical review*" suggested a possible implication of this theory,"... sense of humour is positively related to general traits of aggression, hostility, or dominance. If humour always involves some aggressive element, then those

who enjoy and express humour most, regardless of the content or type of humour involved, would be expected to be most aggressive" (p.30).

Why do people tend to laugh when someone slips over a banana skin? According to the superiority theory of humour, we laugh because these types of situations make us feel superior to other people. The person who tripped over the banana skin has been made to look silly and that makes us feel good. In fact, it makes us feel so good that we laugh (Morreall, 1989: 248).

The superiority theory also explains why we laugh at certain types of jokes. Many jokes make us feel superior to other people. In these types of jokes, people appear stupid because they have misunderstood an obvious situation, made a stupid mistake, been the hapless victim of unfortunate circumstance or have been made to look stupid by someone else. According to the theory, these jokes cause us to laugh because they make us feel superior to other people (Morreall, 1989: 243-265).

g) - How do we know Adam was a Baptist?

- **Only a Baptist could stand next to a naked woman and be tempted by a piece of fruit.**

In the given example, humorous effect is created on the basis of polysemy of the word **"Baptist".**

Baptist – 1. a member of a Protestant Christian denomination advocating baptism only of adult believers by total immersion.

2. a person who baptizes someone.

The question (the first part) of a joke is ambiguous. Ambiguity is created due to the polysemy of the word **"Baptist".** This joke can be parsed in two different ways, it depends how we understand the meaning of the word **"Baptist".** On the one hand superiority theory explains the situation and on the other hand the theory of incongruity matters. To understand a joke a recipient should have some cultural knowledge.

According to the theory of superiority the meaning of the word **"Baptist"** is described as a humiliated one, in the position of disparagement. The passion of laughter is nothing else but sudden glory arising from a sudden conception of this unfavorable situation.

On the other hand the meaning of the word **"Baptist"** creates vagueness and has a punning effect as is known from the above mentioned, that a joke becomes funny when we predict one outcome and another happens so that the other meaning serves to express incongruity.

h) -Why did God create man before woman?

- **Because He didn't want any advice on how to do it.**

In the previous joke content is important. Humorous effect is created due to the stereotyped situation that women every time bother men with recommendations and some advice. Thus, the above mentioned serves to express superiority as men are superior to women in the specific given situation.

i) - What kind of man was Boaz before he got married?

- **Ruth-less.**

In the given example of a one-liner joke, pun is created on the basis of the word **"Ruth-less"**. The answer can be deciphered into two different ways. 1) **Ruth-less** - without Ruth; without a wife; 2) **Ruthless** – adj. feeling or showing no mercy; hardhearted.

According to the content of the above mentioned example, Boaz, as a married man is superior more than he was before - Ruth-less (without Ruth, his wife).

3.4 Relief Theory in One-liner Jokes

This is primarily a psychological theory of humour, most famously associated with Freud**.** "According to Freud, humour (as distinct from jokes) is a sort of *defence mechanism* that allows one to face a difficult situation without becoming overwhelmed by unpleasant emotion" (Martin,1998:18-19). The main claim of Freud's Psychoanalytic Theory is that "humour" is considered as a kind of defence mechanism for us to deal with or overcome our negative, unpleasant emotions such as fear, sadness, or anger. The *pleasure* of humour (in this narrow sense) arises from the release of energy that would have been associated with this painful emotion but has now become redundant." (Martin, 1998:35).

Freud proposed that there are *three* different types or categories of mirthful experience: **jokes** (German Witz, sometimes inaccurately translated as "wit"), the **comic**, and **humour**. (Martin, 1998:18). From Freud's interpretation, the third category of mirthful experience, that is, the term

"humour", "occurs in situations in which persons would normally experience *negative emotions* such as fear, sadness, or anger, but the perception of amusing or incongruous elements in the situation provides them with an altered perspective on the situation and allows them to avoid experiencing this negative affect (Martin, 1998:18).

Relief theory maintains that laughter is a homeostatic mechanism by which psychological tension is reduced. Humour may thus serve, for example, to facilitate the relief of tension caused by one's fears. Laughter and mirth, according to relief theory, result from this release of nervous energy. The general principle here is that there can be no laughter without some prior arousal of tension (Meyer, 2000: 310–331).

(j) Moses leads his people to cross the Red sea and says: "Doesn't seem too deep''.

In the previous example, humour is created on the basis of the relief theory as after seeing the sea Moses says**"Doesn't seem too deep''** to release himself for tension and fear .

(k) Adam looked at Eve and said: "You are naked".

 Humour is created on the basis of the relief theory. Humour is considered here as a kind of defense mechanism to overcome unpleasant emotion.   It can easily be seen in Adam's words **"You are naked".**

(l) - What do a Christmas tree and a priest have in common?
 - Their balls are just for decoration.

According to the work of Sigmund Freud, *"Jokes and Their Relation to the Unconscious",* his so called relief theory works for dirty jokes. In the previous example pun is created on the basis of the polysemous word **"ball".**

Ball - 1. Round object, used as a toy by children or various sports such as tennis or football.

2. A man's testicles where sperm is produced.

4. Conclusion

According to this research ambiguity is a convention of punning, but as Attardo points out, not every ambiguous word constitutes a pun (1994, 133). The pun has to have a context to build upon, and be opposed to (Attardo, 1994).

The theories of humour - incongruity, superiority and relief theories provide important insights, but they all fail to provide a complete and convincing answer to what makes things funny.

It should also be mentioned that the above discussed classification of one line jokes according to the theories of humour is not strictly defined, as in some cases one and the same example represents the situation, where humour can be analysed according to different theories.

Following the analysis of the above mentioned one-liner joke examples, it is singled out that the incongruity theory is the main instrument for humour creation, as its characteristic featureis the bringing together of two normally disparate ideas, concepts, or situations in a surprising or unexpected manner." (Martin, 1998).

Humor is interesting as it reveals a lot about culture, social structures, trends, social attitudes, how language works and so on. That's why it can be defined as a culture specific mechanism.

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