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EDITOR'S FOREWORD

The seventh issue of the journal "Online Journal of Humanities" includes papers in the following directions: Linguistics, Literature and ELT and Education.

Papers in linguistics explore various spheres of discourse analysis and conceptual metaphors.

"Multimodal discourse analysis of Sia's music video "Elastic Heart" by **Nato Peradze** explores Sia's music video "Elastic Heart" based on Halliday's three metafunctions and Machine's work (2010). The importance of metaphoric thinking and the influence of multimodal metaphors in decoding the overall meaning of an art piece are studied and interesting conclusions are reached. Specifically, the study finds that Sia's song "Elastic Heart" predominantly employs key conceptual metaphors, namely MENTAL ILLNESS IS A BOUNDED SPACE/DEPRESSION IS A BOUNDED SPACE. Interestingly, these metaphors are "realized simultaneously in two different semiotic modes and highlight the significance of metaphoric interpretation of visual elements in the music video".

In her paper "What is hate speech and why should we study it?", Sopio Totibadze raises awareness about hate speech, which, sadly, has become a genre characteristic of computer-mediated communication, and discusses the mechanisms to fight against it.

Salome Gogadze makes an effort to explore the characteristics of wine discourse in her paper "Georgian winespeak". This paper verbalizes the features (flavour, aroma, colour..) of wine, and explores and compares metaphors employed while describing the properties of wine in Georgian and English. As well as this, the article compares the lexical means employed while characterising the wine properties in both languages and proposes lexical-semantic equivalents.

In her paper "Learner corpus profiles: lexical peculiarities of Georgian EFL students, Marine Makhatadze focuses on the usability of learner corpus in foreign language research. It is known that teachers, lexicographers and researchers use learner corpus data to measure the most fundamental aspect of second/foreign language knowledge – lexical profiles of the learners. This paper makes an attempt to explore the type of lexical behaviour represented in the learner corpus data, and the potential of giving learners/teachers access to the learners' data.

The paper by Tamar Khvedelidze, "Metaphor in copywriting", explores the creation, functioning and decoding processes of metaphor in this sphere and discusses the results based on the emotional background of a decoder. In this process, the emphasis is placed on the shared background knowledge and a mood of a decoder. The importance of metaphor for creative thinking, the function and significance of metaphor in copywriting are also revealed.

In her article "Comparative linguistic and functional analysis of verbal irony during the COVID-19 pandemic (using examples from English and Georgian Facebook posts), Mari Nikabadze aims to explore the function of verbal irony in social media via comparative analysis through the scope of social and cultural peculiarities revealed in social, cultural, religious, and other characteristics of an individual or a group of people.

In the direction of **Literature**, Lela Ebralidze, in her paper "The two sides of Edgar Allan Poe's personality. Personal Tragedy reflected in his works", describes the life and works of Edgar Allan Poe

and focuses on the personal qualities and his role in the development of various literary genres and enrichment of world literature.

Papers published in **The ELT and Education** discuss significant issues of EFL.

Valeria Purtseladze's paper "Towards the use of the first language in EFL teaching: The students' perspective" discusses the significance of the grammar-translation method in teaching English as a foreign language from the standpoint of the student's perception of the issue. Interestingly, the paper is based on the results of the survey conducted among the BA students of TSU. The results of the survey show that despite being considered controversial, the grammar-translation method is still perceived as a useful technique for learning a foreign language by the majority of the respondents.

The article by Nino Jojua "Developing democratic culture based on diverse types of education-non-formal education" highlights the benefits of implementing non-formal education at Chkhorla Public School located in Zugdidi municipality village Chkhorla. The author describes positive changes, including a more efficient way of managing time, place and environment, an easier and more efficient method of involving students in their learning process, a more flexible way of giving a freedom of choice.

Manana Rusieshvili-Cartledge
Editor-in-Chief
2022

Nato Peradze

MULTIMODAL DISCOURSE ANALYSIS OF SIA'S MUSIC VIDEO "ELASTIC HEART"

Abstract

Multimodal analysis and Multimodal Discourse Analysis, which explore texts according to multiple modes of communication, have been widely researched in modern linguistics and cinematography. The article will analyse Sia's music video "Elastic Heart" based on Halliday's three metafunctions and Machin's(2010) work: *Analysing Popular Music: Image, Sounds and Text*.

I have used quantitative and qualitative methods of analysis. The metafunctions were employed to analyse the verbal information (also based on Castillo Acosta's (2018) framework), while the visual components were studied quantitatively utilizing Machin's approach to the visual data. The article also demonstrates the importance of metaphoric thinking and the influence of multimodal metaphors in decoding the overall meaning of an art piece. The study finds that Sia's song "Elastic Heart" predominantly employs material and mental processes, and identifies key conceptual metaphors, namely MENTAL ILLNESS IS A BOUNDED SPACE/DEPRESSION IS A BOUNDED SPACE realised simultaneously in two different semiotic modes and highlights the significance of metaphoric interpretation of visual elements in the video.

Keywords: *Multimodal Discourse Analysis, multimodality, metafunctions, music, popular culture*

1. Introduction

Multimodal Discourse Analysis which examines the choice of various communicative modes in a specific context makes it possible to conduct an insightful analysis of various multimodal phenomena. The current study centres around Sia and her music video "Elastic Heart" released on the 7th of January, 2015. The song appears in one of her albums "1000 Forms of Fear". Since its release, the music video has caused mixed feelings in the audience leading to various misinterpretations. Utilizing the methodology of Multimodal Discourse Analysis, this paper aims to:

1. Study the song “Elastic Heart” based on Halliday’s metafunctions;
2. Examine the visual means of communication in the music video “Elastic Heart” and their role in the overall interpretation of the art piece.

The analysis of the data is distributed into two sub-chapters: the first part of the findings discusses the analysis of lyrics, while the second part deals with visual categories. The findings of the paper may be employed in various directions of arts, such as visual art, cognitive linguistics, metaphor theory, linguistics, etc. This emphasises the interdisciplinary nature of the research.

2. Methodology

To conduct the study, I employed the methodology of Castillo Acosta (2018), incorporating Machin (2010) and Halliday’s (1994, 2000) works. For the analysis of lyrics, Halliday’s three types of metafunctions were used. As for visual elements, Machin’s work concerning the means of an analysis of popular music was chosen. Even though all three types of metafunctions are presented in the paper, the main focus falls on ideational and interpersonal metafunctions. These functions, in my opinion, describe the overall meaning of the text most prominently. In addition, through quantitative research, I have identified the number of metafunctions and types of processes to connect them with the overall meaning and aim of the author.

3. Theoretical Framework

3.1. Multimodality

The term "multimodality" is connected to the works of Gunther Kress and Theo Van Leeuwen (1996). According to them, an inclination of the western world toward different genres of monomodal forms of communication has been altered due to technological advances. The recent media, comics, and various genres of art mainly employ various modes of expression. Kress & van Leeuwen (2001) consider multimodality as “common semiotic principles (which) operate in and across different modes, and in which it is therefore quite possible for music to encode action, or images to encode emotion.” (Kress & van Leeuwen, 2001:2).

According to Adami (2016), multimodality can be defined as the combination of different semiotic modes/forms in texts and communicative acts, such as images, moving images, gestures, written sources, etc. The development of digital technology has also emphasized the fact that

multimodality exists in our everyday communication: messages, Gifs, emojis, and especially internet memes, which combine multiple modes such as visual, aural, and gestural, audio, etc. With the help of technology, it has become possible to conduct a detailed analysis of various audiovisual arts, including music videos and dance, usually performed by studying frames, the rhythm of movements, etc.

Jewitt (2013), in “Multimodal Methods for Researching Digital Technologies,” presents three theoretical assumptions, namely:

- a. Language does not provide a prototypical model of all modes of communication – “Multimodality steps away from the notion that language always plays the central role in interaction, without denying that it often does” (Norris, 2004:3. Cited from Jewitt, 2013: 251)
- b. All modes are shaped through their cultural, social and historical uses. Each mode has its individual and different potential and semiotic source to produce communication.
- c. “People orchestrate meaning through selection and configuration of modes” (Jewitt, 2013: 251), which makes the interaction between different semiotic modes quite significant in meaning-making.

The meaning of the term multimodality differs across academic fields. In transportation, multimodality refers to “the use of more than one mode of transportation during a specified time period” (Buehler & Hamre, 2015: 1082). Increasing usage of different means of transportation, such as cycling, public transportation, walking, etc., ultimately results in the rise of multimodality. On the other hand, monomodality means using one mode of transportation in a specific time period (Nobis, 2007). The shifts in multimodality/monomodality are deeply rooted in the socio-economic condition of society.

The multimodal analysis also incorporates context, which is crucial for the formation of meaning, choosing and employing the proper mode of communication.

3.2. Multimodal Discourse Analysis (MDA)

Multimodal Discourse Analysis demonstrates “how meaning is made through the use of multiple modes of communication as opposed to just language.” (Jones, 2021: 1). Thus, as mentioned above, different modes of communication can equally contribute to the meaning-making.

When one mode cannot “specify the speaker’s meaning, other modes are needed to enhance and add more information to make the speaker’s presentation of the meaning much clearer and more detailed.” (Hong, 2012: 320). Multimodal Discourse Analysis, which logically includes different semiotic modes, can be conducted by combining different approaches: the first one is Halliday’s systemic-functional grammar, in which the author introduced linguistic metafunctions. Other semiotic modes, for instance, visual elements, can be interpreted using Machin’s (2010) and Kress & van Leeuwen’s methods with the addition of Castillo Acosta’s work (2018) on MDA.

As mentioned in the previous paragraph, three linguistic metafunctions will be taken into consideration. These are the following: The Ideational/ Experiential metafunction is divided into several types of processes, including mental, material, relational, existential, behavioral, and verbal. The interpersonal metafunction is connected to social relations and functions. The textual metafunction is “realized with thematic structure, information structure and cohesion” (Arunsirot, 2013: 163)

3.3. Conceptual Metaphor Theory

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4. Findings and Discussions

4.1. Ideational Metafunction

Ideational metafunction demonstrates the speaker’s experience of the real world and consists of three components: processes, participants and circumstances. Table 4.1. demonstrates the types of processes and their amount in the song.

Table 4.1. Ideational Metafunction in “Elastic Heart”.

Types of processes	Examples	Percentage
Material	(1)“You did not break me” (2)“I may snap and I move fast” (3)“I will stay up through the night.” Etc.	45.6%
Mental	(4)“Let’s be clear, I’ll trust no one” (5)“And I might have thought that we were one.” (6)“you won’t see me fall apart” (7)“... we were one wanted to fight...” Etc.	19.2%
Behavioral	-	-
Verbal	-	-
Relational	(8)“...we were one” (9)“I’m like a rubber band...” (10)“I’ve got thick skin and	33.3%

	<i>an elastic heart.”</i> Etc.	
Existential	(11)“ <i>There were so many red flags.</i> ”	1.9%

The table reveals the pervasive use of material processes (45.6%), for instance: (12)“*Let’s be clear, won’t **close** my eyes*”, (13)“*I’m like a rubber band until you **pull** too hard*”, etc. Material processes are employed to characterize feelings, in this case, love and the mental state of a singer: (14)“*Why can I not **conquer** love?*”, (15)“*Another one **bites** the dust*”, (1)“*You did not **break** me, I’m still **fighting** for peace*”. The above-mentioned examples are also realizations of the conceptual metaphor LOVE IS WAR introduced by Lakoff and Johnson(1980) in their work “*Metaphors We Live By*”. If we exclude visual information from the music video, the verbal analysis leaves the impression of a confrontation between lovers, their failed relationship and separation, the latter resembling a fight implied by the expressions:“*To bite the dust*”, which according to *dictionary.com* means “*to fall...to suffer a defeat*”; the fourth line of the second stanza (16)“*wanted to fight this war without weapons*” can also be applied to love. (14)“*Why can I not conquer love?*” is derived from the Latin expression “*Omnia vincit amor*”/“*Love conquers all*”. Material processes denoting mental condition are the following: (1)“*You did not **break** me*”. In this case, a person and their psychological state are presented as a breakable object, thus coming to the metaphor MENTAL STATE IS A BREAKABLE OBJECT/ HUMAN IS A BREAKABLE OBJECT.

Relational processes have also been prevalent, especially in the chorus, which explains their higher percentage. They are usually subdivided into two main categories:

- a. Attributive – (17)“*But your blade it might **be** too sharp*”, (10)“*I’ve got thick skin and an elastic heart*”.
- b. Identifying – (9) “*I’m like a rubber band until you pull too hard*”

As for mental process, they were presented accordingly:

- a. cognition: (4)“*Let’s be clear, I’ll **trust** no one*”, (5)“*And I might have **thought** that we were one*”
- b. affection: (16)“*...wanted to fight this war without weapons.*” (18)“*I wanted it, I wanted it bad.*”
- c. Perception: (6)“*But you won’t **see** me fall apart.*”

Existential processes have been identified only once.

4.2. *Interpersonal Metafunction.*

Interpersonal metafunction demonstrates the interaction between speaker/author and audience: “We use language to interact with other people, to establish and maintain relations with them, to influence their behaviour, to express our own viewpoint on things in the world, and to elicit or change theirs.” (Lestari, 2019: 14). It is mostly connected to mood and modality (Ye, 2010). Halliday presents types of exchanges: verbal - when the speaker is demanding (question) or giving information (statement); and non-verbal - which is mostly about providing goods-and-services (offer) and demanding goods-and-services (demand). Statements usually contain declarative clauses, questions - interrogative clauses, commands - imperative clauses.

The analysis of verbal information has shown that the great majority of sentences were statements and employed declarative clauses, only single cases of interrogative and imperative clauses were identified (see table 4.2)

Table 4.2. Interpersonal Metafunction in “Elastic Heart”

Statement (Declarative clause)	(9)“ <i>I'm like a rubber band... ;</i> ” (10)“ <i>I've got thick skin and elastic heart</i> ”
Question (Interrogative clause)	(14)“ <i>Oh, why can I not conquer love?</i> ” (rhetorical question)
Imperative clause	(4)“ <i>Let's be clear I'll trust no one</i> ” (suggestive)

Halliday differentiates two major groups of modality, which are related to the exchanges mentioned above:

1. Modalization – is related to information (validity of information) (Cerban, 2009), which in turn is subdivided into several subgroups: a. probability and usuality (for instance, *may, possibly, sometimes, always*, etc.)

2. Modulation – is connected to goods-and-services (Cerban, 2009: 4), it is “associated with the willingness of a speaker in offer and the responsibility on the hearer or reader in command...” (Zhai & Liu, 2018: 113), and consists of two subcategories: inclination, which involves the speaker’s readiness and will to do something (would, determined, anxious to, etc.); obligation – which includes commands, responsibilities, etc. (should, required, wanted, supposed, etc.) (Zhai & Liu, 2018)

Table 4.3. Modality in “Elastic Heart”

High	Median	Low
	(3)“ <i>I will stay up through the night.</i> ” (4)“ <i>...I’ll trust no one.</i> ” (6)“ <i>you won’t see me fall apart</i> ” (19)“ <i>I’ll walk through fire to save my life</i> ”	(2)“ <i>I may snap and I move fast.</i> ” (5)“ <i>And I might have thought that we were one.</i> ” (14)“ <i>...why can I not conquer love?</i> ” (17)“ <i>(Your blade) it might be too sharp.</i> ” (20)“ <i>I can survive.</i> ” (21)“ <i>I’m doing everything I can</i> ”

The author predominantly employs modal verbs of low and median values. The table shows the prevalence of modal verbs denoting inclination ((4)“*I’ll trust no one.*”(This particular example can also belong to the usuality subtype) (19)“*I’ll walk through fire to save my life*”) and probability ((2)“*I may snap and I move fast*”, etc.). There were no cases of modal verbs and expressions of a high value.

4.3. Textual Metafunction

The main components of textual metafunction are theme and rheme. A linguistic theme is the first component of a sentence, expression etc. and can coincide with the subject, which is usually followed by a rheme. The study showed that 52% of themes were marked textual ((6)“*but you won’t see me fall apart*”. (22)“*Cos I’ve got an elastic heart.*”. (23)“*Then another one bites the*

dust.”) and marked interpersonal ((4)“*Let’s be clear, I’ll trust no one.*”), 48% of themes were unmarked and interpersonal (SVO).

We have also identified cases of ellipsis: (5)“*I might thought that we were one (who) wanted to fight this war without weapons*”, (12)“*Let’s be clear (I) won’t close my eyes.*”. As for reference, the verbal information contained the only endophoric type of references (subtype – anaphoric), such as: (16)“*Wanted to fight **this** war..*” (18)“*...I wanted **it** bad*” (17)“*But your blade **it** might be too sharp.*” These references are endophoric due to the fact that they refer to something mentioned in the text previously .

4.4. Visual-semiotic Analysis of the Music Video “Elastic Heart”

For visual-semiotic analysis of the music video we have utilized the methods of Castillo Acosta (2018) and Machin (2010), which involve the usage of the most relevant, salient features of frames among which are pose, distance, colours, gaze, objects, etc.

4.4.1. Pose

Similarly to the verbal information, the music video also demonstrates two characters: a middle-aged man (portrayed by Shia Labeouf) and a little girl (portrayed by Maddie Ziegler), who, facing each other, are standing on the opposite sides of a giant cage. Based on the intensity of their facial expressions and posture (in addition to the song), one may think that the initial interpretation – in particular, the fight between lovers and LOVE IS WAR metaphor is retained in the visual medium. The monochronic colour palette, different shades of nude and grey, the inexistence of objects and confined space draw the attention of the viewer to the narrative and development of action within the cage.

According to Machin (2010), in terms of pose the bellow mentioned questions can be taken into consideration:

- “*To what extent do artists take up space or not?*”
- “*Do they perform for the viewer or are they self-contained?*”
- “*Is there an emphasis on relaxation or intensity?* “
- “*Are they depicted as being intimate, standing in close proximity, or is there some indication of distance?* “(Machin, 2010: 39)

As we have mentioned above, the narrative centers around two characters who are about to attack each other. Thus, there is an emphasis on intensity. The existence of the viewer is not acknowledged, which means that the characters are self-contained. With the help of camera movement and frame adjustment, we observe their actions both from outside and inside the cage, which leaves the impression of the partial involvement of viewers within the narrative. Choreography can also be regarded as combinations of different poses: the fight between characters, conflicts within their relationship and finally, resolving a quarrel is all demonstrated by dance, which again enhances the feelings of intensity.

4.4.2. Gaze

Machin (2010) states that gaze is an essential part of the pose, which fulfils two of Halliday's roles: 'offer' and 'demand'. If the viewer is addressed by the gaze of the artist, it may serve two functions:

1. The viewer is acknowledged;
2. "It produces an image act meaning that the image is used to do something to the viewer" (Machin, 2010: 40), which in Halliday's "Functional Grammar" is known as "demanding".

If the existence of the viewer is not acknowledged, Kress and Leuween (1996) refer to it as an "offer image", thus, the visual information is presented for "scrutiny and consideration" (Machin, 2010: 40). In the specific music video, the gaze is usually exchanged between the man and the girl, the viewer is just an outsider who constantly watches over the two figures as they dance and should infer from their actions, poses and other visual aspects.

4.4.3. Objects

Metaphoric associations serve as one of the most productive and significant ways of interpreting visual elements. Sia's "Elastic Heart" employs a minimalistic style of presenting the information. Apart from the two characters, attention can be drawn to a cage, which is the single inanimate object in the music video. It serves to confine the dance of the characters and despite the big gaps between the bars, which clearly tell the viewers that they are given free will, they're still unable to escape from it. In this case, the viewer is forced to interpret facts metaphorically: Why are not the man and the little girl leaving the cage?

In the specific context, the cage can be interpreted differently: MIND AS A CAGE – the man represents the grown / adult side of a person, while the girl is the inner child, conflict and temporary peace between the two sides are conflicts happening within the mind of every person. Towards the end of the narrative, we observe how they manage to make up, the girl is determined to help the man obtain his freedom, and help him to escape. However, despite her attempts, the man still cannot / does not leave the cage (taking into consideration the fact that he is able to do it). Coming from this visual information, the torment of characters can also be explained with these conceptual metaphors: DEPRESSION/ MENTAL ILLNESS IS A CAGE and DEPRESSION / MENTAL ILLNESS IS A BOUNDED SPACE.

Thus, the verbal information given in the lyrics, which initially could be interpreted as the pain derived from the parting of lovers and conflict between them, with a combination of visual elements alters the overall meaning of the art piece, which is the following:

1. The music video and the song represent metaphorically two conflicting sides of a person;
2. It also demonstrates psychological illnesses and torments happening in the mind, which is supported by the prevalent use of mental (as well as material) processes in the verbal information;
3. The song can be about self-acceptance and self-love;
4. Obtaining inner freedom and inner peace is a battle.

Thus, it can be concluded that multimodal analysis and Multimodal Discourse Analysis should involve simultaneous analysis of various modes of communication, as well as metaphoric thinking.

4.4.5. Colors

The intense activity of the characters is juxtaposed with the cool colours of the frames. The background is not clearly defined, which adds to the feelings of vagueness. Machin (2010) points out that the aim of colour saturation is to create emotional temperature. This means, that the visual piece having higher colour saturation can be associated with the intensity of feelings, while faint colours are predominantly neutral or lack energy. In this specific case, powerful motions and feelings evoked by the dance of characters are opposed by the neutral/ cold colour palette, which in turn can be regarded as one of the ways of meaning-making. The viewer mainly concentrates on what is happening inside the cage, rather than in the background.

5. Conclusion

It can be concluded that simultaneous analysis of visual and verbal semiotic modes provides completely different interpretations and meanings of any piece. The verbal analysis of the song revealed that without visual information, the given song could be about ex-lovers, the tension between them, and overcoming psychological and mental obstacles caused by separation. This is indicated by the frequent use of the mental and material processes to characterize the given state. However, the visual source enables us to reinterpret the meaning of the music video. Visual elements, such as colours, objects, pose, gaze, movement, gestures, etc. have become an additional source for grasping the essence of the piece. In certain situations, these elements force viewers and listeners to generate cognitive metaphors, which is observable in the case of the correlation between cage and mind. Thus, multimodal analysis and Multimodal Discourse Analysis take into consideration not only physical features, such as colour saturation but metaphoric thinking as well.

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Dictionary entry:

<https://www.dictionary.com/browse/bite--the--dust>

Music Video:

Sia(2015). Elastic Heart [Video]. Youtube.

https://www.youtube.com/results?search_query=elastic+heart

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Author's Biographical Data

Nato Peradze is a PhD student at Ivane Javakhishvili Tbilisi State University, Faculty of Humanities. She teaches English at the Department of English Philology (the courses include Text Analysis (BA program) and Theory of Metaphor (MA)). She is interested in cognitive linguistics, particularly, Conceptual Metaphor Theory and is currently researching monomodal and multimodal metaphors in film industry.

Nino Jojua

**DEVELOPING DEMOCRATIC CULTURE BASED ON DIVERSE TYPES OF EDUCATION –
NON-FORMAL EDUCATION**

Abstract

Teaching and learning in a democratic and diverse environment mean facing the challenges of the 21st century. Therefore, to establish an appropriate democratic culture in this era of globalization and democratization, non-formal education has been accepted as a mechanism to enhance social beliefs, awareness, attitudes, values, living skills and even behaviour. Thus, the increase in diversity doesn't only relate to race and ethnicity. However, it can include students of different religions, economic statuses, gender identities and language backgrounds. If we, teachers, are eager to acquaint our learners with democratic values, we should evolve their intercultural competence through education. Developing intercultural competence is not only about teaching a particular subject; it is also about knowing different ways through various types of education.

This article highlights the benefits of implementing one of the ways of education, non-formal education, among the students of Chkhorja Public School located in Zugdidi municipality village Chkhorja. Moreover, we will also delve into the practice of non-formal education to evolve teaching and learning in a democratic atmosphere.

Generally, acknowledging and respecting every student is crucial. We also know that students may be violently abused or vice versa for religion, economic status, language background, social beliefs, attitudes, etc.

Therefore, the questions are as follows:

1. How can non-formal education support democratic culture in teaching and learning?
2. How can non-formal education reinforce skills such as empathy, flexibility/adaptability and conflict resolution?

3. Will the development of intercultural competence through education be made more efficiently?

I believe that it is possible to carry out the work in non-formal education.

Much has been written on the benefits of this issue. In the training course -“Democratic Culture from Onlookers to Engaged and Active Citizens” (Germany 2017, Council of Europe), I learned that non-formal education is essential to developing a democratic culture in our classes. We, teachers, can and are obliged to change passive onlookers into engaged and active citizens by enriching the learners’ awareness of the already mentioned issue. Accordingly, students learn and practice how to express empathy, adapt and resolve conflicts, use appropriate language, and speak benevolently and with compassion.

For this reason, I decided to try this type of education in my teaching experience.

Keywords: *democratic culture, non-formal education, intercultural competence.*

1. Introduction

When I found out more about the principles and importance of teaching and learning in the democratic environment based on non-formal education, I decided to read the related literature “Competences for democratic culture”, and “Developing intercultural competence through education” (Pestalozzi Series +3, Council of Europe). I also sought the information from Search Google. Teachers can identify and analyze students’ cultural awareness of the importance of diversity with the help of non-formal education. For instance, educators can empower learners’ intercultural competence as a foundation for dialogue and living together within all types of education, especially non-formal education. I have found out that we (teachers) can improve the range of skills and competencies outside the formal educational setting and throughout lifelong learning (Pestalozzi series +3).

As well as this, non-formal education provides intercultural competence as a pedagogical goal pursued by the deliberate inclusion of specific activities for learning. Furthermore, this means constructing the teaching and learning processes on democratic foundations.

Consequently, I endeavour to experiment with the already mentioned principles in the language teaching and learning processes. It is defined as an inclusion of the values of intercultural education and enables teachers to boost and enhance students' awareness of democratic principles for successful learning in diversity.

2. Advantages of non-formal education to reinforce intercultural awareness

2.1. Allowing students to choose activity in frames of non-formal education

Non-formal education means giving more freedom of choice and making decisions to students. Therefore, I allowed my learners to select an activity by themselves. In this particular case, they chose movie discussion. At the same time, I gave them an opportunity to vote for the extracts they desired to work on.

2.2. Meeting in teams to share useful information

Non-formal education allows us to arrange things according to our situation or conditions. For instance, we held our meetings in an online regime in Teams platform, in case of necessity, to give my support to my students while working and cascading essential issues or to observe the pace of working process.

2.3. Sharing necessary resources/materials

I provided my students with papers, markers, crayons, pencils, a laptop, projector, copies and all necessary stuff to make the working process more productive.

2.4. Reinforcing students' awareness

Not only giving theoretical knowledge or lecturing the learners reinforce their awareness towards the particular issues but giving them clear examples, being a role-model and learning

by practicing or doing is the most essential teacher. Consequently, while cascading some ideas and attitudes, I tolerated and respected all stated ones despite their being different. Furthermore, the examples like this helped my students to realize that having diverse opinions and being differently aware of something never mean being excluded.

2.5. Providing encouragement to students

Since the working process includes some difficulties or obstacles, and as we know, every student is unique with his/her ability/capability, my students and I encouraged the learners who faced the above-mentioned issues. Our support was gentle and cautious and helped them to perceive that making a mistake isn't a tragedy. On the contrary, despite the obstacles or failures, stepping forward to overcome them and learn from your mistakes is bravery and courage.

3. Methodology

3.1 Research participants

To carry out the research, I reckoned how its advantages could succour me in enhancing democratic culture in the classroom. Seeking out objectives and ways of finding a resolution to a problem is fruitful for every teacher. The systematic approach to identifying and analysing the problem is beneficial for us, teachers, to take further steps in the teaching and learning process.

So after acquiring some information about non-formal education, I selected the target groups – VIII, IX, XI, and XII grades - 39 students, aged – 14-to 18. I have been teaching English to my students for 11 years, and we created English Club within non-formal education (association “Atinati,” USAID, UNICEF).

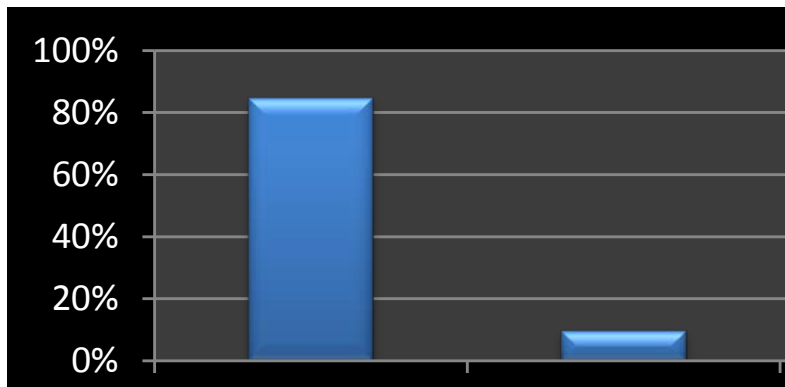
3.2. Instrument(s)

At the start of a new term, using the quantitative method. I decided to check my students' awareness of non-formal education and a democratic classroom environment. Therefore, I designed a questionnaire with four questions and possible answers. I gave the questionnaire to

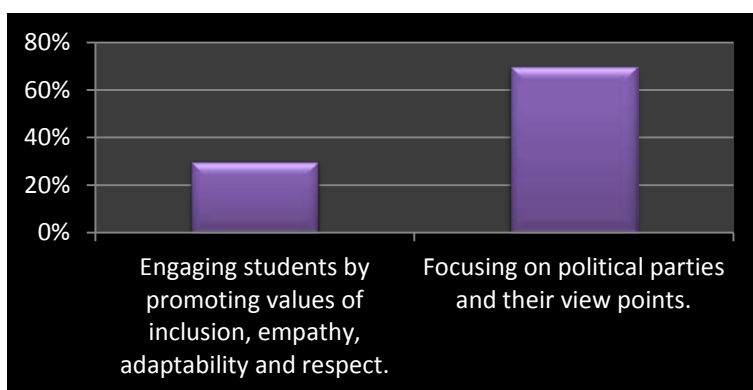
my target group of 39 students aged 14-18. Based on the results, it became obvious that the majority of students were aware of non-formal education, as 85% of students stated the relevant answer. However, I received a different picture regarding a democratic classroom. Only 25% of the participants answered the question correctly. As for question 3 (“From the passive observer toward the active citizen”), 40% of the participants guessed the principle and meaning of this phrase. Question 4 referred to the democratic characteristics. Here we got equal results, 50% for correct answers and 50% for incorrect ones.

Here are four questions with chart results below.

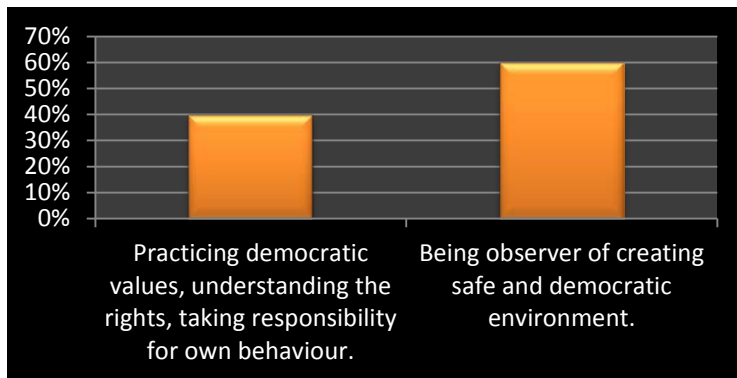
Question 1: What does non-formal education mean?



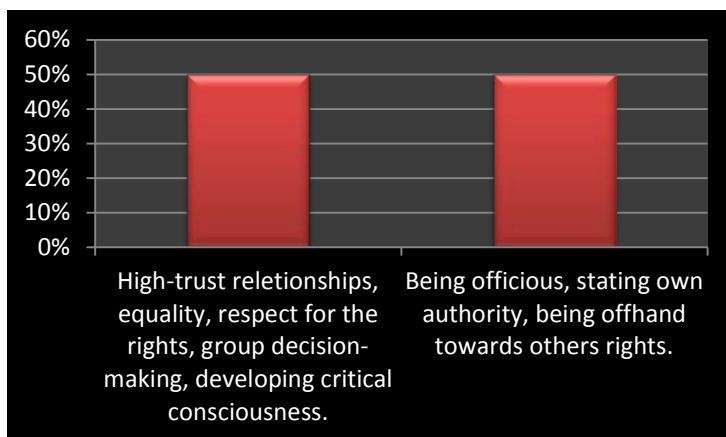
Question 2: What is a democratic classroom?



Question 3: “From a passive observer to active citizen” means:



Question 4: *Democratic characteristics:*



3.3. Data collection procedures

After collecting my data, I analyzed them. During the whole year, I permanently used the type of non-formal education in my teaching process. At the start of the second semester, I repeated the questionnaire with the modified questions and possible answers. A little change in the consequences was making one step forward. I had an e-diary on my tablet that I used for making necessary notes about students' working pace, obstacles met during the activities, how students adapted to new situations and novelties, and how the implementation of non-formal education affected and reinforced us, students and teacher, to attain an imminent result.

Therefore, I chose my questions based on data and details gathered while observing and making notes.

3.4. Choosing an activity

After collecting my data, I analyzed them. During the whole year, I permanently used the type of non-formal education in my teaching. At the start of the second semester, I repeated the questionnaire with the modified questions and possible answers. I had an e-diary installed on the tablet that I used for making necessary notes about the following: students' working pace, obstacles arising during the activities, how students adapted to new situations and novelties, and how the implementation of non-formal education affected and forced us (students and teachers) to attain an imminent result. Therefore, I chose my questions based on the data and details gathered while observing and making notes.

3.5. Selecting an activity

Non-formal education helped me to create the English language club. As a non-formal setting never limits ages, groups, the number of students or working format, we gathered students with different abilities and capabilities. Therefore, we created an English language club in our school.

Meeting the diverse needs of students, for instance, their mental, physical or psychological condition; is one of the most challenging aspects of teaching. Thus, activities in the frames of non-formal education encouraged learners to identify intercultural values easily and contributed me to perceive their improvements by practicing in real situations, outside the classroom. How did the non-formal education help me?! As is known, non-formal education establishes democratic competence based on teaching a particular subject. Since I am an English teacher, I decided to enhance civic awareness through the English language. To be more unbiased, I gave my students freedom of choice and voted for the preferred option on mentimeter.com. We held an online meeting in Teams to choose the preferable extracts from the movie "Freedom Writers' Diary" for the next activity. I prepared voting options in mentimeter.com and shared my screen with the students so that they could see and enter the code using their phone applications, and then click the option they desired. Of 39 students, 15

selected the first extract, 12 – extract 2 and 12 – extract 3. In this way, three groups were created.

Choose the preferred option

- Extract 1 from the movie “Freedom Writers’ Diary” – 15 students
- Extract 2 from the movie “Freedom Writers’ Diary” – 12 students
- Extract 3 from the movie “Freedom Writers’ Diary” – 12 students



After figuring out the voting results, we created three groups, as I have already mentioned: group 1 – to work on the first scene https://www.youtube.com/watch?v=bENwM8liCsQ&list=PLQWrg_lzz6L6TRish8ZVBjheXnD43t-S0&index=16; group 2 – to work on the second scene https://www.youtube.com/watch?v=jkyhf4G0YMs&list=PLQWrg_lzz6L6TRish8ZVBjheXnD43t-S0; group 3 – to work on the third scene https://www.youtube.com/watch?v=eYYf-mUmPqI&list=PLQWrg_lzz6L6TRish8ZVBjheXnD43t-S0&index=21. After that, every group chose the preferable environment for them to work. One group picked out school library, the others – the meeting room and the third group worked in a square. These gave my learners more freedom in behavior. Furthermore, they were less afraid of making mistakes and more self-confident while working on their extracts and discussing their ideas. For instance, since

every single student chose movie parts, groups and environment they would like to work, this gave them equal opportunity to participate in every activity. Moreover, as they felt that nobody was controlling them or dictating what to do and how or counting their mistakes, they became more free and confident. Definitely, I facilitated and observed all groups in turn.

As we know every student is unique in their awareness, consciousness, attitudes, values and competences. So non-formal education helped them to express and reinforce their skills and values. It's absolutely obvious that students learn better then when they are able to make purposeful connection between the curriculum, learnt and real world, life experiences. Genuineness and authenticity based on natural atmosphere are the best teachers to evolve students' personality. For instance, while working on movie extracts, my students discussed the scene where the students with diverse values and attitudes behave aggressively. They identified the main problems: lack of trust, empathy or safety, and a skeptical attitude towards teachers and education. Then, we drew a parallel to our real life and concluded that lack of respect, empathy, tolerance, or intercultural values cause a crucial collapse in relationships.

After watching and discussing the videos in own groups, we held next meeting in Teams platform. Online meeting made them feel more significant and secured because they were working in a condition they desired. It was very flexible and exultant. As we had three groups, I created three channels: Group 1 in channel 1, group 2 in channel 2 and the third one accordingly in channel 3. I observed all three groups by switching from channel to channel time by time. All group members were actively involved in the working process. They shared roles and tasks so that nobody was left in the shade. Based on the main principle - everybody is equal despite ability or capability; we tried to support the students who needed our encouragement in terms of English language and Civic awareness.

We, teacher and students, chose the way for every group, how they would represent their extracts and share gained information. The first group picked out PPT presentation, the second one designed poster and the others prepared extract review booklet. All groups were making notes while presenting the final products because we should create one entire story.

The first group – PPT presentation example:

The screenshot shows a PowerPoint slide with a red title bar and a white background. The slide content includes:

- Text:**
 - The Freedom Writers Diary: How a Teacher and 150 Teens Used Writing to Change Themselves and the World Around Them;*
 - a non-fiction 1999 book written by The Freedom Writers, a group of students from Woodrow Wilson High School in Long Beach, California;
 - Their teacher Erin Gruwell. It is the basis of the 2007 movie *Freedom Writers*, starring Hilary Swank.
- Image:** A movie poster for *Freedom Writers* featuring Hilary Swank and several students. The text on the poster includes "FROM A MAJOR MOTION PICTURE STARRING HILARY SWANK" and "THE FREEDOM WRITERS with ERIN GRUWELL".
- Diagram:** A central grey circle labeled "Freedom Writers' Diary (the first scene)" is surrounded by seven colored circles, each containing a theme:
 - Orange: Diverse class: intercultural environment
 - Green: Distrust, lack of interest and motivation
 - Light Green: New teacher, new class, new impressions
 - Blue: Students with different personalities, values, attitudes and beliefs
 - Red: Disrespect, uncertainty, negligence
 - Dark Blue: Unexpected obstacles for teachers and students as well
 - Light Blue: Abused, irritated, bullied
- Link:** https://en.wikipedia.org/wiki/The_Freedom_Writers_Diary

At the bottom of the slide, there are "Notes" and "Comments" icons.

All these have provided the evolvement of the collaboration and cooperative skills which are one of the main values for boosting democracy in every student.

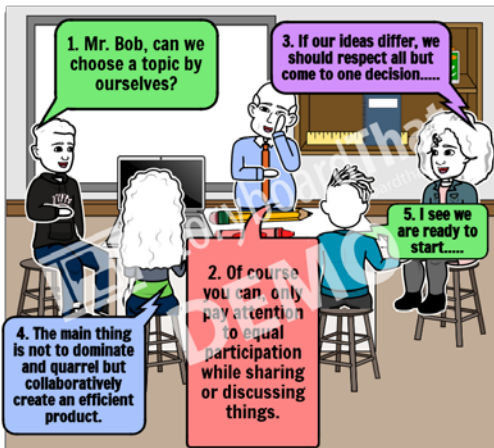
As I have already mentioned, I repeated the questionnaire with the modified questions and possible answers. But this time, I held the next meeting in a real classroom environment. I asked my students to bring their laptops or tablets, and I provided ones who had no opportunity to have any with the necessary gadgets. The task was to create scenes exposing non-formal education and democratic classroom environment using storyboard creator comic strip. They could add some words, expressions, or phrases if desired.

Here are the final products created by three groups.

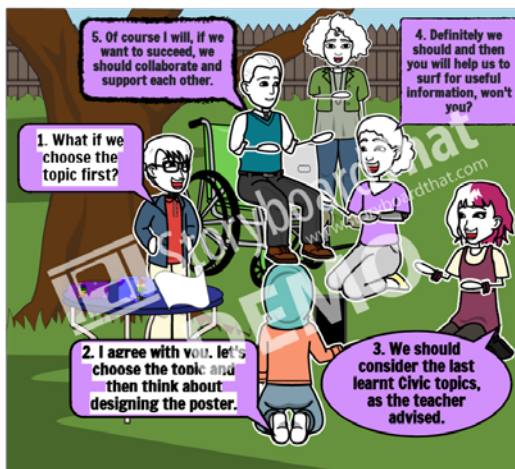
Group 1



Group 2



Group 3



Providentially, we have made some more changes in results. Checking students' condition helps me to analyze the situation, to scan and plan the next step in accordance with this.

Consequently, we, teacher and students, made a mini-project: "Generosity is contagious". We gave candies, sweets, fruits and other staffs to school community that includes as socially vulnerable students, so refugees from Abkhazia, since our village is close to border. <https://www.facebook.com/100003559625767/videos/3767975979997686/>.

After that we had another meeting in Teams and analyzed the importance of generosity <https://learningapps.org/watch?v=peo9af41521>. Moreover, this non-formal format raised students' democratic awareness and their consciousness so that we realized if we want to be supported, tolerated and empathized, we should do likewise. Ultimately, these all reflected in my students' academic results, as they tried to implement gained skills and experience in our classroom.

3.6. Teaching and Learning

The advantage of implementing democratic culture based on non-formal education isn't just giving the instructions, ordering the tasks and providing students with theoretical knowledge but it means proffering genuine examples, being role models, and teaching/learning by doing and practising.

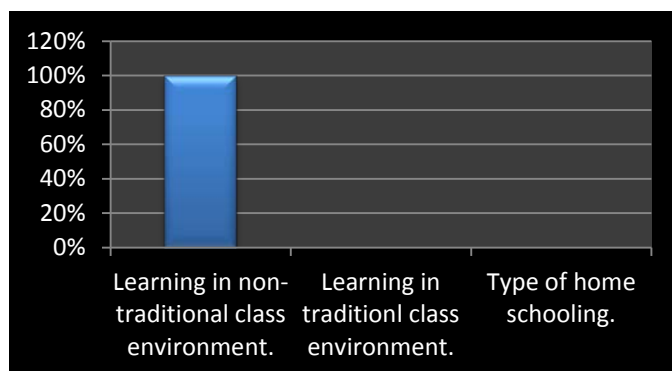
Another issue worth being highlighted is: that allowing students to modify their working environment by themselves boosts and empowers their motivation and eagerness for more active involvement. We frequently guide this principle for feeling equality and supporting students to identify that they are a crucial indivisible part of the teaching/learning process.

One of the main principles we carried out in frames of non-formal education was: freedom of choice. As a teacher, I constantly endeavour to make my learners' freed from timidity, lack of openness and confidence. So we strive to apply the gained knowledge outside the classroom in a non-formal setting so that students become aware of the teacher's role. They analyze that a teacher isn't only a transmitter of information and one-on-one sovereign of the teaching/learning process but also a facilitator of the pursuit of innovation and supporter.

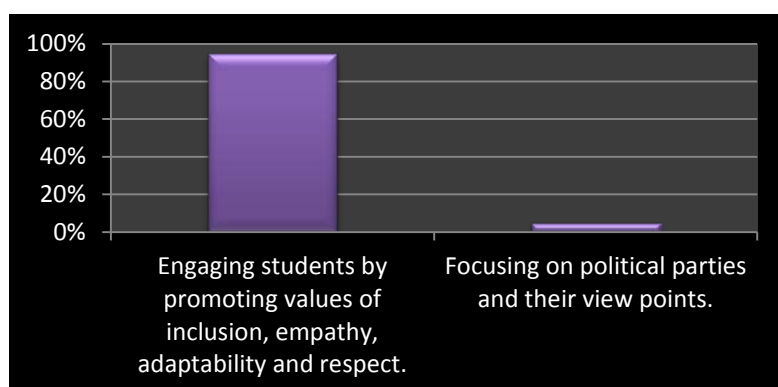
4. Results/Findings

I implemented democratic culture in frames of non-formal education for seven months (during the whole year). At the end of the year, I used the same questionnaire. When I compared the first with the final results, I intelligibly perceived the differences in progress. My students' awareness of non-formal education was appropriate, whereas they weren't utterly confident about democratic values and skills. Furthermore, finally, we managed to enhance our skills for creating a better democratic environment.

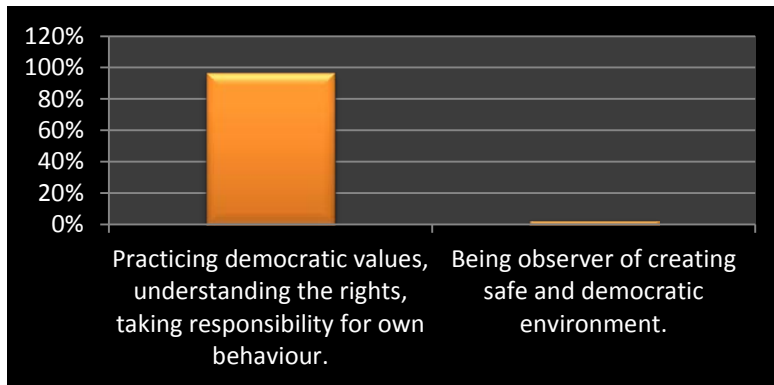
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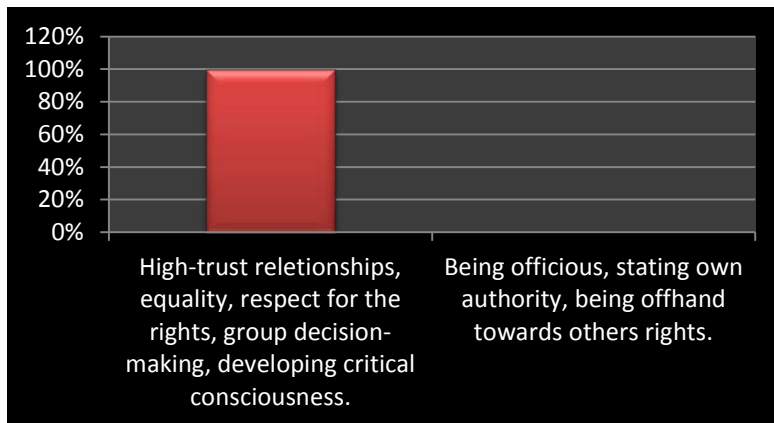
Question 2: What is a democratic classroom?



Question 3: From onlooker to active citizen means:



Question 4: Democratic characteristics:



5. Discussion

By differentiating consequences, we can claim that technique was victorious. Students could participate in the face-to-face discussion as well as online. One of the most essential factors for us, teachers, is that non-formal education offers flexible time, place and atmosphere to students that guarantee equal involvement of learners and parents can adjust their overloaded schedule by observing non-formal activities as in face-to-face format so online as well.

Consequently, the advantages and results of the research were presented to my colleagues. They noted students' supportive attitude toward making mistakes which means that they have realized that nobody is infallible and that making mistakes is a natural part of learning and practising novelties. My colleagues liked the fact that students could arrange the environment and share responsibilities of selecting activities or topics.

The 21st-century skills are a set of abilities and values that students need to develop to become fully-fledged citizens based on Civic responsibilities, such as,

Learning skill – analytical and critical thinking;

Cooperation skill – participating successfully with others in shared activities, tasks;

Listening and observing skills – noticing and understanding what is being said and how it is being said;

Autonomous learning skill – organizing and evaluating own learning in accordance with own needs;

Life skill – flexibility, empathy, adaptability;

These are the skills crucially essential for students in every era.

6. Conclusions

Since I implemented a democratic culture environment in my classes, based on non-formal education, it brought me a variety of good changes, including a better way of managing time, place and environment, an easier and more efficient method of involving students in their learning process, a more flexible way of giving a freedom of choice. It's obvious that non-formal education, to accomplish democratic culture, has been efficiently blended into the curricula of these classes. Giving freedom of choice and diminishing the image of the traditional classroom increased students' motivation.

The new approach was effective for my colleagues as well. Therefore, we decided to use it for more prosperity of democratic values.

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Author's biographical data

Nino Jojua has been teaching English for 14 years. Nino's goal, as a teacher, is not only teaching vocabulary and grammar but enhancing Civic awareness and consciousness through English language to support her students to become better citizens. Thus, Nino strongly believes in student-centred environment, behavioural learning, where students are given opportunities to learn through interaction with the environment. That's why she endeavours to focus on Civic and Democratic values through English language.

Salome Gogadze

GEORGIAN WINESPEAK

Wine is a cultural icon that tells the history of the country. Wine is not only a beverage but also an inseparable part of Georgian culture. Wine determines the style of life, the universe and other important things for a Georgian man; wine is a Georgian philosophy.

- *Malkhaz Kharabedia*

Abstract

The starting point of the verbalization of Winespeak is a tasting note which is differently perceived by people. Therefore, people may have different associations with what they taste.

Tasting notes are verbal translations of organoleptic experiences perceived by sense organs.

The verbalization of the senses is not a simple process. There is no particular group of words in the lexicon to express the flavour or the aroma directly. That is why wine discourse often employs various stylistic device devices (metaphors, metonymies, similes, etc).

This paper looks at some wine metaphors used in the Georgian language, compares them to the wine discourse employed in English and makes an attempt to find the equivalent terms in both languages. Specifically, the paper examines the linguistic means Georgian wine companies utilize while describing their products and analyzes the vocabulary employed in winespeak in Georgian and English.

Keywords: *winespeak, tasting note, culture sensory perception, wine discourse*

1. Introduction

Wine is not perceived only as a beverage in Georgia but also as a cultural icon. While describing the properties of wine, wine producers attempt to tell an enticing story of the wine.

There are two ways of describing a wine - objective and subjective. The subjective way of description portrays wine as described by our senses. A sommelier uses his/her personal and unique life memories while describing wines. Therefore, this description is based on an individual interpretation and thus is different for everyone.

While objectively evaluating wine, one should note that there are other hidden factors to be considered. There are three main points in wine description: colour, smell and taste perceived by the following sense organs: eyes, nose and mouth. The latter is considered to be the most important one.

This paper looks at some wine metaphors used in the Georgian language, compares them to the wine discourse employed in English and makes an attempt to find the equivalent terms in both languages. Specifically, the paper examines the linguistic means Georgian wine companies utilize while describing their products and analyzes the vocabulary employed in winespeak in Georgian and English.

2. Methodology

The article looks at the figurative language used in English and Georgian winespeak. This included mainly the descriptions of various types of wines.

The research method is qualitative. The actual data collection and data analysis were held according to the information that was accessed either on wine bottles' etiquettes or on the internet. Besides the etiquettes, the website 'Marani. co' (which is an online shop for 'Telavi Wine Cellar' 'თელავის ღვინის მარანი') was used as a source for data collection. The descriptions were compared to the English examples given by Caballero and Suárez-Toste (2008), translated into English and analysed from the linguistic and stylistic points of view.

3. Figurative language in wine evaluation

Caballero and Suárez-Toste (2008) discussed some of the lexis instantiating the many metaphors used in tasting notes. Specifically, the authors identified five metaphors in the language of wine tasting in the English language:

• *Wines are living beings*. This generic-level metaphor subsumes the specific-level metaphors: wines are people, wines are animals, and wines are plants, instantiated by terms like muscular, feminine, bold, expressive, shy, austere, intellectual, ambitious, feline and fragrant.

• *Wines are clothes*. Wines may be described as silky, velvety smooth or have a glove or mantle.

• *Wines are three-dimensional objects*. Wines can be regarded as square, angular or round.

• *Wines are buildings*, as suggested by their being fortified.

• *Wines are malleable wood or metal building material* and are thus represented as rough or molten.

It's worth mentioning that wine is perceived as a living organism as it goes through different stages before it's finally ready to be used. The dimensions employed by Georgian wine discourse to describe wine are as follows: textile, structure, age, behaviour, mouth-feel and colour intensity of the wine.

The harmonised data of the winespeak in English and Georgian languages is given below:

Colour: *Dark cherry color* /მუქი ალუბლის ფერი/; *Dark ruby-colored* / მუქი ლაღისფერი შეფერილობის/ , *light amber-coloured* /ღია ქარვისფერი/; *Dark red* /მუქი წითელი/; *straw-coloured*. /ჩაღისფერი შეფერილობით/

Age: *fresh* /ცინცხალი/; *young* /ახალგაზრდული, ახალგაზრდა/

Behavior: *restless* /მოუსვენარი საფერავი/; *cheerful* /ხალისიანი/; *honest* /გულწრფელი ღვინო/; *pristine/subtle* /ფაქიზი/

Structure : *full* /სრული/, *full-bodied* /სხეულიანი ღვინო/, *elegant* /ელეგანტური/,
weak /სუსტი/

Taste: *With harmonious taste* /ჰარმონიული გემოთი/; *pleasant astringency*
/სასიამოვნო სიმწკლარტე/

These six senses/features are used to describe wine in both English and Georgian languages. There are several examples below in which the lexis denoting texture, structure, age, behaviour, mouth-feel and color are used in wine discourse:

- a) „იგი ხასითდება ალუბლის მდიდარი არომატით და სასიამოვნო წითელი კენკრის გემოთი.“

It is characterized by a rich aroma of cherries and a pleasant red berry taste.

- b) „იგი ხასიათდება ღია ქარვისფერი შეფერილობით, ნაზი, დახვეწილი გემოთი და ხილის არომატით.“

It is characterized by a light amber color and a delicate taste of fruit aroma.

- c) იგი ხასიათდება მუქი წითელი შეფერილობით, მკვეთრად გამოხატული ბუკეტით და ჰარმონიული ხვერდოვანი გემოთი.

It is characterized by a dark red colour, a pronounced bouquet and a harmonious velvety taste.

- d) „იგი ხასიათდება ღია ჩალისფერი შეფერილობით, გამოირჩევა შესანიშნავი ბუკეტით, დარბილებული დახვეწილი გემოთი და განუმეორებელი არომატით.“

It is characterized by a light straw colour, distinguished by an excellent bouquet, softened exquisite taste and unique aroma.

- e) „იგი ხასიათდება მუქი ლალისფერი შეფერილობით, კარგად განვითარებული ჯიშური არომატით და ჟოლოს ხვერდოვანი ტონებით.“

It is characterized by a dark purple color, a well-developed varietal aroma and velvety tones of raspberry.

f) „სასმელი მუქი ბროწეულისფერია. ბუკეტში იგრძნობა მწიფე ხილის არომატი. ხასიათდება ხავერდოვანი და მსუბუქი გემოთი, დაბოლოებისას ტოვებს სასიამოვნო სიტკბოს.”

The drink is the colour of a dark pomegranate . The aroma of ripe fruit can be felt in the bouquet. Characterized by velvety and light taste, leaving a pleasant sweetness at the end.

g) „მუქი ლალისფერი შეფერილობის სასმელი გამოირჩევა ჯიშური დამახასიათებელი შავი მოცხარისა და წითელი ხილის ჩირის არომატებით. ხავერდოვანი, სრული, სხეულოანი ღვინო, დაბალანსებული ხანგრძლივი დაბოლოებით.”

The dark purple drink is distinguished by varietal characteristic aromas of black currant and dried red fruit. A velvety, full-bodied wine, balanced with long endings.

4. Wine Discourse Vocabulary

As mentioned above, there are various dimensions to employ while describing the features of wines. As revealed by the research, stylistic devices (metaphors, similes, and metonymies) play a major role in creating meaning in wine speak. Therefore, the meaning of these devices should be taken into consideration to describe the wine properties precisely.

Countries differ in culture, society, religion, linguistic features, etc. Therefore, the research goal in the following passage is to identify and analyse some of the Georgian terms used to describe wines, compare them with the vocabulary used in English wine discourse and, finally, find the equivalents in both languages.

Wine descriptions were collected from a Website, Marani. co” which is an official website for “Telavi Wine Cellar ”/თელავის ღვინის მარანი’/

1. Herbaceous

A wine that has the taste and aroma of herbs. Herbaceous can be very young wines that change taste as they age.

This feature is caused primarily by the influence of the grape variety and not by the influence of the soil or the weather.

2. Cloudy

Matte, opaque wine.

3. Ripe

A wine that is fully developed and ready to be bottled.

4. Medium-bodied

A wine whose weight and composition are between body and light on the tongue

5. Full-bodied

The term refers to the density of the wine (body) or the properties of its taste in the mouth. In addition, it refers to cool wines with strong flavors and bouquets.

„ბალახისებრი“

„ღვინო, რომელსაც ბალახების გემო და არომატი აქვს. ბალახისებრი შეიძლება იყოს ძალიან ახალგაზრდა ღვინოები, რომლებიც დაძველების შედეგად გემოს შეიცვლიან. ეს თვისება გამოწვეულია უპირველესად ყურძნის ჯიშის გავლენით და არა ნიადაგის ან ჰავის ზემოქმედებით.“

„დაბინდული“

„მქრქალი, გაუმჭვირვალე ღვინო.“

„დამწიფებული“

„ღვინო, რომელიც ბოლომდე განვითარებულია/მზადაა ჩამოსასხმელად.“

„ზომიერად სხეულიანი“

„ღვინო, რომლის წონა და შემადგენლობა ენაზე სხეულიანსა და მსუბუქს შორისაა.“

„სრული“

„ტერმინი ასახავს ღვინის სიმკვრივეს (სხეულს) ან პირში მისი დაგემოვნების თვისებებს. გარდა ამისა, ის ეხება მაგარ ღვინოებს ძლიერი არომატების ბუკეტით.“

6. Tobacco

Aroma that is felt in some famous wines.

„თამბაქოსებრი“

არომატი, რომელიც ზოგიერთ ცნობილ ღვინოში იგრძნობა.

7. Thin

Wine that is less fleshy lacks flavor and is usually pale in color.

„თხელი“

„ღვინო, რომელიც ნაკლებად სხეულიანია, აკლია არომატულობა და ჩვეულებრივ მკრთალი ფერისაა.“

8. Hard

Wine that is not old enough to achieve proper balance. 2. Wine with a high content of alcohol.

„მაგარი“

1. „ღვინო, რომელიც არ არის საკმარისად დაძველებული, რათა სათანადო ბალანსს მიაღწიოს. 2. ღვინო სპირტის მაღალი შემცველობით.“

9. Woody

The smell of wine that has been aged for too long in barrels, or aged in barrels made of substandard wood.

„ხისებრი“

„ღვინის სუნი, რომელიც მეტად დიდი ხნის მანძილზე ძველდებოდა კასრში, ან დაძველებული იქნა კასრში, რომელიც უხარისხო ხისგან იყო დამზადებული.“

10. Foxy

American grape variety with aggressive taste.

„მელიისებრი“

„ამერიკული ყურძნის ჯიშში აგრესიული გემოთი.“

11. Earthy

The taste that the soil gives to the grapes and consequently to the wine.

„მიწისებრი“

„გემო, რომელსაც ნიადაგი აძლევს ყურძენს და შესაბამისად ღვინოს.“

12. Crisp

Fresh and live wine with a good balance of acidity

„ცინცხალი“

„ნორჩი და ცოცხალი ღვინო მჟავიანობის კარგი წონასწორობით.“

13. Fresh

White or rosé wine with a good balance of alcohol and acidity.

„ქორფა“

„თეთრი ან ვარდისფერი ღვინო ალკოჰოლისა და მჟავიანობის კარგი წონასწორობით.“

14. Fleshy

Used to describe full, oily, rich wines that leave a thick body feeling on the palate.

„ხორციანი“

„გამოიყენება სრული, ზეთოვანი, მდიდარი ღვინოების აღსაწერად, რომლებიც სასაზე ტოვებენ სქელი სხეულის შეგრძნებას.“

15. Flowery

The gentle, delicate taste and aroma of flowers that characterize some wines. Should not be confused with sweetness

„ყვავილოვანი“

„ყვავილების ნაზი, ფაქიზი გემო და არომატი, რომელიც ზოგიერთ ღვინოს ახასიათებს. არ უნდა აგვერიოს სიტკბოში“

16. Pale dry

One of the types of Fino type wine.

„მერთალი მშრალი“

„ფინოს ტიპის ღვინის ერთ-ერთი სახეობა.“

17. Pale

Used to describe wines with low color intensity. One of the

„მერთალი“

„გამოიყენება დაბალი ფერადოვანი ინტენსივობის მქონე ღვინოების აღსაწერად.“

18. Green

Usually describes young wine that has not yet been sufficiently formed. Can also be used as a negative term. 2. Highly acidic wine made from unripe grapes.

„მწვანე“

„როგორც წესი, აღწერს ახალგაზდა ღვინოს, რომელიც ჯერ საკმარისად არ არის ჩამოყალიბებული. შეიძლება გამოყენებული იყოს აგრეთვე როგორც უარყოფითი ტერმინი. 2. უმწიფარი.“

19. Weighty

Rich, dense wine that leaves a feeling of heaviness on the tongue.

„მძიმე“

„მდიდარი, მკვრივი ღვინო, რომელიც ენაზე სიმძიმის შეგრძნებას ტოვებს.“

20. Lively

Wine with high acidity and lively, crunchy taste. This term is also used for sparkling wines with a pleasant sparkle.

„ცოცხალი“

„ღვინო მაღალი მჟავიანობით და ცოცხალი, ქორფა გემოთი. ეს ტერმინი გამოიყენება აგრეთვე შუშხუნა ღვინოებისათვის სასიამოვნო შუშხუნით.“

21. Buttery

1. Aroma that is desirable for quality wines, especially if they are made by malolactic fermentation method. 2. The term is used to denote soft and sweet wines. Due to its high content of sweetness it qualifies as sweet.

„ცხიმოვანი“

1. „არომატი, რომელიც სასურველია ხარისხიანი ღვინოებისათვის, განსაკუთრებით თუ ისინი დამზადებულია მალოლაქტიკური დადულების მეთოდით. 2. ტერმინი იხმარება რბილი და ტკბილი ღვინოების აღსანიშნავად. სიტკბოს დიდი შემცველობის გამო ის კვალიფიცირდება, როგორც ტკბილი.“

22. Still wine

Wines without carbon dioxide bubbles.

„წყნარი ღვინო“

ღვინოები ნახშირორჟანგის ბუშტულების გარეშე.

23. Leathery

The noble aroma of some red wines is due to the aging (rejuvenation) of the bottles.

„ტყავისებრი“

„ზოგიერთი წითელი ღვინის კეთილშობილი არომატი, რომელიც გამოწვეულია ბოთლებში დაძველების წყალობით.“

24. Soft

The desirable characteristics of a delicate wine, which is manifested in the wine with weakly pronounced fruit tones. The wine is easy to drink, over time the wine tannins soften

„რბილი“

„დელიკატური ღვინის სასურველი მახასიათებლები, რომელიც ღვინოში ვლინდება სუსტად გამოხატული ხილის ტონებით. ღვინო ადვილად დასალევია, დროთა განმავლობაში ღვინის ტანინები უფრო რბილდება.“

25. Velvety

1. Velvet (Velvety) Pleasant soft and silky taste, which is especially characteristic of red wines

„ხავერდოვანი“

„სასიამოვნო რბილი და აბრეშუმისებრი გემო, რომელიც განსაკუთრებით წითელ ღვინოებს ახასიათებს.“

26. Fruity

1. Wines that are characterized by fruit flavor. From apple to black currant. 2. Wine that has a fresh grape flavor. It is usually young as the aroma of the fruit shifts into the bouquet over time

„ხილისებრი“

1. „ღვინოები, რომელთაც ხილის არომატი ახასიათებთ. ვაშლიდან შავ მოცხარამდე. 2. ღვინო, რომელსაც შერჩენილი აქვს ახალი ყურძნის არომატი. როგორც წესი, ის არის ახალგაზრდა, რადგან დროთა განმავლობაში ხილის არომატი გადადის ბუკეტში.“

27. Flinty

Cool, stony taste in wine. "Kajovani" refers to wine, which is associated with a Kajovani rifle. The wines of the Shabli and Sanser regions are always associated with the smell and taste of flint.

„კაჟოვანი“

„მაგარი, ქვისებრი გემო ღვინოში. “კაჟოვანი” ითქმება ღვინოზე, რომელიც კაჟიანი თოფის ასოციას იწვევს. შაბლისა და სანსერის რეგიონის ღვინოები ყოველთვის ასოცირდება კაჟის სუნთან და გემოსთან.“

28. Corked

Absorption of unpleasant odor and taste of spoiled cork by wine, which is caused by bacteria trapped in the cork. Manufacturers of quality stoppers specially process stoppers to minimize the risk of wine absorbing the taste of the stopper. Unfortunately, at least one in twelve bottles will taste like cork. That is why alternative synthetic stoppers for wine bottles have been tried in recent years, but traditionalists have gone against them. The best cover for wine is one that does not let air into the bottle.

საცობისებრი

გაფუჭებული საცობის უსიამოვნო სუნისა და გემოს შეწოვა ღვინის მიერ, რაც გამოწვეულია საცობში დაბუდებული ბაქტერიებით. ხარისხიანი საცობის მწარმოებლები სპეციალურად ამუშავებენ საცობებს, რათა ღვინის მიერ საცობის გემოს შეწოვის საშიშროება მინიმუმამდე დაიყვანონ. სამწუხაროდ, თორმეტიდან ერთ ბოთლს მაინც ეწება საცობის გემო. ამიტომაც, რომ ბოლო წლებში გამოიცდებოდა ღვინის ბოთლების ალტერნატიული სინთეტიკური საცობები, მაგრამ ტრადიციონალისტები მათ წინააღმდეგ წავიდნენ. ღვინისთვის საუკეთესოა საფარებელი, რომელიც არ უშვებს ჰაერს ბოთლში.

5. Discussion and Conclusions

The research was divided into two parts. In the first part, metaphors used by Georgian wine-producing companies were identified. In the second part, they were compared to the English wine discourse vocabulary, and English and Georgian equivalents were identified.

The findings reveal similarities and differences between the two languages. For instance, we encounter similar employment of the following metaphors in English and Georgian wine descriptions:

Wines are living beings: Winespeak in both languages uses the vocabulary describing the age and behavior of the wines:

e.g. fresh /ცინცხალი/; young /ახალგაზრდული, ახალგაზრდა/ restless /მოუსვენარი საფერავი/; cheerful /ხალისიანი/; honest /გულწრფელი ღვინო/ pristine/subtle /ვაკიზი/ full-bodied /სხეულიანი ღვინო/, elegant /ელეგანტური/, weak /სუსტი/.

Another similarity is perceiving Wines as clothes. In both languages, wines have color and structure: Color: Dark cherry color /მუქი ალუბლის ფერი/; Dark ruby-colored /მუქი ლალისფერი შეფერილობი/, light amber-coloured /ღია ქარვისფერი/; Dark red /მუქი წითელი/; straw-colored. /ჩალისფერი შეფერილობით/ Velvety (ხვერდოვანი), Leathery (ტყავისებრი), Soft (რბილი)

However, Georgian and English wine discourse also reveal differences. For instance, we don't encounter many examples of the metaphor 'Wines are malleable wood or metal building material and are thus represented as rough or molten' in Georgian. The only metaphor that was observed in the research was the following: Hard (მაგარი).

Another difference emerged in the metaphor 'Wines are three-dimensional objects - Wines can be regarded as square, angular or round'. The only coincidence, in this case, was the following: Corked (საცობისებრი) which expresses a shape of wine.

To conclude, such research reveals interesting metaphors in wine discourse, cultural similarities and differences.

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Author's biographical data

Salome Gogadze has been teaching English for 5 years. Her goal, as a teacher, is not only teaching students academically but also helping them to gain cultural and social awareness through the English language. Salome strongly believes that using different methods to enhance the students' involvement in class activities and making a friendly and at the same time academic environment is key to a successful learning process. Thus, Salome does her best to plan student-oriented lessons and go beyond theories of grammar and make students think outside the box as well as use their knowledge in everyday situations. The main purpose Salome's my pedagogical methods is to make students aware of the language and culture; as both of them are highly connected to one another. That's why she endeavour to use both cognitive and communicative teaching methods in class.

Apart from teaching, Salome Gogadze is fond of researching linguistic issues. She believes that a philologist must seek for new information all the time and contribute to linguistic field as much as possible.

Sopio Totibadze

WHAT IS HATE SPEECH AND WHY SHOULD WE STUDY IT?

Abstract

Together with technological advancement, communication has become easier. However, that also entails that some negative information has become easily available. Hate speech is definitely one of the forms of communication that people often resort to without knowing the harmful effects it might have on the addressee and on the whole community. Even more, some people might not even know what hate speech is or how to identify it when exposed to it. Therefore, it is important to raise awareness about the issue and teach people the coping mechanisms to fight against it. This article aims to help raise awareness about hate speech and accompanying problems based on several fundamental theories exploring this significant issue.

Keywords: *hate speech, awareness, discourse, sociolinguistics, speaking back*

1. Introduction

In the 21st century, when technology is at its peak of development, it has never been easier to share and spread one's ideas and thoughts. Unfortunately, apart from the advance in technologies, some threats have also appeared. Hate speech, as one of the forms of verbal or non-verbal communication, has also found its way into our everyday lives through technology and not only. Despite its detrimental nature, hate speech might be challenging to identify and can sometimes easily mask itself as a humorous insulting remark or even a meme. However, being continuously exposed to it has destructive and long-lasting effects on people. Thus, it is of utmost importance to raise awareness about hate speech, its repercussions and how to fight against it. This article aims to help raise awareness about hate speech and accompanying problems based on several fundamental theories exploring this significant issue.

2. What is Hate Speech?

Hate speech is any form of verbal or non-verbal communication containing threatening or discriminatory views against different groups in society. The most frequent target groups of hate speech are people of various races, ethnicity, gender, religious beliefs, sexual orientation or age (Nakaya, 2021; Rusieshvili-Cartledge & Dolidze, 2021). Hate comes to life in our language and actions, and it can be claimed that it has a universal character that can even turn into planned and coordinated genocide. Unfortunately, hate has no geographical boundaries or nationality (Waltman & Haas, 2011). In addition, hate speech can be expressed not only verbally, but also through non-verbal media, such as drawings or photos. The swastika has become one of the most recognizable symbols of hate speech, the use of which is considered illegal in Germany (Nakaya, 2021).

Hate groups can be considered subcultures in society because they have their own beliefs, goals, and unique views about race, religion, gender, or sexual orientation. These are expressed and explored through language (Perry, 2001; Waltman & Haas, 2011). It should be noted that the ideology of hatred is diverse. However, in the end, it serves one purpose, the subordination of one group to another. Such ideologies include religions, white supremacists, xenophobes, sexists, and many others (Waltman & Haas, 2011).

It is hard to offer a comprehensive definition of hate speech, although it is clear that it should not be confused with verbal abuse. According to Richardson-Self (2021), hate speech, regardless of whether or not directed at a particular individual, ultimately hurts every member of a particular group/society. For example, if hate speech, for instance, in the online space, is directed at a particular woman, it is classed as verbal discrimination, ultimately directed at all women and creating a negative online space for them. More specifically, when a woman is reprimanded for doing something not "liked" by a patriarchal society, it sends a warning to other women that if they do the same, they too will become targets of hate speech. In addition, hatred should not be confused with the emotions of irritation and anger because, as Aristotle points out, hatred is a more long-lasting and dangerous emotion and is characterized by fewer elements of empathy than anger, which slows down over time. If hatred is reflected in the language, it means that it exists in the human mind, one of the expressions of which is stereotyping. It is through language that the threatening narratives and cultural mountains of hatred are manifested, transmitted from generation to generation and inculcate this feeling (Waltman & Haas, 2011).

It is believed (Nakaya, 2021; Richardson-Self, 2021; Gelber, 2002; Waltman & Haas, 2011) that hate speech has a considerable and long-lasting negative impact on all individuals who come into contact with it, regardless of whether they are the target of hate speech or not. As the ADL website notes (as cited in Nakaya, 2021), people are willing to change their lifestyles and habits to avoid the

hate speech directed at them. And this ultimately leads to the deterioration in the quality of life, be it online or in real life. Naturally, the targeted group faces more problems. Hate speech directed at them negatively affects their emotional, mental and physical health. Moreover, the victim's self-esteem may be lowered dramatically. Moreover, victims of hate speech may harm themselves or even commit suicide. The ADL also claims that hate speech is so damaging to society that it makes relationships difficult, and people lose their sense of empathy.

3. Freedom of Speech vs Hate Speech

Freedom of speech is one of the fundamental pillars of a modern democratic society. Therefore, it is almost impossible to discern the line between hate speech and free speech.

The first amendment of the US Constitution refers to the freedom of speech, which includes not only verbal but also non-verbal media, such as, for example, pictures, videos, etc. Under the law, the US government has no right to prosecute a person even if he commits something that most people consider offensive. The First Amendment gives people the right to use their wisdom to judge whether or not this or that information is acceptable to them. Also, when it comes to hate speech, everyone can respond to it appropriately. However, there are exceptions to the law, US government can restrict hate speech (for example, messages that contain threats) when it can lead to a crime. Although the US Constitution is naturally a part of American law, the majority of countries in the world face the same problem and cannot clearly state what exceeds freedom of speech (Nakaya, 2021).

Strossen (2018), in her work "Hate: Why We Should Resist It with Free Speech, Not Censorship", notes that, although most Americans support free speech, they believe that the frequent use of hate speech is bad for society and thus favour censorship. Therefore, society may simultaneously manifest two incompatible views on freedom of speech.

Gelber (2002), in her book on the free speech and hate speech debate, agrees that it is difficult to resolve the dispute because when the state tries to protect people from hate speech, it is in direct conflict with free speech and vice versa. To solve this problem, Gelber suggests a speaking back tactic, which involves raising awareness among target groups of hate speech and verbally defending oneself, that is, responding. Since the use of hate speech aims at establishing certain norms and, to some extent, discriminating against people, it is necessary to eliminate it in time. The technique of speaking back aims at hate speech, which makes the victim lose the ability to speak, especially with a heavy emotional impact.

Waltman and Haas (2011) also support the employment of speaking back tactics to eliminate hatred. However, as the authors argue, to properly use anti-hate rhetoric, we need to understand the

harm that hate speech brings about. According to the authors, any constitutional idea, such as, for example, the freedom of the individual, is really in great danger when it becomes the addressee of hate speech. Accordingly, we should make our physical or verbal action the antithesis of such action.

It is important to study the consequences of the influence of hate speech on the addressees. Therefore, the best way to do this is to survey minority victims of hate speech. Using in-depth interviews, Gelber and McNamara (2015) talked to the members of various minority groups in Australia. Of the 101 respondents, 32 were official representatives of minorities, and 69 were ordinary members of minority society. The interviews were anonymous and confidential. They were not selected based on whether they had personal experience of hate speech used against them. They were asked whether they were aware of incidents concerning hate speech in their local community. 42 of the interviewees were women while 59 were men, and the interviews were conducted in 7 different languages besides English. The majority of respondents reported that they are either personal victims of hate speech or knew someone who had suffered from the incident. According to the interviewees, the incidents happened in different environments, be it school, university, public transport or others. Gelber and McNamara's research showed that the use of hate speech against the participants of the research, their loved ones, or a member of the community evoked different emotions in the respondents :

- 1) **Distress:** *'It is very rude and affects me badly and causes emotional distress.'* (29a)

'Although I'm not a mosque visitor or mosque goer, it upsets me when I see on TV people protesting because they don't want a mosque in their community.' (33)

- 2) **Existential Pain:** *'It was like crushing emotionally and spiritually. And physically.'* (1)

'You can never, you can never repair damage in that content once it's been put out there. It lingers, it stays, it smells, it hangs around. You can't get rid of it, and racism is racism. It builds and feeds on that.' (3)

- 3) **Fear:** *'When you see the infection of that kind of hate, that's scary stuff.'* (4)

'Why is it that our Turkish school on Saturday is the only school that has to have a security guard on Saturdays? Because we're fearful of attack.' (44)

- 4) **Depriving of rights:** *'The vilification laws in Australia are not useful because to protect the community that has been vilified you've got to have resources.'*

5) **Depriving people of expressing themselves:** When a guest speaker at a community event, speaking about her national sport, the audience teased the interviewee and made jokes *'which affected me very badly. I tried to be proud of myself ... but it wasn't possible to keep going and continue my presentation.'* (29)

6) **Fear to speak up:** *'Some people do ignore things ... they never report incidents related to racism. The problem is that they think they will not succeed even if they report them. They believe that cases related to them will not be taken seriously.'* (24b)

7) **Silence and withdrawal as tactics to avoid hate speech:** *'They give you a hate speech, okay, just who cares. Just run away.'* (15) *'It is better to ignore them and not waste our time.'* (28)

8) **Exclusion:** *'It was just because of that fear of being judged, of that fear of being sort of like prosecuted, being excluded from the nation's society.'* (18)

'The media plants seed of doubt and question marks, which leads them to fear us' (32b)

9) **Dehumanization:** *Being racially abused on a train and in a supermarket, 'In both incidents, I deeply felt my human right as a citizen or simply a passenger was violated.'* (13)

10) **Anger:** When people experience hate speech *'they do nothing. They just feel angry. When they come back home after that thing, they think about it. Again they feel very desperate, frustrating.'* (15)

11) **Loss of religious or ethnic identity :** *'You didn't want to be identified as a Vietnamese person.'* (18)

'Those women wearing hijab are targeted by young people ... some women even desperately avoid wearing hijab.' (29)

Gelber and McNamara's research presented the problem of target groups of hate speech and showed, from their perspective, the negative consequences that hate speech can have on both the individual and society.

4. Conclusion

The issue of hate speech is especially acute in the twenty-first century when, in the era of technological development, it is easier to reach the masses and spread different (frequently, detri-

mental ideologies. Therefore, it is of utmost importance to be aware of, first of all, what hate speech constitutes when it exceeds freedom, who can become its victim and how we can fight it.

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Tamar Khvedelidze

METAPHORS IN COPYWRITING

Abstract

This paper explores the creating, functioning and decoding processes of metaphor in copywriting and discusses the results based on the emotional background of a decoder. In addition, the significance of creative work, conceptual and linguistic bases of metaphor are examined, and the emphasis is placed on the background knowledge and a mood of a decoder. Moreover, the significance of how the intended message is formed and delivered to the decoder is discussed. The data-based analysis and survey as well as the comparative method were used to analyse the findings of the research.

The goals of the paper are as follows:

1. To show the importance of metaphor for creative thinking and creative work and to demonstrate the function and significance of metaphor in copywriting.
2. To reveal the building process of intention in metaphor and define the difference between a metaphor and other stylistic or cognitive figures of speech.
3. To define the significance of educational, cultural and emotional background knowledge of the target audience in the process of decoding metaphor.

The empirical data of this paper embrace the relevant examples from social networking sites.

Keywords: *metaphor, creative work, copywriting, decoder's background knowledge.*

1. Introduction

The theoretical basis for this paper combines the linguistic and marketing (copywriting) approaches to identify the function of metaphor. Consequently, the overall aim of this paper is to observe the creative and interpretation process of metaphor in copywriting. The findings of the study are analysed using the methods of data-based analysis, survey, and critical analysis. The survey was done through Facebook. A specially designed questionnaire and examples (brought from social media copies created by the author for a restaurant and an art gallery), were used as the empirical data of the study.

In the 21st century, creative thinking is becoming an essential part of life. Innovative thinking, problem-solving and critical thinking skills have gained vital importance for an individual (Ola W. A. Gafour, Walid A. S. Gafour & May 2020). Creativity does not belong to specific fields such as art, literature etc. Rather, it occupies a big space in a daily round; more specifically, in the field of marketing. Therefore, there are two so-called ‘members’ of modern creative society: those who create and others who perceive the created product and make conclusions accordingly.

Creativity might be defined as a problem-solving skill, observing a given problem from different perspectives and trying to deal with the tasks individually (Sternberg and Lubart, 1996). Creativity may seem to model something authentic. However, it is always connected to the previous thought or experience. Therefore, the creating process involves making parallels with the previous knowledge, thought or experience, as well as interpreting them to build up an authentic product (Bessis, 1973).

Torrance claims that creativity has always been an active part of a human’s life as its necessity springs up based on the existing problem. It is followed by the need to find some solutions and cope with the given task in particular reality (Torrance, 1974).

Therefore, the following questions arise:

1. What is the function of metaphor in copywriting?
2. How is a mono-modal or multimodal metaphors created and decoded in copywriting?
3. What is the significance of metaphor in marketing, and what are the specific characteristics that must be taken into account during its creation and decoding processes?

As a social creature, a human being needs to share or understand an experience as well as knowledge. In order to do so, language as a tool is used for structured communication. Social discourse gives us an opportunity to share and understand sent or received messages. Verbal communication has always been a primary means of communication. However, for centuries, mankind has developed an additional aspect of communication based on the already gained experience, knowledge and logic. Douglas Hofstadter claims that a concept is nothing but a unity of analogies. Therefore, a concept-defining process is connected to the chain of analogies (Hofstadter, 2013).

Metaphor, as a figure of speech, literary, stylistic or rhetorical device, governs concept or thought rather than only verbal language. As Forceville proposes, the metaphor

should be investigated in semiotic modes as it crosses verbal barriers (Forceville, 2006).

As metaphor can be verbal and non-verbal, it can be expressed via oral communication, written text, gestures and visuals. Metaphors are used in literature as well as theatrical performances, advertisements or films. Moreover, the metaphor does not belong to a single mode only, but it can also be set in two or more modes. According to Forceville, “mono-modal metaphors are metaphors whose target and source are exclusively or pre-dominantly rendered in one mode (Forceville 2006, 383), while multimodal metaphors are metaphors whose target and source are each represented exclusively or predominantly in different modes” (Forceville 2006, 384).

This article investigates the creating and functioning processes of metaphor in written text, more specifically, in copywriting, published on social media. Additionally, decoding dynamics and interpretation characteristics are examined based on specific examples.

2. Metaphor in marketing

The decoding process of metaphor is directly connected to the age of an individual. Understanding metaphor requires cognitive thinking that is developed based on experience and gained knowledge.

While building creative work, it is important to keep in mind that the power of words lies in their inner space. Therefore, the context and educational/cultural background of the audience should be taken into account to avoid the miscommunication. A metaphor consists of three independent layers: 1. presented metaphor; 2. its generalized meaning; 3. cultural background of the given metaphor (Rusieshvili, 2005).

Thus, to create a relevant metaphor, it is essential to understand the background and demands of an audience. Moreover, the association and analogy of metaphor must be pictured as accurately as possible to ease the decoding process and avoid vague cognitive thoughts.

Lakoff and Johnson discuss a metaphor as a means of communication in everyday life and emphasize its importance from various perspectives. They define it as a part of “thought and action” together with the language (Lakoff and Johnson, 2003).

Having a great impact on an individual’s behaviour, viewpoint and perception, metaphor took a primary place in the marketing industry so that it defines the context of a specific product. According to Lakoff and Johnson, metaphors are more likely mediators between the existing reality and human beings (Lakoff and Johnson, 2003). The authors consider conceptual metaphor to be a

bridge between a product and an audience as it gives a disguised idea that needs to be interpreted by a decoder.

Fillis and Rentschler, on the other hand, discuss the danger of seeking a metaphor in any marketing work (Fillis and Rentschler, 2006). Confusing a metaphor with some other stylistic or cognitive figure of speech might lead to miscommunication.

According to Fillis and Rentschler, the following two basic marketing concepts are sometimes confused with metaphors: USP (unique selling proposition) and metaphors which have become idioms (Fillis & Rentschler, 2006).

One of the most iconic examples of USP is the copy created by M&Ms: The milk chocolate melts in your mouth, not in your hand (<https://www.optimonk.com/what-is-your-unique-selling-proposition-usp-examples>).

Based on the given example, it is obvious that the copy directly provides its intention and guarantees a consumer's convenience. Eating chocolate is mostly associated with getting dirty hands and other inconveniences. M&Ms, on the contrary, offers a product which satisfies the expectations as well as makes the eating process easier.

A magnificent example of a multimodal, verbal/visual metaphor is a "Leaky Umbrella" made by the British insurance company:

"Would you buy an umbrella, if it didn't keep you dry?"

Neither would we. So why should you pay for an insurance policy that won't keep you properly covered?

Unlike 8 out of 10 standard home insurance policies, we include cover for your belongings if they are accidentally damaged or lost – as standard" (<https://www.abccopywriting.com/2010/02/22/metaphors-copywriting>).

The given metaphor makes an indirect analogy taken from everyday life and creates an association so that the intended message leads to the target audience.

No one would pay for an insurance policy, which does not cover all the costs. It is as simple as the fact that no one buys an umbrella that does fully protect from rain.

Another suggestion to bear in mind is the existence of some metaphors that have been used so frequently, that they transformed into idioms. The two examples below demonstrate the above-mentioned statement:

1. *"Owen is the black sheep of his family"*

Owen does not fit his surroundings just like a black sheep does not fit its flock;

2. “*You can ask me anything, I’m an open book*”

Just like an open book is easy to read, an individual, who is like an open book, can easily provide information (<https://grammar.yourdictionary.com/vs/idiom-vs-metaphor-how-recognize-difference>).

Thus, while creating or interpreting a copywriting work, cognitive thinking, cultural/educational background, context-related metaphors, and marketing concepts must be taken into account.

3. Insight in copywriting

George Felton claims that a brand’s mission is to adapt the copy to the specific characteristics of the product itself. A consumer’s needs and background play a vitally important role (George Felton, 2013). The basic mission of a copywriter is to develop a slogan, profile or image of a company. While doing so, finding the proper brand voice is essential to build up the basis for the copy.

Another way to find the insight of a brand is its personification. Once a copywriter can create a profile of a brand based on its characteristics as a person, then it is easier to set the intended message inside the copy (Felton, 2013).

Therefore, after finding the brand voice, a copywriter starts to develop copy that does not involve many methodological options, rather personification remains the basic tool.

According to Felton, the first step a copywriter should make is to understand the character or persona of the brand. Then it will be easier to find its authentic voice (Felton, 2013).

Dave Bedwood believes that a copywriter should not be focused on creating an advertisement, but rather on the authentic characteristics of the brand and the actual voice of the targeted audience (Bedwood, 2010). Only this way, it is possible to create a genuine, at the same time, catchy piece of copy.

4. Methodology

The study focuses on the examination of creating and decoding metaphors in copywriting, specifically-on social media.

The examples of mono-modal/multimodal metaphors are brought from the copies of the author of the paper, who works as a copywriter and has got theoretical knowledge as well as practice-based

experience regarding the topic. A survey was done on social networking sites such as Facebook to examine the creative, functioning and decoding processes of metaphors in copywriting. The participants of the survey were chosen from different age groups, professions, gender and background. The survey aimed to investigate the creative process of metaphors in copywriting text, the way specific intentions are directed to the target audience and how they meet the proper perceptive or decoding consequences. The questionnaire (including the examples from copywriting analysed below) was used to collect the empirical data for the study.

Overall, 20 respondents participated in the survey (age: 23-45, 7 males, 13 females). Four of the respondents were artists, five were musicians, and three respondents were philologists and acknowledged the metaphor as a linguistic phenomenon. The rest of the participants occupy job positions in the fields of science and technology.

The questionnaire included the following questions:

Question 1: What is your profession?

Question 2: Choose your age group

Question 3: Have you got any associations between the name of the dish and *Noah's story*? If yes, do you find the analogy amusing?

Question 4. Do you think that the metaphor *Big Bang* expresses the meaning of synesthesia, as an art process?

Question 5. What are your associations with the following phrase: *it's Pippi time to go out and water flowers*”?

5. Results and Discussion

The findings of the study aim to investigate the function of mono-modal and multimodal metaphors in copywriting, their creative process and specific characteristics that should be taken into account to reach a relevant interpretation.

Human beings, as social creatures, experience the urge to understand and share the gained experience or knowledge. Verbal, as well as non-verbal language (including gained experience, knowledge, logic and analogies), are used for social discourse. Creativity takes a vitally important part in everyday life as well as in the field of marketing. As we live in the era of social media and endless informative availability, copywriting, specifically on social networking sites, has gained vital importance. Thus, what is the mission of a copywriter? Which aspects should be taken into

account while creating a text, and are there any writing “tricks” to make up a metaphor that would effectively be directed to the target audience? The given examples provide some solutions to the above-mentioned issues.

The examples are created by the author of this paper. The copies were written for social networking sites and demonstrated the creative as well as the functioning process of metaphors daily.

Example 1.

There are parallel universes out there

Noah’s Ark



The copy was made for a restaurant (Sheen. Aura) serving a new dish: eggplant stuffed with various vegetables. To attract the attention of an audience, especially on social media, the text must be as short and as catchy as possible. Due to their busy routines, people do not have much time to read three-page copies. Therefore this process must be time-saving. The previous text regarding parallel universes prepares the decoder for the following pictorial metaphor: Noah’s Ark. A biblical allusion suggests the association and analogies that eggplant can be as richly stuffed as Noah’s Ark was crammed with various creatures. The given metaphor, apart from its copy regarding parallel universes, attracts the attention of vegetarians. Vegetarian varieties of dishes are not as available as non-vegetarian ones. Therefore, the copy maintains that as the existence of parallel universes is

theoretically possible, a new dish full of delicious ingredients may be available somewhere out there.

Thus, one metaphor in a text can be targeted at various types of audiences.

Moreover, according to the finding of the study, a metaphor in the copy can be of a wider or narrower range.

The metaphor in the above-given example belongs to the wider range as the bible or Noah is known to most audiences with various cultural or educational backgrounds.

Example 2.

“They say that the universe used to be a singularity, before the Big Bang. And then, some colours and sounds, the sky and the earth, the stars and the sun were created. And this process is endless and lost in infinity. We are compassing this direction through our perceptions. For all these perceptions, we refer to the sky as blue and classify the sounds as Do, Re, Mi, Fa, Sol, La, and Ti. But, what if the major chord is actually fiery red, or purple fade becomes a minor? For that bang of jazz and painting is what makes a harmonious singularity.”

The text was written for an art event (at Arteria) that aimed to demonstrate a new tendency in art, synesthesia. Like in science, synesthesia is a “crossing of the senses” in art. The process includes the stylistic diversity of a painting artist, at the same time, accompanied by a band or an orchestra. During the creative process, artists paint what they hear, and musicians play what they see, making a unity of colour and music.

A multimodal metaphor *Big Bang* was chosen at the beginning of the text to express the concept of the event. The mixture of music and art makes similar analogies with the big bang that happened in space resulting in the chaos that, in the end, turned into a settled infinity. Another metaphor compass is used to demonstrate that an audience attending the event is trying to orientate in the proper direction, based on their subjective perceptions. The process is similar to a compass seeking the north. The following metaphors the *blue sky*” and classified *Do, Re, Mi* demonstrate the suggestion that as there is no objective reality, at least visual or auditory, the new art tendency offers quite the contrary. Here sky may not be blue, or Do mix with Re might turn into some dissonance. As art, just like the universe itself, cannot be set in one shape, the perceptive process of the audience is genuinely unique.

The above-mentioned metaphors belong to the narrow range of metaphors as without specific educational or cultural background, the decoder might find the decoding process extremely difficult.

Example 3.

A metaphor in the copy can be sentimental, entertaining, nostalgic, encouraging, funny, manipulative etc. Metaphors aiming at sending some emotional signal to the audience work the best, especially on social media. While creating these types of metaphors, the reality, needs of the target group and their background should be taken into account. The following example demonstrates the above-mentioned statement: “*When the pandemic and rainy days attack, maybe it’s Pippi time to go out and water flowers?!*”



The copy was written during the lockdown (at Sheen. Aura). This is the time when people were upset, sad and tired of the existing reality. *Pippi* as a metaphor, certainly makes some analogies with *Pippi Longstocking*. On the other hand, a beautiful episode where she is watering flowers on a rainy day claiming that no weather can affect her mood is so memorable. *Pippi* as an emotional metaphor can be encouraging as well as informative, or even nostalgic.

Here we have to mention that as Georgia is a sunny country, some people are not fond of rainy days and feel extremely demotivated or sad when it rains. Therefore, this metaphor encourages them and reminds them of Pippi, a little girl, who swims against the tide. Moreover, during the pandemic lockdown, people used to spend most of their time inside. The restaurant encourages them to go out as it offers a nice garden space with flowers and a beautiful exterior painted by artists. Additionally, *Pippi* can lead to some nostalgic emotions as it is connected to childhood memories. Also, it is significant from the informative point of view suggesting that the place is child-friendly. However, the given metaphor belongs to the narrow range of

metaphors. *Pippi* is a fictional character and belongs to a specific audience, children. Nevertheless, as the place is artistic and focuses on its specific audience, the given metaphor works effectively.

According to the results of the survey, all of the respondents found some analogies between *Noah* and the given copy (Example 1, *Noah's Ark*). All of them found the copy amusing as connecting a vegetable dish with the biblical character creates humorous associations. Here it is worth mentioning that as Georgia is a highly religious country, the author had some doubts that the copy might trigger an aggressive reaction due to the biblical connections. Still, taking into account the fact, that Noah belongs to the old Bible, his story maintains a mythological meaning and significance. Therefore, using it as a metaphor did not lead to any unpleasant experiences.

Nine of the respondents precisely decoded the *Bing Bang* metaphor and made some connections with art, (Example 2) not surprisingly, as they were artists and musicians. Thus, the educational background made their interpretation process easier. As for the rest, only three of the philologists (who are fond of modern art and music) could get to the point of the intended analogies.

As for the *Pippi* (Example 3), it is worth mentioning that all of the 20 respondents have heard of Pippi, although their emotional attitudes towards the metaphor itself differed drastically. All of the 13 females and 4 of the youngsters considered Pippi to be a nostalgic, or cute analogy as they could find some connections between it and their own childhood. Here we have to mention that in Georgia there are still some gender-based literacy tendencies (Gelovani, 2021). Gender stereotypes affect lots of fields, including literature and fairy tales (Totibadze, 2021). The stereotypes or prejudices define the gender roles practiced in society. For instance, it is considered that particular literature is for females and the other type is for males. Here Pippi belongs to the children or female literature. Thus, due to the gender basis, mostly female respondents gave emotional feedback regarding the given metaphor.

6. Conclusions

The study has discussed mono-modal/multimodal metaphors and the creative, functioning, as well as interpretation process in copywriting. The aim of the study was to show the significance of the metaphor in creative work, the importance of intention sent as a message via metaphor, and the significance of the emotional background of the decoder during the interpretation process. The

research discusses the deep connection between metaphor and its usage in copywriting based on the relevant linguistic context. In addition, the conceptual and functional significance of metaphor was investigated. Several examples (from social media) were analyzed in order to find out the usage and interpretation processes of metaphors in copywriting.

Based on the findings of the research, it can be claimed that metaphor governs concept and thought rather than verbal language only. Its usage in copywriting is of essential importance. Moreover, a multimodal metaphor (verbal or non-verbal) creates a harmonious concept in copywriting. Metaphors that are used in copywriting can be personalized as they include specific characteristics and features. Furthermore, metaphors in copywriting should meet the existing reality and the needs of an audience as they can reach, or be intended for wide as well as the narrow audience. While creating a metaphor, it is important not to confuse it with some other marketing concepts. In order to form a mono-modal or multimodal metaphor based on its authentic intention, a copywriter should be focused on the brand's mission. Analogies in metaphor must be pictured clearly and should be catchy to be interpreted precisely. Educational, cultural, emotional background knowledge, age and gender of an audience must be taken into consideration to create a proper discourse between the brand product and the decoder. It is worth mentioning that personalized metaphors used in copywriting can be emotionally manipulative and affect the decoder's mood.

The findings of the research reveal the importance of metaphors in copywriting and the significance of their proper formation in a text. A monomodal or multimodal metaphor, that is built on the relevant context, is the guarantee of a successful discourse in the field of marketing. More specifically, it acts as an intermediary between an audience and a copy.

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Valeria Purtseladze

**TOWARDS THE USE OF THE FIRST LANGUAGE IN EFL TEACHING:
THE STUDENTS' PERSPECTIVE**

Abstract

The paper discusses the issue of using the first language and the importance of the grammar-translation method in teaching English as a foreign language to multilingual groups in higher educational institutions from the standpoint of the student's perception of the problems in question. The empirical data comprise the results of the recent survey conducted among the BA students of Ivane Javakhishvili Tbilisi State University. The study focuses on the following points:

1. The necessity of using the first language in EFL teaching;
2. The main problems concerning the use of the first language in multilingual EFL classrooms;
3. The importance of the grammar-translation method in EFL teaching.

The study demonstrates that the use of the first language is of exceptional importance for the efficiency of the educational process in EFL classrooms. However, the findings also show that the first language should primarily be used for explanatory or interpretative purposes, rather than constitute a basic means of communication in the classroom. According to the survey, the grammar-translation method, which has recently been a matter of controversy among language teachers, is still perceived as a useful technique for learning a foreign language by the majority of the respondents.

The study represents a supplement to the existing findings and enables us to once again see the problems in question from the student's perspective. The findings of the given research were partially presented and discussed at the fourth international conference "Second Language Teaching/Acquisition in the Context of Multilingual Education", 29 - 30 September 2021.

Keywords: *EFL teaching, first language, grammar-translation method, multilingual education.*

1. Introduction

As is known, the acquisition of a foreign language is a complex process associated with numerous challenges depending on a number of factors, which often determine the efficiency, speed and overall results of language learning. While learning a second language since early childhood may be perceived as a comparably smooth process, which inevitably leads to bilingualism, and therefore, proficiency in both, the mother tongue and the second language, learning a foreign language in adolescence, for instance, may appear rather difficult due to a number of reasons. Among other issues, these reasons include such factors as the influence of the cultural codes embedded in the system of the native language on the behavioural archetypes, which has a substantial influence on the speaker's perception of reality and other cognitive processes.¹ This, in turn, inevitably affects the course of language acquisition, thus requiring a lot of effort on the part of both, the teacher and the student. However paradoxical it might seem though, the role of the first language (L1) is still of vital importance for the efficiency of the teaching process, due to the fact that to a certain degree the first language always serves as a meta-language, a medium through which a foreign language (L2) is taught/learned.² It should be highlighted that a lot of research into the problem of using the native tongue in foreign language teaching has already been carried out, and is still in progress (Richards & Harbord, 1992; Auerbach, 1993; Rodgers, 2001; Pacek, 2003; Cook, 2001; Brooks-Lewis, 2009; De La Campa & Nassaji, 2009; Littlewood & Yu, 2011, etc.) Nevertheless, the use of the first language remains a controversial issue for both, teachers and students. Some of them hold a belief that the first language should be inevitably integrated into the teaching process. Others, on the contrary, suggest that for the efficiency of learning, even at the earliest stages of foreign language acquisition, the use of the first language should be substantially reduced, while at further stages completely excluded from teaching methods, with the preference being given to visual aids.³

¹Frothingham, M.B. (2022, Jan 14). Sapir–Whorf hypothesis. *Simply Psychology*.

www.simplypsychology.org/sapir-whorf-hypothesis.html (Accessed May 25, 2022)

² Solhi, Mehdi & Büyükyazı, Münevver. (2011). *The use of first language in the EFL classroom: A facilitating or debilitating device?* In book: Foreign Language Teaching: Beyond Language Proficiency (pp.490-503).

³ Solhi, M. & Büyükyazı, M. (2011). *The use of first language in the EFL classroom: A facilitating or debilitating device?* In book: Foreign Language Teaching: Beyond Language Proficiency, pp.490-503.

The given paper aims to discuss the issue of using the first language and the importance of the grammar-translation method in teaching English as a foreign language to multilingual groups in higher educational institutions from the standpoint of the student's perception of the problems in question. The empirical data comprise the results of the recent survey conducted among the BA students of Ivane Javakhishvili Tbilisi State University. The study focuses on the following points:

1. The necessity of using the first language in EFL teaching;
2. The main problems concerning the use of the first language in multilingual EFL classrooms;
3. The instances of justified use of the first language in EFL classrooms;
4. The importance of the grammar-translation method in EFL teaching.

With the findings presented in it, the current paper is an attempt to contribute to the already existing bulk of knowledge concerning the use of the first language in teaching English as a foreign language.

2. Methodology and Data

Having been teaching English to Georgian students at Tbilisi State University for almost ten years, in the course of my work, I frequently witness students having difficulty interpreting specific syntactic structures and understanding certain semantic units, especially those not having equivalents in the Georgian language. At the same time, teaching English to Georgian students is more challenging as English and Georgian belong to completely distant linguistic groups, having little in common in terms of semantics and syntax. It means that, when teaching English to Georgian students, teachers should be both, flexible and inventive, in their approach to the teaching process, which, along with other means, inevitably requires using the first language wisely. On the other hand, the majority of the groups at Tbilisi State University are multilingual. This implies there are students whose native tongue is one of the languages of the numerous ethnic minorities living in Georgia; Georgian is their second language, learnt either at school or during their first university year. This, in turn, makes it even more difficult to decide whether to use Georgian or not in the EFL classrooms. Taking all the above mentioned into consideration, we once again return to the most relevant questions related to the topic: whether the use of the first language in teaching a foreign

language is reasonable in terms of multilingual education; when and to what extent teachers should use it; and finally, whether the grammar-translation method should be applied or not to modern teaching methods.

To answer these questions, I decided not to rely on any authoritative opinions and already existing research findings. What I did instead was to ask my students what they thought on the matter. Thus, the given study represents an attempt to look into the students' perspectives regarding the role of the native tongue in foreign language teaching.

The focus group included 60 students from the department of English philology of Tbilisi State University in the academic year 2020-2021. Among them, 60% of the participants were native speakers of Georgian, 25% stated Azerbaijani as their native tongue, other 10% identified themselves as native speakers of Armenian, while the remaining 5% of the respondents named Russian to be their first language. The average age of the focus group was 19-20 years. The students were invited to participate in an anonymous online survey consisting of several questions. The study aimed to collect the students' opinions concerning the following issues:

1. Should teachers use the first language in teaching English as a second language;
2. The reasons, the pros and cons of using the native tongue in EFL in teaching;
3. The instances when the native tongue should be used in teaching the target language;
4. Whether the grammar-translation method should be applied to EFL teaching.

The choice of the focus group was determined by the following reasons:

For the students of the Department of English philology, the aim of learning the English language lies not merely in mastering an international language as a means of communication for future career prospects, or other interactive needs, but in the in-depth learning of the language they further plan to teach or work on as translators. Thus, the students of the Department place great importance on the methods and approaches used by teachers in the EFL classrooms.

2. The students of the Department come from various ethnic backgrounds, thus, making the groups multilingual, which makes them a suitable target group to help explore the question of using the first language (the state language of the country, in this case) in the process of teaching English as a foreign language.

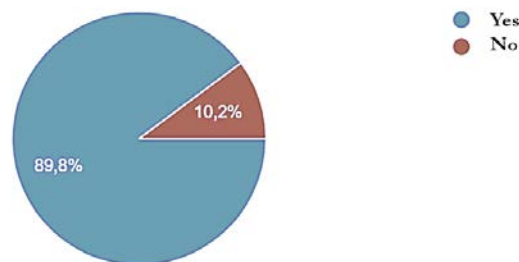
For a clearer picture to emerge, the respondents were asked to provide extended answers based on their personal opinions and experience. Despite the recent proposition that people tend to

display greater honesty when speaking a foreign language (Bereby-Meyer, 2018), the questionnaire for the given study was deliberately compiled in the Georgian language, the state language of the country, so that not to hinder the respondents with the obligation to use a foreign language, thus causing concern for possible mistakes. Apart from that, all the respondents were currently my students, and the necessity to use the English language in the query might have activated certain behavioural codes associated with the classroom environment, therefore affecting the cognitive processes and the degree of honesty. However, the use of the state language in the query would, in my opinion, shift communication to a less formal domain and create an appropriate environment for freedom of expression. Judging by the diverse responses received, all the above-mentioned together with the anonymity of the query has certainly helped to reach the principal objectives of the study. The obtained data were carefully observed, compared, analyzed and synthesized in an attempt to single out common ideas, with equal attention to the differences in the views expressed.

3. Results and Discussion

3.1. Students' views on the use of the first language in EFL teaching.

The study has shown that the majority of the respondents believe that the first language should definitely be used in EFL teaching. As can be seen from the diagram below (see pic.1), nearly 90% of the respondents agree with the necessity of using the first language in EFL classrooms, while 10% still object to the idea.



Picture 1. The diagram shows the percentage of the responses for and against the use of the first language in EFL teaching.

The findings indicate that among the reasons why the use of first language is so essential in EFL teaching and learning, students single out the following main points:

1. To facilitate learning, especially at earlier stages;
2. To draw parallels and highlight equivalent structures in L1 and L2;

3. To compare and outline semantic, syntactic and pragmatic differences between L1 and L2, which will contribute to the learning process.
4. To translate unknown words;
5. To explain the rules of grammar;
6. To eliminate gaps in the students' knowledge, if such exist.

The following responses support the abovementioned points:

Student A: *Since a foreign language within its very name entails being “foreign”, or “strange”, the expectation of the unknown causes stress and anxiety. It’s a good idea to use L1 to some extent, so that students don’t feel frustrated or discouraged by difficulties in the course of learning.*⁴

Student B: *The use of L1 facilitates the acquisition of the foreign language. It helps to memorize vocabulary, as well as other peculiarities of the language you learn.*

Student C: *At an earlier stage of learning it is absolutely necessary to use L1, as it helps to get used to the new language reality. While at later stages, the occasional use of L1 can comfort students and reduce the stress caused by having to speak a foreign language for too long.*

As can be seen from the examples above, despite the recent progress in language teaching and wide availability of teaching resources and techniques, students still tend to believe that the use of the first language is not only inevitable, but also extremely important and useful for the acquisition of the foreign language, as it serves as a major facilitator in the learning process.

On the other hand, the use of the first language in teaching a foreign language has a number of disadvantages, which simply cannot be neglected. Despite the fact that only a slight minority of the respondents seem to be against the use of the native tongue in English language teaching, the arguments they provide should be taken into consideration. The empirical data have shown that all the possible reasons why the use of the first language slows down the process of the acquisition of a foreign language can be united under the following single idea: the use of L1 prevents students from switching from the familiar mode of thinking to that associated with L2, which hinders their learning to think in the new, foreign language.

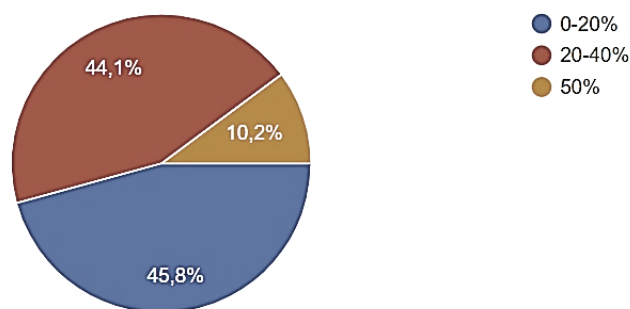
For example:

⁴ All excerpts from the students' responses, presented in the current paper, were translated with precision and accuracy by the author. The original tone and vocabulary have been preserved.

Student D: *The extensive use of the first language in English language classrooms again and again reinforces thinking in the native tongue, which, in its turn, impedes the process of the full-fledged acquisition of the foreign language.*

Student E: *Using the first language in the classroom interferes with the requirements of the target language acquisition.*

As for the extent to which a native tongue should be used in teaching a foreign language, the study has shown that 45.8% of the respondents think that only up to 20% of the classroom communication should be fulfilled in the native tongue. 10.2% tend to think that up to 50% of the classroom communication can be conducted in the first language, while the others, more specifically, 44,1% are somewhere in between and opt for 20-40% of the native tongue use in EFL classrooms (see pic. 2).



Picture 2. The diagram shows the percentage of the acceptable extent of using the first language in EFL classrooms.

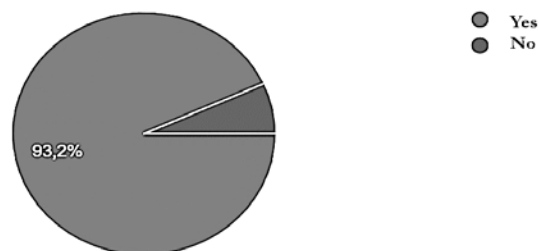
Thus, according to the study, it still appears to be reasonable and necessary to use the first language in teaching English as a second language, especially at an earlier stage. The first language, though, according to the respondents, should function merely as a facilitator, as a means of translation or clarification, but less preferably as a means of basic communication in the classroom. On the other hand, teachers should by all means encourage their students to speak and think in the target language as much as possible, to help immerse themselves in the new language.

3.2. Students' views on the use of the grammar-translation method in EFL teaching.

When speaking about the role of the native tongue in teaching English as a second language, another important issue to be discussed is the problem of using the grammar translation method in the process of teaching a foreign language.

The grammar–translation method is a method of teaching foreign languages derived from the classical (sometimes called traditional) method of teaching Ancient Greek and Latin. In grammar–translation classes, students learn grammatical rules and then apply those rules by translating sentences between the target language and the native language. Advanced students may be required to translate whole texts word-for-word. The method has two main goals: to enable students to read and translate literature written in the source language, and to advance students' general intellectual development.⁵

The study has shown that the vast majority of the respondents are in favour of using the grammar-translation method in terms of foreign language teaching.



Picture 3. The diagram shows the percentage of the responses for and against the use of the grammar–translation method in EFL teaching.

Among the advantages of using the grammar-translation method in EFL teaching the respondents have singled out the following main points:

1. It helps in terms of learning and memorizing vocabulary;
2. It helps teachers check students' knowledge;
3. It improves cognitive processes;
4. It helps to perceive the use of vocabulary in context;
5. It enables in-depth understanding of the semantic structures in both, L1 and L2.

⁵ Zhou, G. & Niu, X. (2015). *Approaches to language teaching and learning*. Journal of Language Teaching and Research, 6(4), p. 798

According to the respondents, the use of translation as a teaching method in EFL classrooms does not merely assist in understanding and memorizing vocabulary. Along with the fact that it enables the students to gain a closer perspective of pragmatic peculiarities of contextual use of semantic units and syntactic structures in both, L1 and L2, the grammar-translation method has a beneficial effect on the cognitive processes and critical thinking of the students. As recent studies have shown, with translation being “a process of thinking, rethinking and conscious self-assessment”, there appears to be a correlation between the critical thinking skills and translation quality, and vice versa.⁶ The use of the method in question must by no means encourage students to perform instant translation in their minds while trying to speak the target language, which is so common among beginners, but should serve as an inspiration for students to see the bigger pragmatic picture in the use of the target language in the first place. The latter is of an extreme importance for the development of a substantial linguistic competence and performance among students. For example:

Student E: *In my opinion, translation contributes to students’ progress in the target language, it develops cognitive skills, such as thinking and reasoning.*

Student F: *Even oral translation is useful in terms of vocabulary. I would recommend translating from Georgian into English, which I certainly find more difficult and, therefore, efficient.*

Student G: *I believe, that grammar translation is effective at any stage of learning: at an earlier stage it will teach students to pay attention to details in context. At later stages, the method can be useful in terms of the improvement of skills, such as interpretation and translation itself.*

At the same time, there are still those who disagree with the effectiveness of the grammar-translation method. The study has shown, that a small number of the respondents believe that translation should be used only occasionally, when students come across very specific, complicated structures in the target language. On such rare occasions, teachers are justified to use translation in order to facilitate learning.

For example:

⁶ Mohseni, A., Satariyan, A. (2021) *The Relation between Critical Thinking and Translation Quality*. Journal of Language and Translation. Vol. 2, N. 2, pp.23-32.

Student H: *“Translating sentences and texts is time-consuming. This time could be spent more effectively practicing speaking skills, which, I believe, is more important for language learning.”*

Student I: *“I think, translation as a teaching method is quite old-fashioned. I remember my private tutor making me translate those huge texts, which was rather boring than useful. Of course, students have to translate particular words or collocations for better understanding, but I would rather stick to using this method only on occasions, when there is no other option to explain the meaning of a word.”*

4. Conclusion

The study has shown that the use of the first language still appears to be of extreme importance in teaching English as a foreign language. This, according to the survey, can be explained by the fact that despite the recent progress in the approaches to language teaching and the diversity of aids and methods at hand, the use of L1 on the part of teachers in EFL classrooms is inevitable, especially in multilingual groups. The findings show that according to the majority of the respondents, teachers should use L1 while teaching a foreign language to provide explanations, make clarifications and eliminate gaps in the students’ knowledge. However, according to the survey, the use of the first language by both, teachers and students, should not exceed 40% of the EFL classroom communication.

According to the survey, the grammar-translation method, which has recently been a matter of controversy among language teachers, is still perceived as a useful technique for learning a foreign language. The findings indicate, that the vast majority of the respondents are in favor of the grammar-translation method, for they consider it to be an effective technique that not only helps in terms of language acquisition, but also improves cognitive skills and helps develop critical thinking.

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Lela Ebralidze

**THE TWO SIDES OF EDGAR POE'S PERSONALITY. PERSONAL TRAGEDY
REFLECTED IN WORKS**

Abstract

The present article deals with the life and works of Edgar Allan Poe. It is an attempt at analyzing Poe's personality and works in the light of his personal experiences, particularly the tragic events that can account for most of the negative opinions associated with his name. This paper looks at the American poet, writer and literary critic from the point of view of his greatest, most famous creations reflecting his authentic self. While considering all the negative factors his lifestyle and activity were largely conditioned by, the focus is made on Poe's genius, his deserts and his role in the development of different literary genres and enrichment of world literature.

Keywords: *Poe, poet, writer, literary critic, literary genres*

1. Introduction

Edgar Allan Poe (1809-1849), a great 19th-century American writer, poet, editor and literary critic, is known as one of the most versatile figures in world literature. His gothic tales gave birth to modern detective and horror stories. He also paved the way for the development of science fiction and adventure genres. As a romantic poet, he was admired by French symbolists who considered him their predecessor.

However, Edgar Poe was one of the most controversial figures. On the one hand, he was valued for his talent and admired as an aesthete creating perfect beauty in the form of his poetic masterpieces. He had many admirers among his contemporaries and was very popular with women. On the other hand, people either envied Poe's talent or held a grudge against Poe-critic for the uncompromising reviews he had published in magazines and newspapers for which he worked. The latter category included Rufus Wilmot Griswold (1815-1857), who published a posthumous collection of Poe's works accompanied by a slanderous biographical sketch titled "Memoir of the Author". In that piece, Griswold presented Edgar Poe as a mentally ill alcoholic, drug addict and hell-raiser. Unfortunately, despite Poe's friends' and followers' befitting reply to the slanderer,

Griswold's attempt at discrediting Poe's name was not altogether unsuccessful, as some negative sentiments are still associated with him. This article is a modest attempt at representing Edgar Poe's tragic life and seeking the reflection of his tragedies in his works to explain the darker side of his imagination and behaviour.

2. Methodology

As regards the research methodology, this paper represents a systematic review summarizing books and research articles about Edgar Allan Poe's life and works. It is based on a thorough study of Edgar Poe's prose and poetry analyzed by taking into account autobiographical elements revealing the writer's personality. The paper describes several periods of Poe's life and different aspects of his personality and draws parallels between them and the great author's works. There are many research articles about Poe's works and quite a few biographies describing his life. However, the present paper is original as it presents Poe's entire life reflected in his works and what they say about him. It is an attempt of compiling all the negative factors determining Poe's dark side to explain the weaknesses used by his ill-wishers for discrediting the great author's name.

When discussing Edgar Poe's works, the methods used are stylistic analysis (determination of different stylistic devices employed by the author and assessing their effect); their examination from the perspective of literary criticism, dealing with different literary genres influenced by Edgar Poe and literary motifs like that of a doppelganger.

3. Edgar Poe's Personal Tragedies That Found an Echo in His Works

3.1 Bereavement and Loneliness

While an author's life, background, interests and personality are generally reflected in all his works. Some works are more autobiographic than others because the author speaks about himself more directly and openly, thus revealing his personality to the readers. Amongst Poe's works, the poem "Alone" (1830) stands out for its frankness. In this poem, the author speaks about his being different from others since childhood. The poem begins with the following confession:

*From childhood's hour I have not been
As others were—I have not seen
As others saw—I could not bring*

*My passions from a common spring—
From the same source I have not taken
My sorrow—I could not awaken
My heart to joy at the same tone—*

Further, Poe says that everything he loved, he loved by himself, that mystery used to come to him from waterfalls of springs, red rock mountains, golden autumn sun and lightning. This beautiful and sad poem has an appalling ending:

*From the thunder, and the storm—
And the cloud that took the form
(When the rest of Heaven was blue)
Of a demon in my view—¹*

From this poem, it is clear that the person whose worldview was so different and negative would be doomed to be lonely. His loneliness and alienation grew as more tragic events occurred in his life, and finally, “the demon” that used to appear to him in the blue sky overcame him and ruined him. On the path of his life, he started from being “alone” and ended up seeing himself as an “outcast”, as the narrator of his story “William Wilson” (which is remarkable for containing numerous autobiographical elements) is addressed by his double: “Oh, outcast of all outcasts most abandoned! – to the earth art thou not forever dead?”²

Edgar Poe became an orphan at the age of three. His mother died of tuberculosis, and his father, who had already left the family, soon died too. The boy was adopted by the Allan couple living in Richmond, Virginia. John Allan was a successful tobacco merchant, a pragmatic, cold-hearted businessman, who never understood and supported his foster son. Unlike him, his wife Frances loved Edgar like her own child and Edgar reciprocated. Therefore, it was a terrible blow for him when Frances died of tuberculosis when he was 20 serving in the Army, which dismissed him too late to attend Frances’ funeral.

Being devoid of a mother’s love, Poe became attached to his classmate’s mother Jane Stenard. Stenard appreciated Poe’s talent; from her, he received the encouragement and support he needed. That woman was not only sympathetic and clever, but she was also beautiful and young Poe was platonically infatuated with her. Later he described her as “the first, purely ideal love of my soul.”

¹ <https://www.poetryfoundation.org/poems/46477/alone-56d2265f2667d>. Last visit: 5/24/22

² Захаров В. Томашевский Б. An anthology of English and American Verse, 1972 По Э. p.147

He dedicated the poem “To Helen” (1831) to Stenard, in which the woman was compared to Helen of Troy, also to other mythological characters like Naiad and Psyche.³ Unfortunately for Poe, Jane Stenard also died from illness at a young age.

The greatest tragedy for the poet was the death of his young wife, Virginia. Edgar and Virginia were first cousins. After the final break with his foster father, Poe found refuge at his aunt’s home in Baltimore. Aunt Maria Clem was very kind and supportive to her nephew, who was striving to get his works published to earn some money. Poe paid tribute to her in the sonnet “To My Mother”; He gave her priority over his biological mother, addressing her with the following words:

*My mother—my own mother, who died early,
Was but the mother of myself; but you
Are mother to the one I loved so dearly,
And thus are dearer than the mother I knew.⁴*

During Poe’s stay in his aunt’s Baltimore home, he and Virginia fell in love with each other and got married when Edgar was 27 and Virginia only 13. Their marriage was a happy one except for constant financial difficulties. However, in January 1842, Virginia contracted tuberculosis and, after five years, died at the age of 24. The loss of the beloved one, particularly the death of a beautiful young woman, has always been one of the favourite themes for romantic prose-writers and poets, including Poe. This motif is often encountered in his works (e.g. the poems “Lenore” (1831), “To One in Paradise” (1833), “Morella” (1835), “Ligeia” (1838),

“Eleonora” (1842) “The Fall of the House of Usher” (1839), and others), but after Virginia’s death, it became the major theme of his writings. The disease and death of his dear wife inspired Poe to create such literary masterpieces as “The Raven” (1845), “Eulalie” (1845), “Ulalume” (1847), “Annabel Lee” (1849) and “The Bells” (published after his death in 1849). In these poems, the narrator mourns the death of his sweetheart. Overwhelmed with unbearable pain, he seeks oblivion but cannot find consolation. The mentioned works are also remarkable, as the most masterful from the aesthetic point of view, thanks to various poetic devices like rhyme, alliteration, assonance, consonance, repetition, refrain and others, Poe achieved the euphony that made his

³ Захаров В. Томашевский Б. An anthology of English and American Verse, 1972 По Э. p. 463

⁴ Poe E. A. Prose and Poetry. Избранное. Сборник. На англ. Яз. Сост. Е. К. Нестерова. М.: Радуга, 1983. p. 56

poems sound like music. It is not surprising that the mentioned works inspired many composers, including Rachmaninoff and Debussy, to base their compositions on Poe's creations.⁵

The most autobiographical work about Virginia's death is probably the story titled "Eleonora." Its narrator lives with his aunt and cousin Eleonora in "The Valley of the Many-Colored Grass", an idyllic paradise full of fragrant flowers, fantastic trees, and a "River of Silence". After fifteen years, the narrator and his cousin fall in love with each other and are very happy until Eleonora gets sick. She is afraid that, after her death, the narrator will leave the valley, which symbolizes their love and marry another woman. The narrator vows to her never to remarry. Nevertheless, after Eleonora's death, he marries a woman named Ermengarde. Eleonora appears to him and blesses the couple with the words "Thou art absolved." Was there a real woman who inspired Ermengarde's fictional character?

Poe was rumoured to have made his sick wife suffer even more from jealousy. People discussed Poe's relationships with other women. One of such women was Frances Sargent Osgood, a popular American poet and writer. She was Poe's friend, to whom he dedicated quite a few poems: "TO F--" (1845), "To F--S S. O--D" (1845), "The Divine Right of Kings" (1845), "A Valentine" (1846) etc. In those poems, he described her as "An Eden of bland repose ... In some tumultuous sea",⁶ praised her gentle ways, her grace and beauty, and her virtue. From these poems, one could see that in Frances, desperate Poe found refuge from the terrible storms of his life. The poems he wrote for Osgood were filled with admiration and gratitude. Although some of them sounded flirty they lacked the deep feeling permeating Poe's poems dedicated to Virginia.

3. 2 Poverty and Despair

Poe's foster father, John Allan, tried to bring him up as his successor, who would take over the family business, but the boy's romantic nature was incompatible with that kind of career. Young Poe rebelled against Allan by writing poems on the back of his business papers. Seeing that he could not count on his foster son, Allan lost interest in Poe and decided not to waste any more money on him.

⁵ <https://sites.utexas.edu/ransomcentermagazine/2009/11/12/music-inspired-by-poes-works/> Last visit: 5/24/22

⁶ <https://poets.org/poem/f#:~:text=BELOVED!%20amid%20the%20earnest%20woes,An%20Eden%20of%20bland%20repose.> Last visit: 5/23/22

Young Poe fell in love with his neighbour in Richmond, Sarah Elmira Royster. Their relationship started in 1825 when Poe was 16 and Sarah was 15. They were secretly engaged and exchanged letters during Poe's study at the University of Virginia. However, Royster's father, who did not want his daughter to marry Poe, intercepted their communication. Thinking that her sweetheart had forgotten her, 17-year-old Sarah Elmira married a well-off Virginia businessman Alexander Shelton. Poe expressed his disappointment in the poems "Song" (1827) and "Bridal Ballad" (1837), both describing a bride marrying a rich man while she loves a different person. Like Sarah, some scholars claimed that Poe's Lenore and Annabel Lee were inspired by Royster, but there is more evidence in favour of the young Virginia Clemm, especially the fact that the "radiant" and "beautiful" "maiden" figuring in Poe's poems was dead.

At the University of Virginia, Poe found himself among rich heirs, who spent most of their time drinking and gambling. Poe, whom Allan had given too little money to survive at the university, tried getting some money by gambling. As a result, he found himself deep in debt, which Allan refused to pay. The atmosphere at the University of Virginia and Poe's misfortune are described in an almost autobiographical story "William Wilson". This story is remarkable for the doppelganger motif – the hero leading a life of a gambler and reveller is chased by his double, whom he finally murders. It is noteworthy that Wilson's downfall begins during a card game played in a college dorm.

Drowning in debt, Poe decided to join the Army for five years. He took a false identity of Edgar A. Perry, claiming that he was a 22-year-old Boston clerk while he was only 18. After two years of military service, he decided to leave, for which he needed Allan's permission. However, Allan did not respond to his letters and only after the death of Frances Allan did the two men reconcile. Allan helped Poe to leave Army to enrol at West Point military academy. Not interested in military life, Poe decided to leave it forever. Again, Allan ignored his request to give him permission, and he had to get himself expelled for purposefully unruly behaviour. Poe never received help and support from John Allan. Even after his foster father's death, he inherited nothing, as Allan left all his property to his children from the second marriage, completely disowning Edgar.

In 1829, Poe moved to Baltimore to stay with his widowed aunt and cousin Virginia. He managed to publish his second collection of poems "*Al Aaraaf, Tamerlane, and Minor Poems*" (he had published the first collection *Tamerlane and Other Poems* in 1827), which received some attention, but brought no money. Desperate to earn some money, Poe started a career as a writer. He

got his stories published in different periodicals. In October 1833, The Baltimore Saturday Visitor awarded him a prize for his short story “MS. Found in a Bottle.” That story was noticed by John P. Kennedy, who helped Poe to publish his stories and introduced him to Thomas W. White, editor of the Southern Literary Messenger in Richmond. White hired Poe as his assistant editor, but soon discharged him for drinking. Later, at different times, he worked as a writer, co-editor and editor at different periodicals publishing his stories, poems and literary reviews, which earned him the reputation of uncompromising and relentless literary critic and also enemies like Griswold.⁷

It should be noted that Edgar Allan Poe spent his entire life struggling with poverty. Even for his masterpiece “The Raven,” which became an instant success and made him famous, he was paid as little as \$5 (some sources mention \$9, still too little money). Poverty, combined with the death of the most precious people in his life, and all the difficulties he encountered in his personal life and literary career, must have been too difficult to endure, especially for a romantic, sensitive and extraordinary person with, probably, genetic inclination (inherited from his father), towards drinking.

4. The Factors That Negatively Affected Poe’s Reputation

4.1 Futile Attempts to Cure the Grief

After Virginia’s death, Poe tried to find a cure for his loneliness in new relationships. He first met Sarah Helen Power Whitman, an American poet and essayist, in 1845 when attending a lecture by Frances Osgood. Whitman was familiar with Poe’s stories and was his great admirer. Their relationship started by exchanging letters and poems, and gradually the two writers developed a deep feeling for each other. Poe dedicated the poem “To Helen” (1848) to Whitman. They were engaged and even ordered the wedding date, but the rumors about Poe pursuing other women, namely Nancy Locke Heywood Richmond, and his breaking the vow to Helen to stay sober reached Whitman’s mother, and she persuaded her daughter to end relationship with Poe. However, Whitman’s love for Poe did not end, and in 1860, eleven years after Poe’s death, she defended him from unjust, slanderous critics, particularly Rufus Griswold by publishing her work “Edgar Allan Poe and His Critics”.

⁷ https://en.wikipedia.org/wiki/Edgar_Allan_Poe. Last visit: 5/24/22

Nancy Locke Heywood Richmond was the wife of Charles Richmond, a wealthy businessman in Lowell, MA. Not possessing a literary talent and being bored by her life, she took great interest in Poe. While for years after Poe's death, even her closest friends believed that they were only good friends, in the later 1870s, she made public the love letters allegedly written by Poe to her. She also claimed that Poe had dedicated the poem "For Annie" to her. The copies of letters, produced by Richmond (She never showed the originals to anyone), were too untalented to be written by Poe and depicted Poe as an insane, insincere man, who, being in love with Helen Whitman, declared love to Nancy as well. Thus, Poe seemed to have become a victim of gossip and slander.⁸

In July 1848, during a visit to Richmond, Poe came across his first love, Sarah Royster, and that encounter renewed the old love between them. They discussed marriage, and despite such obstacles as Royster's children's disapproval and Poe's drinking, the wedding was planned for October 17, 1849. However, the wedding never took place. On September 27, Poe decided to go to Philadelphia on business but never arrived there, nor did he return to New York to take his mother-in-law Maria Clemm to his wedding. On October 3, he was found delirious in Baltimore. Poe was taken to Washington College Hospital, where he spent his final days unconscious, suffering from hallucinations. He died on October 7, ten days before his wedding. The cause of Edgar Poe's death remained mysterious.⁹

4.2 The Dark Side

Edgar Poe is known to have suffered from recurrent depression. Some even suspected he might have bipolar disorder. He also often turned to alcohol (but not drugs, as Griswold suggested) while coping with grief, which seemed to never end because of so many deaths occurring in his life. Hence the macabre in Poe's literary masterpieces. Poe's tragedies can account for his favourite themes— death, crime and mystery. These themes were also characteristic of gothic fiction, a dominant literary genre in the 19th century, with Poe being an outstanding figure who influenced both gothic and detective fiction. The symbolic, almost allegorical method he employed in his writings and his rejection of reality, his aestheticism, mysticism, pessimism, apoliticism, individualism and formalism were the characteristics Poe shared with Symbolist poets, who were his followers and greatest admirers.

⁸<http://worldofpoe.blogspot.com/2009/10/poes-weird-women-part-three-annie.html>. Last visit: 5/23/22

⁹ Qinn A., Edgar Allan Poe. A Critical Biography. N.Y., 1963.

Poe was an exceptional intellectual and creative person, a genius, and it is not surprising that he was eccentric and vulnerable. Being a child of two poor actors, who died early, Edgar was very artistic and most likely had a genetic inclination toward drinking. He might have also inherited weak health and emotional fragility, which explains his depression. On the other hand, the blows Poe suffered at a very early age were heavy enough to unnerve even a strong personality. It is not by chance that in the poem “To F-” dedicated to Frances Osgood, he described his life as a “Drear path, alas! where grows / Not even one lonely rose”¹⁰

5. Results & Discussion

Edgar Allan Poe is one of the geniuses who have become the objects of attack from their untalented and uninteresting contemporaries, trying to compensate for their inferiority by discrediting the distinguished men’s names. An American anthologist, Rufus Wilmot Griswold, a worthless poet and vindictive critic, only became famous for his slanderous obituary signed with a pseudonym, depicting Edgar Poe as a madman wandering the streets, cursing himself and despising the whole world, a man who wasted his talent and his life on alcohol, drugs and orgies. The calumniator was soon unmasked, and he received a befitting reply from the admirers of Poe’s talent. However, thanks to him and the likes of him, Edgar Poe’s name is still often associated with alcoholism, mental problems and even drug addiction. Some misjudgments of genius have gone so far as to mistake Poe’s rich imagination and inspiration for the effect of drugs and alcohol, which induced hallucinations and delusions. In this light, it is important to know the truth about the genius, whose strengths and weaknesses need to be assessed because of many factors influencing his personality.

Moreover, in my opinion, reviewing an author’s works in parallel with studying his life is an interesting and correct approach, which makes it possible to gain a better insight into both – Poe’s life and creations. Based on the material reviewed in the present paper, we get a portrait of a highly gifted, sensitive person who went through terrible ordeals from the very beginning of his life. Many of his works are considered autobiographic, although, in his gothic prose, elements of fantasy, adventure, mystery and crime dominate to attract readers. At the beginning of his career, Poe had to struggle to get his works published, and later, as an editor of periodicals, he had to maintain

¹⁰<https://poets.org/poem/f#:~:text=BELOVED!%20amid%20the%20earnest%20woes,An%20Eden%20of%20bland%20Orepose.> Last visit: 5/23/22

popularity with the help of gripping stories. Meanwhile, his true self, his feelings and pain were better reflected in his magnificent, beautiful poems inspired by different events and people that played a significant role in his life.

6. Conclusion

Although they speak about two Edgars, the one being a great author respected for his intellect and talent, a romantic lover, an affectionate husband and a good friend; the other being a drinker, a gambler, a womanizer and a trouble maker chased by the enemies for his merciless criticism. Edgar Poe's genius prevails over his faults caused by factors beyond his control.

Perhaps, it would be reasonable to judge Poe's personality by his works. However, not the adventure or crime stories he used to write to earn a living, but the ones reflecting his true feelings, such as loneliness, love, grief, gratitude... and longing for beauty.

Speaking about Edgar Poe, in the first place, they mention his lyrical masterpieces "The Raven," "Ulalume", "The Bells," and others that made him famous. Most of his horror stories are indeed considered classics, but what makes Poe a genius is his poetry inspired by great love and equally great pain. Poe was one of the most versatile authors who paved the way for the development of many different literary genres, particularly detective and science fiction, and for many people around the world, his name is associated with horror and macabre, to say nothing of rumors and scandals in his personal life. Nevertheless, in my opinion, this great author should be primarily appreciated for the perfect beauty he created, as despite the misery he suffered all his life, he left behind the masterpieces that delight their readers.

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Marine Makhatadze

LEARNER CORPUS PROFILES: LEXICAL PECULIARITIES OF GEORGIAN EFL STUDENTS

Abstract

This paper focuses on the usability of learner corpus in foreign language research. Teachers, lexicographers and researchers use learner corpus data to measure the most fundamental aspect of second/foreign language knowledge – lexical profiles of the learners. Learner corpora provide a mirror for the learners' language competence.

The paper aims to analyze an ongoing project on the learner corpus of Georgian EFL (English as a foreign language) university students. The language productions that make up our yet 'baby' learner corpus include written texts. The reason for bringing learner productions into a corpus rather than examining them individually is the desire to arrive at generalizable findings about language acquisition, i.e. which words can the learners produce and with what degree of appropriateness. Our research seeks to answer the following questions: a) what kind of lexical behaviour is represented in the learner corpus data, and b) what is the potential of giving learners/teachers access to the learners' data?

The study and the quantitative information described in the work reflect the characteristics of learner English in terms of part-of-speech distribution and collocation usage. The usefulness and advantages of the corpus-based approach will be demonstrated by employing learner corpus-based activities that can be implemented in an educational environment.

Keywords: *learner corpus, lexis, language production, pedagogy, data-driven learning.*

Linguists love corpora; where two or three linguists are gathered, there shall you find heavy-breathing fetishism about the size, scope, all those possibilities, all that data.

Yet all the data in the world is useless unless you can find someone to parse and interpret it.

- *Kory Stamper, Word by Word: The Secret Life of Dictionaries*

1. Introduction

Learner corpus research emerged as an offshoot of corpus linguistics, which has shown great potential to explore native languages, although it neglected the non-native varieties. The area of learner corpus research has connected two previously dissimilar fields of corpus linguistics and foreign or second language research with each other. Learner corpora can be used for a wide range of objectives in language acquisition and production research. Compared to earlier foreign language acquisition studies, modern learner corpora's authenticity and representativeness of the language variety is sophisticated and, therefore, some pedagogical approaches in ELT can benefit from learner corpus research.

Learner corpora provide an enhanced description of learner language and improve the foreign language teaching process. These goals are achieved by using the main principles, tools and methods from corpus linguistics.

There are two significant advantages when it comes to collecting L2 data electronically. Firstly, as these collections are produced by a great number of learners, they are less prone to the representativeness problem.

Secondly, the learner texts can be analysed with a whole battery of software tools, for example, part-of-speech taggers, which assign a tag (in our case, a grammatical category) to each word in a learner corpus. The process facilitates investigations of learners' use of specific grammatical categories. On the other hand, concordance programs reveal the lexis and phraseology of foreign language learners. The concordances generate frequency lists of linguistic items, such as words and phrases and present them in an immediate linguistic context.

The idea of authenticity and genuineness is somewhat problematic in the case of learning English, as foreign language teaching context usually involves an unspontaneous nature. Due to that, several learner corpora involve control from the compilers. In narrative essays, for example, learners are free to write what they like rather than having to produce what research is interested in.

However, the issue is the task variables which give the learner corpus data some degree of artificiality, such as topic or time limit (Granger, S., Gilquin, G., & Meunier, 2015).

Still, as essay writing is an authentic classroom activity, learner corpora of essay writing can be considered valid written data. They form useful experimental data types which can give a distorted view of learners' language production reality (Selinker & Gass, 2008).

1.1 Learner corpus typology

Learner corpus typology is often described in terms of dichotomies, differing along some dimensions. While determining how the learners' data will be collected and turned into a corpus, we should disambiguate the learner corpora of written texts and transcriptions of spoken discourse. Today, written learner corpora are more common than spoken ones. Spoken corpora are more laborious to collect and involve extensive financial effort. Some learner corpora even include both written and spoken data, some of them are multimodal (or audio-visual) learner corpora (like MAELC, the Multimedia Adult ESL Learner Corpus; Reder et al. 2003), which include video recordings and give access to new domains of investigation like the analysis of learners' gazes or even gestures.

The second dimension is that of the genre. Most learner corpora to date are general as they correspond to language as used for general purposes, but recently language for specific purposes (LSP) learner corpora have made their appearance.

Another aspect which serves to categorise the learner corpora is the time frame: data collected from one period in time is called synchronic corpus, which represents a snapshot of learners' language competence and from several periods – diachronic corpus, describing the evolution of language knowledge through time. For instance, The Longitudinal Database of Learner English (LONGDALE) is a project that aims to follow the same learners over at least three years and increases the number of collections per year to make the corpus denser. Belz and Vyatkina (2008: 33) use the term “developmental learner corpus” to refer to dense corpora.

Finally, from a pedagogic perspective, a distinction can also be drawn between global and local learner corpora. Global corpora are part of large-scale projects, while local learner corpora are typically collected by teachers among their students, who are both contributors and users of the corpus. The major aim of this approach is to identify learners' specific language needs through a corpus analysis and thus provide apt solutions to their problems.

2. Learner corpora and lexis

It is quite a journey for the learner of a foreign language to enrich the vocabulary. Understanding word meaning starts from its recognition in the context, and the next step involves the ability to provide a particular word in an appropriate context (production). In terms of the learning process, learner corpora shed light on word knowledge and reveal the items that have made or could not make it into productive use (Cobb, 2007). Learner corpus shows us whether a learner knows how the word collocates with other words and which multi-word units should be used in the context. For instance, full knowledge of a word like *wind* means knowing that it occurs numerously in sequences like *wind blowing* and, also, in less frequent idiomatic expressions like *gone with the wind*.

One of the core issues of learner corpus data is calculating the frequency of specific words. A learner corpus is also suitable to look for trends and patterns that are not readily evident to the naked eye. By way of illustration, Altenberg and Granger (2001) inspected whether French and Swedish learners of English over-or underused the verb *make* in their writing. The question was answered by the contrasting learner and native corpora. As a result, the Swedish learners were found to use *make* slightly more frequently than the native speakers, while the French speakers used it substantially less often.

Another study worth mentioning by Granger and Tyson (1996) found that French learners in their essays tended to overuse *moreover* and underuse *however* and therefore and generally overuse highly familiar all purpose-words, frequent nouns – Hasselgren (1994: 237) identifies them as “lexical teddy bears”.

Many other findings might be cited to highlight the fact that the powers of simple frequency counts throw light on learners’ lexical development.

3. Contribution of learner corpora to pedagogy

Learner corpora hold a tremendous potential for pedagogical studies. Despite the considerable number of studies about pedagogical learner corpora since the 1980s, it is still an emerging concept. Although the learner corpus is similar to a reference corpus, it is geared to the needs of learners. The corpora created for linguistic research can also be employed in language teaching.

Learner data can make the language acquisition process more focused by raising awareness of problematic areas or enabling the learners to consult native speakers’ corpora to correct errors that

they or their teachers bring to attention. Moreover, learner corpora allow the learners to improve the accuracy of specific aspects of their writing (O’Sullivan and Chambers, 2006). For example, the Sketch Engine provides “word sketches” and summaries of a word’s grammatical and collocational behaviour” (Kilgarriff et al. 2004). Frequency, in this sense, is a key factor, as corpus-based studies aim to give some descriptions of what is frequent and typical in the corpus under examination and are thus ideally suited for studying the linguistic features of academic discourse. It can highlight the words, phrases or structures most typical of the genre and how they are used.

Another pragmatic application of the learner corpus data is related to practical activities: learners can compare native speaker and local learner corpora to create exercises based on the non-native speaker data. This approach thus is seen as a development of John’s (2002) concept of data-driven learning (DDL). For instance, Rankin and Schiftner’s (2011) study of prepositions in the semantic field of aboutness can be mentioned in this respect. Interestingly, as the amount of local learner data was limited, they chose to add the L1 (mother tongue) German component of the International Corpus of Learner English (Granger et al. 2009). Having observed distinct patterns in the native speaker corpus, the authors asked the students to create vocabulary tasks based on the analyzed data.

There is an emerging trend in research in learner corpora and language learning when it comes to giving learners significant access to local learner corpus data (e.g. texts written by themselves or by their current and former classmates). Teacher mediation plays a particularly important role in this context. However, transferring this to the context of the everyday practice of teachers who are not researchers represents a challenge. Integrating the annotated learner data into the teaching environment can take time and effort. There is thus a substantial need for research regarding how to combine the learner corpus data in language learning and teaching in ways feasible for teachers who are not researchers in applied linguistics.

4. Data and Methodology

The present study suggests a corpus-based approach to investigate the lexical behaviour of learners: (a) frequency of specific words, as well as (b) collocate analysis. To achieve these goals the learner corpus was annotated and tagged using the part-of-speech tagger.

Before the creation of the English learner corpus of Georgian students, it was clear that standard practice in corpus design had to be followed, as recommended by corpus designers

(McEnery et al. 2006), in particular, the design key principles and suggestions for basic considerations in the design of learner corpora. A carefully-constructed corpus must be guided by certain design criteria, such as representativeness, sampling and balance.

The annotated and analysed corpus consists of 40 essays, comprising 12,000 words. The essays were written by 40 students of the faculty of Humanities (concentration – English Philology), Ivane Javakhishvili Tbilisi State University. Following the principle of corpus design, before handing in their assignments, Georgian learners were asked for informed consent.

The assignments are anonymously written and include detailed information about their age and gender. These details are essential for fine-grained, quantitative analyses. As it is an ongoing project, data collection started in September 2021. Part of the assignments was written in an electronic format, and some of them were handwritten. In this case, they were digitized. This can be difficult as the texts have to be reproduced exactly in the same format, without any change, including the learners' errors but without introducing additional ones. Illegible handwriting can further complicate the task because converting the data through optical character recognition (another method of collection) has proved to be quite challenging.

The written production of the learner corpus consists of argumentative essays, narrative essays, as well as proposals.

Here are the titles of essays suggested to English learners:

- How important is family for you?
- Is the family relationship the most enduring of all?
- Importance of make-believe games for children's development.
- Recall one memorable day from your childhood.
- “Marriages, like chemical unions, release upon dissolution packets of the energy locked up in their bonding” - John Updike's “An orphaned swimming pool”.
- Happiness is there, in front of our eyes, but we don't see it. Miracles do happen.
- There are plans to demolish an old and unused building in the town where you are a student. You feel that the building should be saved. You decide to write a proposal for the town council explaining why you think the building should be preserved, suggesting what could be done to modernise it and saying how the building could benefit the local people.

Once the raw texts were collected, some mark-up was added, such as a header containing a reference and details about the text or meta-textual information within the text, etc. The software tools used for the data collection and analysis were as follows: First of all, TagAnt (Anthony, 2010) was utilized for data annotation, which made it simple to tag the texts according to the parts of speech they represented. The tagged data were analysed in the Lancsbox tool (Brezina, McEnery, 2021). The advantages of tagging learner corpora include the following: (1) Lexical and grammatical patterns can be automatically extracted; and (2) Much more information could be readily extracted.

Antconc (Anthony, 2010) is the other piece of software used for the present study. This suite of software tools is powerful for lexical analysis, the most common tools being Concord, WordList, and KeyWords, GraphColl.

5. Results

Lancsbox tool (Brezina, McEnery, 2021) calculates the number of highly frequent lemmas in the learner corpus. The general results for each one of the subgroups are shown in the following table:

Words	Frequency	Dispersion
people	56	1.957246
students	55	2.516859
love	46	2.186112
make	44	1.777418
think	41	2.163837
believe	39	1.807033
children	39	2.076358
time	32	1.537274
relationship	32	2.335401

because	30	1.394043
also	28	1.594233
important	19	2.156316
therefore	18	2.660121

Table 1. List of lemmata according to the frequency

It is interesting to notice that the most frequent word (adjective) in the list is “*important*”, which seems to indicate a tendency of students to overuse it. As for some linking device, the most frequent one is “*also*” and “*therefore*” (this shows some type of progression in their use of linking devices, but they still overuse some terms).

Several collocational patterns are suggested in our study for the qualitative analysis. (See table 2). The results show that Georgian EFL students excessively use adjective + noun collocational patterns. As for the adverb + adjective pattern, the learners feel comfortable using highly familiar word combinations like very good, and very special, which indicates their lack of lexical richness and sophistication.

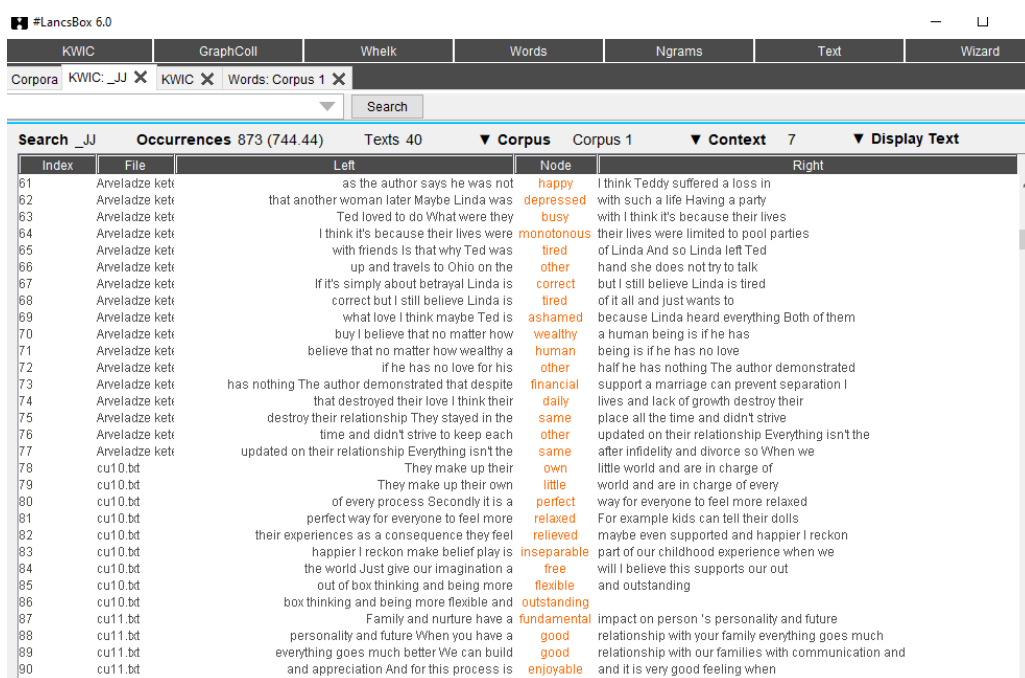
Lexical pattern	Tags	Examples from the corpus	Frequency in texts
Adjective + Noun	_JJ NN	Mental development; troubled relationship; major theme.	307 occasion; 37/40 texts
Noun + Noun	_NN NN	Out-of-box thinking; Self therapy; cocktail party; lower-class society.	95 occasion; 32/40 texts
Adverb + Adjective	_RB JJ	Always negative; really important;	94 occasion; 32/40 texts

		very good; really happy; very special; particularly intriguing.	
Adverb + Verb	_RB V*	Actually be; wonderfully captures; frequently lack; finally left; really loved.	237 occasion; 35/40 texts

Table 2. Collocate searches in Lancsbox Tool (Brezina, McEnery, 2021)

From a pedagogic perspective, some practical, learner corpus-based activities can be created. After analyzing adjectives in KWIC (key word in context) in Lancsbox tool, educators can motivate students by asking them to replace the key words (nodes coloured in red) either with synonyms or antonyms. To illustrate, see the contexts in Figure 1.

Figure 1. Key words in context in Lancsbox Tool (Brezina, McEnery, 2021)



For example, English learners can replace a node *good* by more complex equivalents, synonyms in order to enrich the vocabulary.

6. Conclusion

The close corpus-based analysis demonstrates that a crucial point about the exploration of concordances in Data-Driven Learning (DDL) activities is that students attempt to reach conclusions about usage through their own autonomous observation, enriching their lexis by searching for and replacing synonymous forms of the words. Moreover, learner corpora provide an enhanced description of learner language. According to our results, Georgian students tend to overuse highly frequent words and collocations.

Finally, there are outstanding possibilities of learner corpora in a process of language acquisition. Although, it is worth mentioning, that the use of learners' language for pedagogical treatment is something that teachers were doing long before learner corpora came onto the scene. The difference now is that this can be done with corpus linguistic techniques, such as using annotations, measuring, sorting, etc.). Consequently teachers can have more objective information about their students' difficulties, on the one hand, and more powerful tools with which to work on their students' data, on the other.

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COMPARATIVE LINGUISTIC AND FUNCTIONAL ANALYSIS OF VERBAL
IRONY DURING THE COVID-19 PANDEMIC (USING EXAMPLES FROM
ENGLISH AND GEORGIAN FACEBOOK POSTS)

Abstract

This paper discusses the function of verbal irony on social media via comparative analysis through the scope of social and cultural peculiarities revealed in social, cultural, religious, and other characteristics of an individual or a group of people. The function is manifested through a shared language, symbols, norms, and values of the population to which they belong. The empirical data cover verbal posts shared on Facebook by English and Georgian users during the 2020 March-April COVID-19 pandemic.

The paper discusses the process of decoding irony through its psycho-emotional and functional perception demonstrated in the following components: 1. Background knowledge of the speaker/writer and listener/reader, their general perception of the world, their profession, and place in the social environment (Colston, Katz, 2005); 2. The situational character of irony (Kotthoff, 2003); 3. Insincerity or the effect of allusional pretense (Kumon Nakamura, Glucksberg, Brown, 1995) 4. The contrast of the verbal ironic statement with the implied meaning (Sperber and Wilson, 1986). From the functional perspective, the study of irony in this paper is based on the following categories suggested by Dui, Caplan, and Verner: 1. Humor 2. The elevation of the social status 3. Aggression, and 4. Emotional control (Dews, Caplan, Winner, 2009).

More specifically, the paper aims to explore the following issues: 1. How is the function of irony revealed in verbal posts on Facebook? 2. What is the socio-pragmatic function of this figure of speech in virtual reality? 3. Can we trace cultural differences in English and Georgian verbal posts on Facebook during the March-April 2020 pandemic?

Keywords: verbal irony, pandemic, shared background knowledge, social functions, CMD

1. Introduction

This study investigates the creation and functioning process of irony in written texts, specifically on Facebook. The latter has been chosen as a ground for our study due to its current relevance: the modern world is unimaginable without social media. It represents a global community that connects people from different cultural and social backgrounds and produces real-life examples of verbal demonstrations. Based on the empirical data and theoretical studies of irony, I will try to answer the following questions:

1. How is irony revealed on Facebook?
2. What function does irony play in social media?

The concept of irony According to the widely accepted definition, an ironic phrase implies the contrary to what has been said (Quintilian, 1995–98 [9.2.44],401). When employing an ironic statement, the speaker says one thing but means another. The implied meaning of this figure of speech is often negative. The first time irony caught scholars' attention in the rhetoric of antiquity known as "Socratic Irony," where the speaker pretends to be at a lower intellectual level than their debate opponent when introducing an issue (Ferrari, 2008). The audience listens to the debate and reveals the speaker to be in the winning position (Airaksinen, 2022). The pragmatic aspect of irony came into the focus of linguists in the second part of the 20th century. From that perspective, an ironic statement possesses both a primary and secondary meaning. The primary meaning is revealed through its verbal form, while the secondary meaning lies in its implicatum (Sperber and Wilson, 1986). According to this theory, irony is decoded through its secondary meaning only after the first meaning has been rejected and defined as contrary to what has been said. In this respect, irony is a role-play where the speaker, producing an ironic statement, plays the role of another person and, in such a way, distances himself/herself from what has been said. The speaker, in this case, is an "actor," who plays the role of a fool and uses acting techniques such as voice timbre, expression, and other non-verbal cues (Clark and Gerrig, 1984). The extension of this idea is expressed in Gibbs's theory of ironic pretense (Gibbs, 2006), where the speaker is exposed not as an actor, but as a pretender, who expects the listener to decode his/her deceitful attitude, and what was said. An allusion pretense theory in ironic discourse (Nakamura, Glucksberg, and Brown, 1995) is based on discussing irony through "Felicity conditions" originally described by Austin (Austin, 1962). In the "felicity condition," the promised action is achieved. For instance, when giving a word, the promisor should be predisposed to fulfil the obligation to the promisee. According to the allusional

pretense theory, there is 1) insincerity in the “felicity condition,” and 2) a violation of what is expected. The latter is realized through examples of 1. an ironic agreement; 2) rhetorical-ironic question; 3) an overly-polite request/offer (i.e. ironic hyperbole) (Nakamura, Glucksberg, Brown, 1995). Irony as a form of insincere speech act is connected to dramatic or situational irony (Attardo, 2001). Here it is realized through the situation the speaker was "caught in." Irony lies in the paradox, unintended by both parties and only created through the circumstance or situation (Nakamura, Glucksberg, Brown 1995).

2. On the pragmatic function of irony

The following questions arise concerning the function of irony: 1. Why should a speaker need to use ironic discourse? Is this because it has an ambiguous nature, and its correct perception by the listener/reader creates a risk factor? In the “implicit meaning theory” of verbal irony (Dews and Winner, 1995), the function of irony is to soften the tone of criticism or censure. The speakers prioritize ironic utterances over straightforward speech to make it sound entertaining (Dews, Kaplan, Winner, 2009).

Thus, irony softens critique and saves the relationship with the listener (Dews, Kaplan, Winner, 2009). In this manner, the perception of verbal irony becomes less negative. Furthermore, a study exploring the social function of irony (Kotthoff, 2003), based on the empirical data from formal (Television debates) and informal (dinner among friends) contexts, revealed that irony is perceived as a humoristic act in an informal setting, whereas irony in a formal context satisfies public competition (Kotthoff, 2003)

The function of irony was also discussed by Dews, Caplan, and Winner (1995). The following functions were singled out: 1. Humor 2. The elevation of the social status 3. Aggression, and 4. Emotional control (Dews, Caplan, Winner 1995).

Irony through humor is a way of sweetening bitter language primarily used when the speaker intends to sound entertaining when criticizing something or someone. Such an expression usually earns sympathy. Alternatively, the elevation of social status through irony happens by degrading the reputation of an addressee. Here, the speaker highlights how the listener should have behaved. Aggressive irony represents a drastic and disagreeable form of criticism. It aims to insult the addressee and is frequently defined as sarcastic irony. By employing irony as a means of showing

emotional control, the speaker demonstrates irony via calm rhetoric. Thus, the listener feels less insulted (Dews, Caplan, Winner 1995).

Studies in psycholinguistics have also shown that social and cultural background influence the process of figurative language cognition (Colston, Katz, 2005). Mere knowledge of the speaker's occupation can change thought processing when decoding a verbal irony. "Psychological" or "contextual" influence manifested through a state of mind, psychological and social status, and emotional condition, as well as the shared background knowledge of a speaker and listener, plays a significant part in this process.

3. Computer-mediated discourse and social media

Verbal face-to-face (FTF) communication has always been a primal process of social interaction. However, the modern world is unimaginable without online or computer-mediated communication (CMC) through online platforms. Their popularity and importance have even grown due to COVID-19 pandemics. They eased the process of education, social interaction, etc. when face-to-face communication was a risk factor for spreading the virus. Thus, online networks have served as an aid to the gap in social relationships. They have become a means for individuals to stay in touch with their relatives, friends, colleagues, etc. (Delos Reyes, 2018). It has also been discussed, that verbal, pictorial, or video information posted on social networking sites such as Facebook, ties into the posters' identities (Hilary Mason, chief data scientist, 2012). Facebook users transfer their emotions and feelings into the contents of their Facebook posts (Delos Reyes, 2018). It is a commonly accepted fact that language is a way of unifying society through sharing ideas, expectations, emotions, and feelings (Trudgill, 2006, Delos Reyes, 2018). Furthermore, an online discussion emerged around a topical issue, and discourse choices made by the participants might reveal certain attitudes and beliefs tied to a particular society (Rusieshvili- Cartledge & Dolidze, 2021). For instance, while researching hate speech through computer-mediated communication regarding LGBT groups in the Georgian community, it has been revealed that despite some progressive changes, Georgia is still a largely male-dominated society in which gender roles remain prejudiced and stigmatized (Rusieshvili- Cartledge & Dolidze, 2021). Thus, the discourse posted online is tied to an individual, or cultural identity revealed in contextual, verbal, and paralinguistic cues (Jeffrey T. Hancock, 2004).

The primary goal of an ironic discourse in computer-mediated communication (as well as in face-to-face communication) is to avoid miscommunication and provide a common ground of information for an addressee's comprehension, which might be positive or negative (Hancock, 2004; Clark, 1996). Positive evidence is revealed in explicit reactions of an addressee, such as laughing or smiling, or an extension of an ironic utterance provided by the speaker. It also means that the speaker's/writer's irony has been interpreted correctly. Alternatively, the negative evidence suggests that the addressee has inferred and responded to only the literal meaning of an expression and thus, failed to detect irony (Coates, 1991; Gibbs, 2000; Hancock, 2004). Considering the above mentioned, ironists rely on several cues when employing this device in their expression, intending to accomplish such communicative functions as being humorous or expressing a negative viewpoint (Hancock, 2004). Those cues are relatively few in CMC, compared with FTF, as in a text-based CMC setting, the reader cannot rely on paralinguistic cues (voice, intonation, facial expression). However, some non-verbal conventions such as emoticons might signal ironic intent in text-based interactions (Walther & D'Addario, 2001; Hancock, 2004), which is a further field of our study. Facebook, and its post-sharing-commenting system, is an online or computer-mediated communication analogy through written interaction. Furthermore, the poster's or comment writer's choice of wording and style depends on the circumstances and the writer's needs (Trudgill, 2006; Delos Reyes, 2018).

Therefore, the following questions arise through the researched empirical data on the above-mentioned social networking site:

Is a "pretense" form of irony revealed through verbal posts posted on Facebook?

Does the discourse selected for the analysis contain examples of hyperbolic, rhetorical, situational irony, and ironic agreement?

Does the shared background knowledge of a writer/reader influence the decoding process of irony on social media?

4. Methodology

The study aims at revealing the socio-pragmatic function of irony in virtual reality. The empirical data were collected from verbal posts of English and Georgian Facebook users, shared during March-May, 2020 COVID-19 pandemic, the first wave of the pandemic in Georgia. The examples were collected from 15 profile feeds of Facebook users referring to the pandemic. Thus,

posts shared by individuals on Facebook refer to their hardships, impressions, hopes, and expectations when faced with an emerging situation. The users often criticized the country's policies and each other via different forms of ironic expressions. Examples of verbal posts and comments were collected from the personal pages of 7 English and 8 Georgian Facebook user accounts. To reveal whether ironic cues were correctly detected by the addressees, the study examined two-sided communication between the post writers and their readers who commented on those posts. 14 English and 16 Georgian verbal posts with 150 comments posted as responses to the posts were collected (each post was accompanied by 3 to 5 comments, on average) and distributed into 5 principal thematic categories discussed among the users of Facebook through the selected time scope.

The first stage of the qualitative content analysis revealed the semantic means and linguistic peculiarities of an ironic speech act employed in Facebook posts, linguistically manifested through irony triggers of pretense, sarcasm incitements, and wordplay (Rusieshvili- Cartledge & Dolidze, 2021). They were grouped into categories of ironic agreement, rhetorical- ironic questions, ironic hyperbole and situational irony. These groups were examined regarding the post writer's identity construction by employing four functional categories of humor, the elevation of social status, aggression, and emotional control (Dews, Caplan, Winner 1995). Comments on the posts were grouped according to the commenters' positive and negative attitudes to the issue and studied semantic and functional values concerning the original post.

The quantitative method was employed to reveal the number of English and Georgian posts distributed in each thematic category with the positive/negative evidence in comments. The statistical data regarding linguistic means and strategies employed when posting verbal texts on Facebook were also explored.

5. Results and discussion

This research and its findings aim to reveal the functions of irony on social networking sites and how they are produced via interaction through Facebook posts. Sharing ideas on this platform is a communicative act as it combines posting opinions and receiving answers via comments. Thus, it is not only possible to analyze how certain users apply irony when sharing ideas, but also how adequately those ironic statements are received and decoded by their audience- it is hard to find a witty post without a discussion through comments. Posting on Facebook is a two-way

communication and creates an opportunity to discuss the production and acquisition stages of irony. 15 Facebook user feeds were researched (7 English and 8 Georgian). The research covers a specific time scope of March-May 2020. Selected users gave their permission for their verbal posts to be used in the research on the grounds of staying unanimous. Writing posts on Facebook and commenting are forms of live interaction in a virtual world, and enable us to discuss the forms of irony and their function from the perspective of both a speaker and a listener. Analyzing the Facebook posts of English and Georgian users allowed us to compare:

1. The topics of discussion emerging during March-May, 2020
2. The aim of the speakers (the initial post-writer)
3. Whether the speaker aimed to sound ironic and supported by the audience with positive or negative evidence.

The content of the English and Georgian verbal posts on Facebook covered specific topics of discussion and thus, was distributed into the following thematic categories: 1. Protests on social issues and policy 2. Isolation and paranoia 3. Kill-time appeal 4. Politics and Religion: 5. Pandemic creativity.

1. Protests on social issues and policy

Example 1. (Georgian user): Kill me if you want to, but my short wit can't grip the idea of curfew! Can anyone tell me what it means?!

Comment: Yeah, hope they don't ban breathing!

In this example, the ironic effect is achieved through a role play, utilizing Socratic irony. The user purposefully diminishes her capacity of understanding (“my short wit”) the regulations in contrast with those who can (in this case, the government that introduced the curfew), pretending not to understand the matter. The tone of the post could be assessed through a certain punctuation sequence the post writer chose to follow. The writer used an exclamation mark at the end of the first sentence and unconventional punctuation, combining the question and exclamation marks at the end of the second sentence. We can assume that the speaker intends to reveal his/her ridicule of the emerging situation. Thus, judging by the choice of “loud and expressive” punctuation and certain word combinations (“Kill me if you want to” or “my short wit can't grip the idea”), it could be presumed that this example falls into the category of aggressive irony. It finishes with a rhetorical question (Can anyone tell me what it means?!), which is not a call for an answer. The comment on the post employs hyperbolic irony through the idea that a ban on breathing is absurd, although

possible, considering the imposed inadequate regulations. The comment is a logical continuation of the dialog, which means that the post writer's goal has been achieved, revealing positive evidence of a commenter and his/her comprehension of the speaker's intended meaning. Shared background knowledge has played its part. The author of the comment reciprocated by employing an ironic remark and thus, logically continued the dialog.

Example 2. (English user): *Toilet papering someone's house would be a massive flex right now.*

Comment: *or a massive loss...*

This example describes a global deficit of household items since people started hoarding them. An example of the "global panic" was the disappearance of toilet paper from the stalls- the reason why toilet-papering a house would be a means of showing off. The post refers to pranking neighbors by literally toilet-papering their properties, a jocular exploit frequently featured in movies. The irony in this post is coiled by juxtaposing the odd fact of the disappearance of the toilet paper from the stalls to an imaginary prank of toilet-papering someone's house. This, before pandemics, would have been defined as an exasperating deed. However, during pandemics, it is interpreted as an act of showing off. The comment on the post continues the spirit by changing the "flex" with the "loss" analogy, which also would be true considering the given situation. The logical links between the second example and the comment reveal that both parties share the same background knowledge; they understand what "toilet-papering a house" means and why it is a "flex" in the context of the pandemic. However, it is hard to trace whether the commenter employs positive or negative evidence in their comment as the latter can be interpreted as literal and gives a lack of evidence whether he/she decodes the irony implied by the post writer. Thus, this example shows the importance of paralinguistic cues (vocal or physical) when decoding the irony present in FTF communication but lacking in CMC.

2. Isolation and paranoia

This is to express the users' inadequate state of mind created by self-isolation. The authors of such examples had a creative approach combining humor and self-irony.

Example 3. (English user): *Day 403 of self-isolation. The trash pile behind my desk has begun to display signs of sentience. It wants me to feed it Twix wrappers and empty water bottles. It hungers!*

Comment: *Paranoia in action!*

Hyperbole and self- distancing are the means of expressing irony in this example manifested through impersonating a trash pile that hungers and displays signs of sentience. The paranoid horror caused by isolation is understood by the reader in his comment.

3. Kill time appeal during isolation

Example 4. (English user): Internet: "What are you doing to better yourself during this period of self-isolation? "Me: "I'm experimenting with new forms of laziness. I've identified a new type of procrastination. I call it "compound procrastination" - it's when you get distracted from doing the thing that was distracting you from doing what you were supposed to be doing, and so getting back to your actual work requires finishing multiple layers of additional irrelevant tasks that you've assigned yourself instead of working.

Comment: relatable. This happens to me when I am supposed to be cleaning.

In this example, irony is shown by the incongruity between the terms “experimenting” and “forms of laziness.” The writer hyperbolizes the condition by bringing in the chain of “compound procrastination,” violating felicity conditions through utilizing humor. This is also an example of situational irony brought on by the pandemic. The writer also exposes emotional control over the existing situations, and his intentions are decoded by the reader, who shares his state of mind by bringing his own example: “This happens to me when I’m supposed to be cleaning.” This example can also be considered a form of informal humoristic communication.

4. Appeal on politics and religion

Example 5. (Georgian user): "If only I were a box tree- I would have been cut and taken somewhere!

Comment: That successfully you could also have been a priest with a jeep- nobody would stand in your way!

This post was shared a few days before Palm Sunday- a religious holiday celebrated in Georgia. On Palm Sundays in Georgia, branches of the box trees are usually cut, blessed with holy water in churches, and taken by people to their homes. The reason why Georgians celebrate Palm Sundays by sharing box-tree branches is that palm trees are rare in Georgia, and are substituted with evergreen box trees. The writer’s goal is to highlight his discontent over the government’s regulation, according to which not more than two passengers could be transported by one car, even if they were family members and lived in one space. The writer’s protest is revealed by his wishing to be a box tree, and in such a way, to be taken somewhere freely. The comment on this post meets

the writer's purpose and criticizes the clergy who not only drive expensive cars but also took advantage by violating rules of transportation during the COVID-19 pandemic, while the government turned a blind eye to that while other citizens might have been fined for violating regulations. The function of irony is for the poster and commenter to tell the truth through humor. Their intention to sound humorous and entertaining is manifested through bringing analogies of a box tree (which could freely be transported by people) and "a priest with a jeep" (who could also drive in their vehicles during the pandemic not worrying about consequences).

Example 6. (English user): *Me, a global politics teacher: "Okay. So, there are two types of responses to the coronavirus threat: proactive, and reactive. Proactive countries took measures to prevent the spread of the disease before it arrived. Reactive countries took measures after the disease had already arrived. Guess who's better off?"*

Politico headline: 'Our country wasn't built to be shut down': Trump pushes back against health experts"

Me: "Okay. So, there are three types of responses. . ."

The function of irony in this example is to be revealed through emotional control ("Okay. So, there are three types of responses" -1. proactive, 2. Reactive, and 3. Trump's response). The writer also elevates his social status by bringing up Trump's third type of response without assessing it verbally. He degrades Donald Trump's reputation by giving his "silent opinion" on its absurdity. In other words, he criticizes Donald Trump's position without actually saying a word. What is said is opposite to what is meant. This unexpectedness creates irony. Alternatively, by defying Trump's position as absurd, the poster creates the ground for irony, as means of the elevation of his/her status- he/she understands Trump's response is absurd, whereas Mr. President, the first political figure in charge-doesn't. The word "OKAY," (in the last sentence of "Okay. So, there are 3 types of responses") is a demonstration of a pretense through calm rhetoric, which also reveals the function of irony as emotional control. as if the speaker is accepting this absurdity as his/her reality, however, as a global politic teacher (or an expert in the field) questions the effectiveness of the third strategy (or Trump's response in a Politico Headline to health experts: "Our country wasn't built to be shut down"), and thus, pretends to be accepting.

Example 7. (English user): *If your COVID-19 response is anything other than "don't worry, God will save us, and if He doesn't, that's good anyway because we'll go to Heaven and it's His plan", then you are an atheist. Self-isolating? Atheist. Taking medicine? Atheist. Washing your*

hands? Atheist. Hoping your loved ones don't die? Atheist. I mean, you can keep pretending to be religious, if you want, but like, it's kind of silly at this point. Actions speak louder than words, and your actions demonstrate where you put your faith when it counts. So maybe we could just all drop the pretense at once, and it would just be okay.

***Comment:** This reminds me of something my grandpa used to say. "Trust in God, but lock your car."*

This is an example of aggressive or sarcastic irony, where the writer criticizes a group of people with "blind faith" and exposes them to hypocrisy by debasing an addressee. The function of the irony here is to reveal hidden aggression. A post writer also elevates his status by diminishing an addressee. The person who commented on this post continues the idea logically, showing the importance of shared background knowledge and meeting expectations on behalf of the initial post author. Aggression in the discourse is manifested through the repetition of "You are an atheist!" on any response but "Don't worry, god will save us". The post insults people with blind faith (who would prefer to confirm their religiousness than take effective measures against the virus) by calling their position silly.

5. Pandemic creativity

Interestingly, March-May 2020 Pandemic awakened some creativity in Georgian Facebook users, revealing the deliberate modification of famous poems. Example 8 also reveals situational irony caused by pandemics, and the comment on it shows that the writer's intention was successfully decoded through shared background knowledge.

Example 8. (Georgian user):

The further you are – the more pleasure I feel

*I love in your essence – **complete isolation** (my dream hidden)*

Neither has it been touched by a sunbeam

*And nor accessed -as **vaccination** (as the Garden of Eden)*

***Comment:** Anushka has already spilt the oil. There will be no quarantine.*

The writer of the post used the famous Georgian poem "The further you are" by Galaktion Tabidze, as a basis for his ironic statement. He maintained the style and rhythm of the poem and substituted certain words with COVID-19 terminology (substituted words are in bold italics while

the original version is given in brackets). Thus, the modified lines are dedicated to the COVID-19 virus and the vaccination process planned during the period under question. The writer of the comment shares the spirit of the post and creates a similar humoristic and simultaneously ironic analogy by modifying Bulgakov's famous line from "Master and Margarita." This relevant interpretation is realized through shared educational and situational background knowledge. The comment represents positive evidence of decoding an ironic act as it continues the same pattern, constructing his/her response on fiction. The function of irony here is to elevate social status and share humor during hard times. The first is revealed through an indirect indication of failed governmental policies in connection with vaccination and the COVID-19 virus in general, and this critique is "sweetened" by the humor of using a famous poem as a basis for expressing an attitude. Additionally, it reveals a jocular attitude to the emerged, tragi-comic situation.

6. Conclusions

The study has discussed the functioning and decoding processes of irony on Social Media. The primary aim of the investigation was to show how irony is manifested through the psycho-emotional paradigm: 1. background knowledge shared between creator and decoder, 2. The situational character of irony, 3. Insincerity or pretense expressed in ironic phrases, 4. The contrast of the ironic statement with its implied meaning. Additionally, the function of irony was investigated utilizing 4 categories: humor, the elevation of social status, aggression, and emotional control (Dews, Caplan, Winner 1995), and comments according to the positive and negative shreds of evidence (Hancock, 2004; Clark, 1996). Based on the findings of the survey and Facebook post-comment interaction, it can be argued that irony was a powerful tool when forming ideas on Facebook during the March-May 2020 COVID-19 pandemic. The function of irony was to soften criticism, and it was perceived as a humoristic act, as a means of "sweetening the bitter" in 85% of the researched data (30 posts and 150 comments). Post writers and comment authors prioritized ironic utterances over straightforward speech to make it sound entertaining. Irony as a means of defacement opened up creative levels through literature and poetry only in Georgian users' Facebook posts, revealed in 5% of the researched data.

Both English and Georgian users of Facebook covered the topics of politics, religion, social issues, and government policy in March-May 2020. This indicates that the COVID-19 pandemic created the same issues for different socio-cultural realities, and thus, a common ground for

discussion among English and Georgian Facebook users, with 5 English and 4 Georgian posts protesting social issues and policy; 4 English and 4 Georgian posts on paranoia caused by self-isolation; 3 English and 3 Georgian posts concerning the kill time appeal during Co-vid 19 first wave; 2 English and 3 Georgian posts referring to politics and religion. Writer's/reader's educational, cultural and psycho-emotional background played an important part when decoding irony.

The study of 30 English and Georgian Facebook posts with 150 comments (3-5 comments on each post on average), has shown that 80 % of the examples shared the categories of ironic hyperbole (35%) and situational irony (45%), while the rest covered ironical agreements (10%) and rhetorical-ironic questions (10 %).

Post/comment writers used pretense and insincerity through what they said when coiling ironic statements in 55% of the post and comment examples.

All four categories of humor (50 % of English and Georgian posts and comments), the elevation of social status (25%), aggression (10%), and emotional control (15 %) are revealed as functions of irony in Facebook posts of Georgian and English users. Some examples reveal a combination of these functional categories. Lastly, Facebook users frequently hyperbolized utterances to attain ironic flavor in both English and Georgian posts/comments.

Following the results of the study, it can be claimed that this social networking site is a space where both (English and Georgian) cultures feel comfortable when revealing their positions on social or political matters through the post-commenting system. Posts are creative and utilize different forms of ironic expressions, serving functional cues of humor, status elevation, aggression, and emotional control.

The researched empirical data revealed the prevalence (96%) of positive evidence through post and comment interaction. This means that the vast majority of the readers/commenters correctly inferred irony in the speakers' verbal posts extending the poster's irony by bringing their examples through ironic wordplay, humor, or agreement.

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